

Hänsel and Gretel

a Fairy Opera

In three Acts by Adelheid Wette

Translated and adapted into English

by

Constance Bache

The Music composed by

E. Humperdinck

Complete Vocal Score by R. Kleinmichel

id. Pianoforte Solo id.

id. Pianoforte Duet id.

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Hänsel and Gretel.

Dramatis Personæ.

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

Fourteen Angels *Ballet.*

First Act.	Home.
Second Act.	The forest.
Third Act.	The witch's house.

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Hänsel and Gretel.



nce upon a time there was a poor couple, a broom-maker and his wife, who had two children; the boy was called Hänsel, and the girl Gretel. One day the parents had gone tramping over the country to try and dispose of their goods. On leaving the children the mother had given them the last bit of bread that was in the house, and had told them to be very industrious while she was away.

It was not long before the lively children tired of their work, and began to get hungry, till Hänsel was on the point of crying, when Gretel came to the rescue and cheered him up again. So they sang and danced till they both forgot their hunger and work, and at last in tremendous spirits they tumbled over one another on the floor.

Now it happened that just at this moment the mother came home again, tired and out of sorts, for she had not taken a single farthing, and consequently had brought home nothing to eat. When she found the children sitting on the floor and making ever such a noise, instead of being quietly at their work, she got very angry and drove them out with blows into the wood hard by. They were not to come back until they had filled their basket with strawberries. Then she sank wearily down on a chair, and dropped asleep from hunger and fatigue.

The children soon got happy again over their strawberry picking, and did not notice that they were losing their way and getting deeper and deeper into the wood, until at last they halted by the Ilsestein.

Full of fun and high spirits they imitated the cuckoo's cry, and accused him of turning his little ones out of their nest and eating the eggs of other birds. And as they imitated him in this, making the strawberries take the place of the eggs, their basket unawares got empty.

Meanwhile it got gradually dark, and the children became frightened. They could not find their way, and wandered helplessly around. The wood seemed full of ghosts, and the trees rustled in an uncanny fashion. The birds were all silent, and only the cuckoo was still heard in the far distance. But from the Ilsestein there arose queer shapes in the mist, so that the poor lonely children were frightened out of their wits. They cowered under a great fir-tree to try to find shelter from the terrors of the night, until the Sand-man, who comes at night to strew sand over people's eyes to send them to sleep, appeared and quieted them with kindly gestures. Then, after they had said their usual evening prayer to the fourteen angels, they lay down and went to sleep on the soft moss. And the fourteen angels hovered around and watched over the good children so that no harm might come to them.

The next morning they were awakened from their dreams by the little Dew-man, whose business it is to run over the hills and fields awakening everything that is still slumbering. And what should they see before them but a little house all made of cakes and sugar-candy, and glistening in the light of the sun, and smelling so delicious that the hungry children, who could scarcely believe their eyes, were quite wild with delight.

They cautiously approached the cottage, and as they did not see anybody about they became bolder, and broke a piece off the wall, which tasted exceedingly nice. At this moment a voice was heard from within the house, saying,

»Nibble, nibble, mousekin,
Who's nibbling at my housekin?«

At first they were rather alarmed, but they soon regained their courage, and called to one another that it was only

»The wind, the wind,
The heavenly wind,«

and went on nibbling. But the door of the cottage softly opened, and a very old and ugly woman came out of it. Now there was something very wicked about this old creature. She was a witch, who rode on a broomstick through the air at night, and in the daytime enticed little children into her sugar-house, where she popped them in the oven and made them into gingerbread, which she afterwards eat. She tried to be very friendly with Hänsel and Gretel, and coaxed them in with honeyed words.

However the children distrusted the horrible old woman, and tried to run away. Then the witch raised her magic wand and spell-bound them both, so that they were rooted to the spot. She next took Hänsel and shut him up in a stable, and fed him with almonds and raisins to make him fat. She was so delighted, when she had done this, that she seized a broomstick and rode wildly on it round her house. After that she called Gretel, and told her to look into the oven and see if the cakes were done. But Gretel was sharper than the witch, and saw through her little dodge, so she pretended to be very stupid, and begged the old woman to show her how it was to be done. The old woman unsuspectingly bent down over the oven to show Gretel what to do, and peeped in. No sooner had she done this, than the children gave her a good push and in she tumbled. They quickly shut the iron door, and left her to bake in her own oven, while they danced away in good earnest. Suddenly a crack was heard, and the magic oven fell to pieces with a loud crash. And behold! the gingerbreads, which were standing in a row round the cottage, were transformed into living, pretty children, who joyfully surrounded Hänsel and Gretel, and thanked them for their happy release.

And what joy when the sorrowing parents appeared, and Hänsel and Gretel rushed delightedly into their arms once more! Then all sadness and want were banished for ever, for in the sugar-cottage they had found all sorts of treasures which would make them happy and rich for the rest of their days. And they all thanked God, who had taken care of them in their great need!



Adelheid Wette.

Hänsel and Gretel.

Prelude.

Ruhige, nicht zu langsame Bewegung.
Andante con moto. (♩ = 69)

E. Humperdinck.

Hr.

p

This system shows the first staff of music for the Horn (Hr.). It is in 4/4 time and begins with a piano (*p*) dynamic. The melody consists of eighth and quarter notes, often beamed together in pairs.

Str.

p

This system shows the first staff of music for the Strings (Str.). It features a piano (*p*) dynamic and a melodic line with some chromaticism, including a sharp sign (#) and a flat sign (b).

Cl. Fl.

cresc. *f* *p*

Pos. Trb.

This system contains three staves: Clarinet (Cl.), Flute (Fl.), and Trumpet (Pos. Trb.). The Clarinet and Flute parts start with a piano (*p*) dynamic, while the Trumpet part enters with a forte (*f*) dynamic. A *cresc.* (crescendo) marking is present in the Clarinet part.

Hb. Cl. Vl.

Hr.

This system contains three staves: Horn (Hb.), Clarinet (Cl.), and Violin (Vl.). The Horn part is marked with a piano (*p*) dynamic. The Clarinet and Violin parts have various dynamics and articulations.

(Wind.) Bl.

p

Ed.

This system shows the first staff of music for the Wind Instruments (Wind.) section, including Bassoon (Bl.). It begins with a piano (*p*) dynamic and features a melodic line with some chromaticism.

Musical score for the first system, featuring piano accompaniment. The notation includes treble and bass staves with various rhythmic patterns and dynamics. A 'Vel.' marking is present in the piano part.

Musical score for the second system, featuring piano accompaniment. The notation includes treble and bass staves. A 'Vel.' marking is present in the piano part, and a 'p Hr.' marking is present in the upper staff.

Musical score for the third system, featuring woodwind parts (Hb., Fl.) and piano accompaniment. The notation includes treble and bass staves. A 'dimin.' marking is present in the piano part, and a 'poco riten.' marking is present in the lower staff.

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

Musical score for the fourth system, featuring trumpet part (Trp.) and piano accompaniment. The notation includes treble and bass staves.

Musical score for the fifth system, featuring violin (vl.) and string (Str.) parts. The notation includes treble and bass staves. A 'pp' marking is present in the violin part, and '(lange) (lungo)' markings are present in the string part.

Musical score for the sixth system, featuring piano accompaniment. The notation includes treble and bass staves.

Trp.

p

This system shows the beginning of the trumpet part. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. It features a melodic line with some grace notes and rests, starting with a piano (*p*) dynamic.

Fl.

mf

p

This system shows the beginning of the flute part. It features a melodic line with triplets and rests, starting with a mezzo-forte (*mf*) dynamic and transitioning to piano (*p*) later in the system.

mf

cresc.

This system shows the piano accompaniment. It features a bass line with triplets and rests, starting with a mezzo-forte (*mf*) dynamic and marked with a crescendo (*cresc.*) dynamic.

This system continues the piano accompaniment with a complex rhythmic pattern of triplets in the right hand and a steady bass line.

ff

This system continues the piano accompaniment, featuring a forte (*ff*) dynamic and a more active bass line.

dimin.

p

This system concludes the piano accompaniment with a decrescendo (*dimin.*) dynamic and a piano (*p*) dynamic.

VI.
p

Musical score for Violin I (VI.). The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has three sharps (F#, C#, G#). The music features a melodic line in the treble staff and a supporting line in the bass staff. The dynamic marking is *p* (piano).

Ad. *

Musical score for Violin I (VI.). The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has three sharps (F#, C#, G#). The music features a melodic line in the treble staff and a supporting line in the bass staff. The dynamic marking is *Vel. Hr.* (velocity half rest).

Ad. * *Ad.* *

Musical score for Violin I (VI.). The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has three sharps (F#, C#, G#). The music features a melodic line in the treble staff and a supporting line in the bass staff. The dynamic marking is *mf* (mezzo-forte).

Ad. * *Ad.* *

Musical score for Violin I (VI.). The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has three sharps (F#, C#, G#). The music features a melodic line in the treble staff and a supporting line in the bass staff. The dynamic markings are *dim.* (diminuendo) and *p* (piano).

Ad. *

Hr. Fl.

Musical score for Horn (Hr.) and Flute (Fl.). The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has three sharps (F#, C#, G#). The music features a melodic line in the treble staff and a supporting line in the bass staff. The dynamic markings are *mf* (mezzo-forte) and *p* (piano).

mf *p* *mf*

Cl.

Musical score for Clarinet (Cl.). The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has three sharps (F#, C#, G#). The music features a melodic line in the treble staff and a supporting line in the bass staff. The dynamic marking is *p* (piano).

p

Hb. Fl. *cresc.*

Vi. Cl. *p* VI. *Leg.* *

Leg. * *Leg.* * *Leg.* * *Leg.* *

Bl. (Wind) *poco riten.* *p* Pos. Trb. *Leg.* *

Hb. Hr. *m.s.* *L.H.* *p* Trb. Pos. *Vcl.* *cresc.* *Leg.* *

Hb. Fl. *p*

Das Zeitmass sehr allmählich beschleunigen.
Poco a poco accelerando.

First system of the musical score. The upper staff is marked 'Hr.' and contains a series of chords. The lower staff is marked 'Vl. p' and contains a melodic line with slurs. A 'Ped.' marking is present below the lower staff.

Second system of the musical score. The upper staff continues the melodic line. The lower staff features a rhythmic accompaniment with slurs. 'Ped.' markings are placed below the lower staff, separated by asterisks.

Third system of the musical score. The upper staff has dynamic markings 'poco a poco' and 'cresc.'. The lower staff continues the accompaniment. 'Ped.' markings are present at the beginning and end of the system.

Fourth system of the musical score. The upper staff continues the melodic line. The lower staff features the accompaniment. 'Ped.' markings are placed below the lower staff, separated by asterisks.

Fifth system of the musical score. The upper staff continues the melodic line. The lower staff features the accompaniment. 'Ped.' markings are present at the beginning and end of the system.

Sixth system of the musical score. The upper staff has dynamic markings 'p' and 'f'. The lower staff continues the accompaniment. 'Ped.' markings are present at the beginning and end of the system.

First system of a piano score. The right hand features a complex, arpeggiated texture with many beamed notes and accidentals. The left hand plays a more rhythmic accompaniment. Dynamics include *f* and *p*.

Second system of a piano score. The right hand continues with dense, arpeggiated patterns. The left hand has a steady accompaniment. Dynamics include *f*, *ff*, and *string.*

Third system of a piano score. The right hand has a more melodic line with some beaming. The left hand continues with a rhythmic accompaniment.

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

Fourth system of a piano score. The right hand features a dense, block-like texture with many chords. The left hand has a rhythmic accompaniment. Dynamics include *ff*.

Fifth system of a piano score. The right hand has a melodic line with some beaming. The left hand has a rhythmic accompaniment. Dynamics include *p*. Performance instructions include *espressivo*, *ausdrucksvoll*, and *♩. sempre*. Instrument markings *Hb.* and *VI.* are present.

Sixth system of a piano score. The right hand has a melodic line with some beaming. The left hand has a rhythmic accompaniment. Dynamics include *♩.*

First system of musical notation. The upper staff contains a melodic line with various accidentals and dynamics, including *p* and *cresc.*. The lower staff provides harmonic accompaniment with chords and moving lines.

Second system of musical notation. The upper staff features a melodic line with trills and dynamics *f* and *dim.*. The lower staff continues the accompaniment. A woodwind part is indicated by *tr.* and *(Wind)*.

Third system of musical notation. The upper staff includes a violin part marked *vi.* and dynamics *fp* and *p*. The lower staff has dynamics *fp*. Triplet markings (*3*) are present in both staves.

Fourth system of musical notation. The upper staff has dynamics *fp* and triplet markings (*3*). The lower staff includes dynamics *cresc.*, *fp*, and *fp*. A trumpet part is indicated by *Trp.*

Fifth system of musical notation. The upper staff has dynamics *f* and *fp*. The lower staff has dynamics *f* and *fp*. A measure number *15* is written below the staff.

Sixth system of musical notation. The upper staff has dynamics *f* and *cresc.*. The lower staff has dynamics *f* and *ff*. A woodwind part is indicated by *Fl.*. A measure number *8* is written above the staff.

First system of musical notation, featuring a treble clef staff with a melodic line and a bass clef staff with accompaniment. A *dim.* (diminuendo) marking is present above the bass staff.

Second system of musical notation, including a horn part (Hb.) and a piano part. A *poco riten.* (poco ritardando) marking is above the horn staff. The piano part includes a *p* (piano) dynamic marking and a *Red.* (Reduction) symbol.

Third system of musical notation, featuring a horn part (Hb.) and a piano part. The piano part includes a *pp* (pianissimo) dynamic marking and a *Hr.* (Horn) marking. The horn part includes a *mf* (mezzo-forte) dynamic marking and a *VI* (Violin) marking.

Fourth system of musical notation, featuring a piano part. The tempo/mood marking *Sehr ruhig. Molto tranquillo.* (Very calm. Much tranquillo) is placed above the staff. A *(Wind) Bl.* (Wind/Brass) marking is also present.

Fifth system of musical notation, featuring a piano part and a trumpet part (Trp.). The piano part includes a *p* (piano) dynamic marking and a *Trb. Pos.* (Trumpet Part) marking. The trumpet part includes a *f* (forte) dynamic marking. *Red.* (Reduction) symbols are present below the piano staff.

Sixth system of musical notation, featuring a piano part and a woodwind part (Bl. (Wind)). The piano part includes a *pp* (pianissimo) dynamic marking and a *Hr.* (Horn) marking. The woodwind part includes a *pp* (pianissimo) dynamic marking. *Red.* (Reduction) symbols are present below the piano staff.

First Act.

Home.

Allegretto con moto. (♩ = 63)

p Vel.

Cl. Fl. Hb. Bass Hr.

(Curtain rises.)

Detailed description: This musical score is for the 'Home' scene. It consists of four systems of music. The first system shows the piano accompaniment in 6/8 time, marked 'Allegretto con moto' with a tempo of 63 beats per minute. The piano part is marked 'p' (piano) and 'Vel.' (velocity). The second system continues the piano accompaniment and includes the first entry of the Flute (Fl.) and Horn (Hb.) parts. The third system adds the Clarinet (Cl.) and Bass parts. The fourth system features the Horn (Hr.) part and includes the instruction '(Curtain rises.)' above the piano accompaniment.

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. Hansel is sitting by the door, making brooms, and Gretel opposite him by the fireplace, knitting a stocking.)

Gretel.

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

Hb.

Detailed description: This musical score is for Gretel's first scene. It features a vocal line for Gretel and piano accompaniment. The vocal line is in 6/8 time and includes the lyrics 'Su - sy, lit - tle Su - sy, pray what is the news?'. The piano accompaniment is in 6/8 time and includes a Horn (Hb.) part. The score is written on a grand staff with a vocal line above and piano accompaniment below.

The geese are running bare-foot be-cause they've no shoes!

The cobbler has leather and plen-ty to spare, Why can't he

(continuing)
make the poor goose a new- pair?
Hänsel (interrupting her)
Then they'll have to go bare-foot!

Hänsel.
Ei - a po - pei - a, pray what's to be

done? Who'll give me milk and sugar, for bread I have none?

Cl. Hr. Hb.

I'll go back to bed and I'll lie there all day, Where there's nought to

Cl. Hb.

Gretel (interrupting) Then we'll have to go hungry!

(continuing.)

eat then there's nothing to pay!

Fl. Cl. Bass.

Hänsel (throwing his work aside and getting up) If mother would on-ly come home a -

Hr. Str.

Gretel (getting up)

Hänsel.

gain! Yes, I'm so hungry I don't know what to do! For weeks I've ea-ten nought but

Hb. Ten. Bass.

sfz *p*

Bass.

Gretel.

Hush, Hän-sel, don't forget what father

bread, It's ve-ry hard, it is in - deed!

ritard. a tempo *ritard. a tempo*

Ten. Cl. Wind.

sfz *p*

ritard. a tempo

said When mother too wished she were dead: "When past bear - ing

ritard. a tempo

Str. Bass.

p sfz più p p

is our grief, God the Lord will send re - lief!"

Hänsel.

Yes, yes, that

cresc. *pp*

Vcl.

sounds all ve - ry fine, But a - las, off maxims we can-not dine! O

Str. *p* Vl. Bass.

Gre - - tel, it would be such a treat If we had some-thing nice to

Vel.

eat! Eggs and but-ter and su - et paste, I've al-most for - got - ten how they

Hb. Ten. *p* Vel. *poco riturd.*

Gretel (stopping his mouth)
Hush, don't give way to grumps,
taste... O Gretel, I wish -

Tempo. Hr. Cl. Bass. *f* *sf* *p*

Have patience a-while, no dole-ful dumps! This wo - ful face,

VI. *cre - Hr.*

Whew! what a sight, Looks like a hor-rid old cross - - patch

scen - - do

Allegretto con moto. (♩ = $\frac{1}{2}$) (She takes a broom in her hand.)

fright! Crosspatch a - way, Leave me I pray!

Wind. *f* *Hr.* *Str. p*

Just let me reach you, Quick-ly I'll teach you How to make trouble Soon mount to double!

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

vi. *p* *cresc.*

Off with you, out with you, Shame on you, goosel Crosspatch a - way,
Hänsel (seizes the broom too)

Wind. *f* *p* Str.

Crosspatch a - way, Hard lines I

Leave me I pray! If I am hung - ry I'll nev - er say so,
say! When I am hung - ry Sure - ly I can say so, Can - not al -

cresc.

Will not give way so, Chase it a-way so! Crosspatch, crosspatch, What is the use
lay so, Can't chase a - way so! Crosspatch, crosspatch, What is the use

p

Grow - ling and grumb - ling, full of a - buse, Off with you, Out with you,
 Grow - ling and grumb - ling, Full of a - buse, Off with you, Out with

crsc.

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

Hr. *f* *f*

Tempo primo. (♩ = ♪)

if you leave off com - plaining I'll tell you a most de - light - - - ful
 Wind. *p* *f* *p* *dim.*

Bass.

Hänsel.

secret! O de - light - - - ful! it must be some - thing

Hr. Cl. Fl. Cl. Fl. *p* *p*

Vel.

Gretel.

nice! Well list - en, broth - er - kin, won't you be glad! Look

here in the jug, here is fresh milk, 'Twas giv - en to - day by our

neigh - bour, And moth - er, when she comes back

home, Will certain - ly make us a rice blanc-mangel!

Hänsel (with glee.)

Rice blanc-mangel!

Hänsel (dancing round the room)

When blanc-mange is an - y-where near, Then Hän - sel, Hän - sel,

Hän-sel is there! How thick is the cream on the milk, let's

(He licks the cream off his finger.)

taste it! O Ge - mi-ni, wouldn't I like to

Più animato.
Gretel.

(gives him a rap on his fingers.)

What, Hän-sel, tast-ing? Aren't you a - shamed? Out with your
drink it!

Più animato.

fingers quick, gree-dy boy! Go back to your work again, be

Ten.

sfz sfz sfz sfz sfz

Vel.

sf p sf

quick, that we may both have done in time! If mother comes and we haven't done

sf sf sf sf

right, Then - bad-ly it will fare with us to - night! Work a-gain?

sf sf sf sf

Tempo come prima

Hänsel (sticking

Cl.

f p

his hands into his trousers pockets.)

No, not for me! That's not my i - dea at all, It doesn't

Hb. VI.

poco ritard.

poco ritard.

a tempo

suit me! It's such a bore! Dancing is jol-li-er far,—I'm

a tempo

cresc.

Gretel.

Danc - ing! Danc - ing! O yes, that's bet - ter far.

sure!

f

p

And sing a song to keep us in time! One that our grand - mother

f

p

cre

scen

used to sing us: Sing then, and dance in time to the sing - ing!

do

cl.

VI.

mf

Allegretto con moto. (♩=100)

(clapping her hands)

Brother come and dance with me,

Fl.Hb. Hr. > p

Bass. Dr.

Both my hands I of-fer thee, Right foot first, Left foot then, Round a-bout and

Str. p

(Hänsel tries to do it, but awkwardly)

Hänsel.

back a-gain. I would dance, but

Fl. Hb. Wind. > p mf p

Hr.

don't know how, When to jump or when to bow, Show me what I ought to do,

VI. Str. mf

Gretel.

So that I may dance like you.

With your foot you tap tap tap,

Musical score for Gretel's first line. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The piano part includes dynamic markings: *cresc.* (crescendo), *f* (forte), *p* (piano), and *dr.* (drum). Instrumentation includes VI (Violin I), Hb. (Horn), and Cl. (Clarinet).

With your hand you clap clap clap, Right foot first, Left foot then, Round about and

Musical score for Gretel's second line. The vocal line continues with lyrics. The piano accompaniment continues with similar rhythmic patterns.

Hänsel.

back a-gain! With your foot you tap tap tap, With your hand you clap clap clap,

Musical score for Hänsel's line. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves. The piano part includes dynamic markings: *p* (piano) and *Fl.* (Flute).

Gretel.

Right foot first, Left foot then, Round and back a-gain!

That was ve-ry good indeed,

Musical score for Gretel's final line. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves. The piano part includes dynamic markings: *cresc.* (crescendo), *f* (forte), *Wind* (Wind instrument), and *p* (piano).

O I'm sure you'll soon succeed! Try a-gain and I can see Hän-sel soon will

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

(clapping her hands joyfully.)
 dance like me! With your head you nick nick nick, With your fingers you

f *p* *tr*

click click click, Right foot first, Left foot then, Round a-bout and back a-gain!

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

VI. Fl. *p* *cresc.*

Gretel.

Left foot then, Round and back a - gain! Brother, watch what next I do,

The first system of music features a vocal line for Gretel and a piano accompaniment. The piano part includes a 'wind.' marking and a 'p' dynamic. The lyrics are: "Left foot then, Round and back a - gain! Brother, watch what next I do,"

You must do it with me too! You to me your arm must pro-fer, I shall not re -

The second system continues the vocal line and piano accompaniment. The piano part includes a 'VI.' marking and an 'Hr.' marking. The lyrics are: "You must do it with me too! You to me your arm must pro-fer, I shall not re -"

(takes Hänsel by the arm.)

fuse your of-fer! Come! _____ Hänsel. What I en -

The third system shows Gretel's vocal line and piano accompaniment. The piano part includes a 'cresc.' marking. The lyrics are: "fuse your of-fer! Come! _____ Hänsel. What I en -"

What I en - joy is dance and jol - li - ty, Love to have my fling, In

The fourth system continues the vocal line and piano accompaniment. The piano part includes a 'Cl.' marking, an 'Hb.' marking, and an 'fp' dynamic. The lyrics are: "What I en - joy is dance and jol - li - ty, Love to have my fling, In"

joy is dance and jol-li-ty, And all that kind of thing! What I en-joy is dance and
fact I like fri-vo-li-ty, And all that kind of thing! In fact I like fri-

VI.
mf

jol-li-ty, Love to have my fling, I like fri-vo-li-ty, And
vo-li-ty, Love to have my fling, In fact I quite pre-fer fri-vo-li-ty, And

(pulls Hänsel along, and dances round him - - - - -)

all that kind of thing! Tra la la la la la la la la la, tra la
all that kind of thing!

Hh.
fp

then gives him a push.)

la la la la la la! Come and have a twirl, my dear-est Hän-sel, Come and have a

Cl.
mf
p
Vel.

turn with me, I pray, Come here to me, come here to me, I'm sure you can't say

Hr.
f
p Str.
Fl.

Hänsel (gruffly.)—

Nay! Go a-way from me, go a-way from me, I'm much too proud for you! With

Hr.
VI.
p

Gretel.

lit - le girls I do not dance, And so, my dear, a - dieu! Go,

VI.
p

poco ritard. *Tempo.* (dances round Hänsel

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.)

la la la, tra la la la la la la la! Come and have a twirl, my dear - est
Hänsel (dances round Gretel.)
Tra. la la la la la la la

mf *p*

Hän - sel, Come and have a turn with me, I pray,
la la la, tra la la la la la la la! O Gre - tel dear, O

mf *p* Wind. *mf*

Gretel.
sis - ter dear, Your stocking has a hole! O Hän - sel dear, O bro - ther dear, D'you

p VI.

take me for a fool? With naugh-ty boys I do not dance, And so, my dear, a -

Hb. Fl.

p

Hänsel. *poco ritard.* *Tempo.* Gretel.

dieu! Now dont be cross, you sil-ly goose, You'll see I'll make you dance! Tra la

Cl. Vl. Trp.

Bass. *p*

Ten. *poco ritard.* *Tempo.*

Vcl. *p* *mf* Dr.

(they dance as before)

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

mf

twirl, my dear-est Hän-sel, Come and have a turn, my dear-est Hans! Sing

la tra la la tra la la la la, tra la la tra la la tra la la! Sing

p Hr. *mf* *p* Hr.

lu - sti - ly hur - rah, hur-rah! While I dance with you! And if the stockings

lu - sti - ly hur - rah, hur-rah! While I dance with you! And if the shoes are

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

(They dance by turns as before.)

are in holes, Why mother'll knit some new! Come and have a

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

VI. *fp* Cl. Ten. *fp*

twirl, my dear-est Hän-sel! On-ly have a

la tra la la tra la la! Tra la la trala la tra la la la la, tra la

fp *fp*

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

twirl, my dear-est Hänsel! Tra la la trala la, tra la la trala la. tra la
 la trala la trala la la la, tra la la la la, tra la la la la, tra la

fp *fp* *fp*

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

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

string.
string.
fp *fp* *cresc.*

la!
 la!

f *f* *ff* Hr. Str. *ff*

Scene II.

Allegro.

The Mother.

Hal-lo!

Gretel.

(At this moment the door opens; Here's mother!
the children see their mother com-

Hänsel, ing and jump up quickly.)

Heav - ens, here's mother!

Allegro.

The Mother.

What is all this dis - turb - - ance?

Tempo primo.

Gretel.

(Embarrassment.)

'Twas Hänsel_ he wanted_

Hänsel.

'Twas Gretel_ she said I_

Tempo primo.

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

Si - lence, id - le and ill behaved chil - dren!

Ten. Wind.

Vel. *cresc.*

Call you it work - ing, yodelling and singing? As though't were fair - time,

fp *cresc.*

hop - ping and springing? And while your pa - rents from

Cl. Hb. VI. Bass. *p*

ear - ly morn - ing Till late at night are slav - ing and toil - ing.

poco rallent. *Tempo* *poco rallent.* *Tempo*

Hb. *f*

(gives Hänsel a box on the ear)

Take that! Now come let's see what you've

VI. *mf* *ff*

(turning round)

done! Why Gre-tel, your stock - ing not rea-dy

VI. Hb. Fl. *ff* *fp* *fp*

Vel. *ff* *fp*

yet? And you, you la - zy bones, have you nothing to show? pray how many brooms have you

f *p* *fp*

fin-ished? I'll fetch my stick, you use - less

VI. Hb. Cl. *f*

children, And make your id - le fing - ers ting - le!

VI.
p *cresc.* *fp*

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

fp *cresc.* *ff*

Gra-cious! There goes the jug all to pie-ces!

dimin. *f*

(weeping) What now can I cook for sup-per?

(She looks at her skirt, down which

Hb.
dimin. *pp*

the milk is streaming.)

(Hänsel covertly titters.)

How, sau - cy *espressivo* how dare you

Bass. *p espressivo*

Cl. *m. s. cresc.*

(Going with a stick after Hänsel, who is running out at the door.)

laugh? Wait, wait till the fa - ther comes home!

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

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

Off, off to the wood!

p

there seek for straw - berries quick away! And if you don't

cresc.

bring the bas-ket brim - ful I'll whip you so that you'll

The first system of the score features a vocal line with lyrics and a piano accompaniment. The piano part consists of a right-hand melody with eighth-note patterns and a left-hand accompaniment with eighth-note chords. A dynamic marking of *ff* is present in the piano part.

(The children run into the forest.)

both run a - way!

Hr.

f *ff*

The second system continues the vocal line and piano accompaniment. The piano part features a right-hand melody with eighth-note patterns and a left-hand accompaniment with eighth-note chords. Dynamic markings include *f* and *ff*. A hairpin symbol is used to indicate a crescendo.

dim.

The third system shows the piano accompaniment with a right-hand melody of eighth notes and a left-hand accompaniment of eighth notes. A dynamic marking of *dim.* is present.

(She sits down by the table, exhausted.)

p Ten. *Vol.*

The fourth system features the piano accompaniment with a right-hand melody of eighth notes and a left-hand accompaniment of eighth notes. Dynamic markings include *p* and *Vol.* (volume).

VI. espressivo.

The fifth system shows the piano accompaniment with a right-hand melody of eighth notes and a left-hand accompaniment of eighth notes. A dynamic marking of *VI. espressivo.* is present.

A - - las! ——— There my poor juglies in pie - - - ces!

f *dim.* *p*

Yes, blind ex - cite - menton - ly brings ru - - in.

sp *f* VI.

(wringing her hands) (sobbing)
O God, send help — to me! Nought have I to give them,

p *molto espressivo*

No bread, — not a crumb for my starv - ing child - ren!

p *vel.* *p*

No crust in the cup - board No milk in the pot,

Fl. > Hb.

Bass.

(She restsher head
on her hand.)

No, no - - thing but wa - ter to drink! -

Cl. Hb. Fl. Vl.

mf *pp espress.*

red. * * *red.*

Wea - ry am I, weary of liv - ing!

pp

Ten.

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

Father, send - help - to me! -

pp

Scene III.

Commodo. ♩ = ♩ (A voice is heard in the distance)

Father.

Tra la la la, tra la la

pp
Hr.(con Sordino)

la, Lit-tle mo-ther, here am I! Tra la la la, tra la la la, Bringing luck and jol-li-

Dble B.

(somewhat nearer)

ty! 1. Oh for you and me, poor

Str.(con Sordino)
pp *p*

mo-ther, Ev'-ry day is like the o-ther; With a big hole in the

Vel. *cresc.*

Tempo.

(complainingly)

rit.

purse, And in the sto - mach an e - ven worse. Tra la la la, tra la la

rit. *Tempo.*

p

la, Hun - ger is the poor man's curse! Tra la la, tra la la la

Cl. Fl.

p

(The father appears at the window, and

la, Hun - ger is the poor man's curse!

Str. *f*

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

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.
(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. *Tempo.*

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

(He puts down his basket.)

tough!
pay!

Yes,
Hb.

Str.
ff

dimin.

mf

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

Hr.

Bass.

when there's nought what can you do, Sup - pos - ing the purse be emp - ty too?

Hb.

Hr.

Bass.

rit. *Tempo.*

rit. *Tempo.*

Str.

Tra la la la, tra la la la, O for a drop of "mountain dew!"

Tempo.

Tempo.

mf

mf

F1.

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

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

p *f* *sfz*

Più animato.
her eyes)

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

f *p* *cresc.*

house, And tra - la - la - la - ing me out of my

p *cresc.*

sleep? Father (inarticulately)

How now? The hungry beast

Str. Wind. *dim.* *p* Hb. Cl. Bass.

Father.

With - in my breast Cal - led so for food I could not

p

rest! Tra la la, tra la la la, Hun - ger is an ur - gent

f

Dble B.

beast, Tra la la, tra la la la la, Pinch - es, gnaws, and gives no

mf

Mother.

So, so! And this wild beast,

rest!

f

dimin.

p Vcl.

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

least!
Father.

Well yes! Hm! it was a love-ly

f *dimin.* *p* Cl.

(Pushing him angrily from her.)
(Wants to kiss her) Have done! You have no troubles to
day... don't you think so, dear wife? —

f *p* Fl. Bass.

bear, 'tis I must keep the house!

Well, well!

cresc. *f*

(Turning to his basket.)

then let us see, my dear, What we have got to eat to -

Un poco più moderato.

Mother.

Most sim - ple is the bill of

Father.

day?

Un poco più moderato.

fare, Our sup-er's gone, the Lord knows where!

Lar - der bare, cel - lar bare, Nothing, and plen - ty of it to

Come prima.

spare!

Father.

Tra la la la, tra la la la, cheer up, mo - ther, for here am I,

Come prima.

Bringing luck and jol - li - ty!

dimiu.

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

Look, mother! doesn't all this

p
Str.

Mother.

Man, man, what

food please you?

see I? Ham and but-ter- flour and

(Helping him to unpack it)
sau- sage- Eggs, a do- zen- (Hus- band, and they

cost a for- tune!) *accelerando* Tur- nips, on- ions,

and- for me! Near- ly half — a pound of

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

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,

The first system shows the Father's vocal line in bass clef with lyrics "Tra la la la, tra la la - la, tra la la la la, hip hur-rah,". Below it is a piano accompaniment with treble and bass staves. The piano part features a rhythmic melody in the right hand and a bass line in the left hand. Dynamics include *f* and *mf*.

Mother (joining in.)

Tra la la la, tra la la la, tra la la la la,

Wont we have a festive time! tra la la la, tra la la la la,

The second system introduces the Mother's vocal line in treble clef with lyrics "Tra la la la, tra la la la, tra la la la la,". Below it is the piano accompaniment. The piano part continues with the same rhythmic pattern. Dynamics include *f* and *mf*.

hip hur-rah. Wont we have a hap-py time! —

hip hur-rah. Wont we have a festive time! — Now

The third system shows the Father's vocal line in bass clef with lyrics "hip hur-rah. Wont we have a hap-py time! — hip hur-rah. Wont we have a festive time! — Now". Below it is the piano accompaniment. The piano part features a *cresc.* (crescendo) marking. Dynamics include *f* and *mf*.

(He sits down.The mother

lis - ten, how it all came to pass!

The fourth system shows the Father's vocal line in bass clef with lyrics "lis - ten, how it all came to pass!". Below it is the piano accompaniment. The piano part features a *dimin.* (diminuendo) marking. Dynamics include *f*, *mf*, and *dimin.*. There are also markings for *Cl.*, *Hr.*, *ten. mf*, and *Vel.*.

meanwhile packs away the things, lights a fire, breaks eggs into a saucepan, etc.)

Yon - der to the town I went, There was to be a great e - - vent,

Bass.

p

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

mf

Hr.

Cl.

Bass.

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

Hb.

Fl.

p

VI.

Vel.

So for that you may be thank - ful! VI. He who

Cl.

f

dim.

wants a feast to keep, He must scrub and brush and sweep,

Fl.

Hb.

p

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

vi. *p* Fl. *b* Ten.

"Buy be - som's! good be - som's!

Hb. Fl.

Buy my brush - es, sweep your ear - pets, sweep your cob - webs!"

And so I drove a roar - ing trade, And sold my brush - es at the

high - - - - est pri - - - ces!

vi. *p* *cresc.* *f*

Now make haste with cup and plat-ter, Bring the glass-es, bring the ket-tle:

p

Mother.

Here's a health to the be-sorr

Here's a health to the be-som-

f *p*

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

ma-ker! But stay, why, where are the children?

f *ff*

(Shrugs her shoulders with a puzzled air.)

Gone with Hans? Oh!

Hänsel, Gre-tel, what's gone with Hans?

Un poco più animato.

f *p* Str.

Mother.

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

Cl.
VI.
Ten.

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

What? the jug is smashed to bits? *Wind.*

VI.
Str.
Trb.

cream all ran a - - way! (Striking his fist on the table in a rage)

Hang it all! So those little scapegra-ces Have

VI.
Cresc.

(hastily) Been in

been a - gain in mischief?

VI.
Trp.

Mother.

mischief! I should think so! Nothing have they done but their mad prank-ing;

As I came home I could hear them Hopping and cutting the wildest ca - pers,

Till I was so cross that I gave a push_

Father.

And the

p *fp* *fp cresc.*

And the jug of milk was

jug_ milk_ was

spilt! (laughing with all his might)

Ha ha ha ha ha! Ha

Più animato.

(joining in)

Ha ha ha ha ha! Ha

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

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

ha! Ha ha ha ha! Such

ha! Ha ha ha ha ha ha ha ha!

an - - - ger, mo - ther, don't take it

p *dim.*

Ha! Ha!

ill, seems stu - pid to me, I must

Hb.

vi.

Ten.

(snappishly and curt.)

For aught I know, at the

say! But where, where think you the children can be? —

vi.

Hr.

Il-sen-stein!
(horrorstruck.)

The Il - sen-stein! Come, come, have a care!

Wind.

vi.

Hr. Cl.

fp cresc. - - - f

p (pizz.) fp

Vel.

Mother.

(with an expression of contempt.)

The be - som, just put it a - way a -

Fl.

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

Un poco ritenuto.

gain! Father. My chil- - dren astray in the Un poco ritenuto.

dimin. poco riten. p pp

Wind *pp*

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

a tempo

a tempo

Hr. *p* Vel.

Come prima.

Heaven!

Dost thou not know the aw-ful ma - gic place, the Come prima.

a tempo I.

(surprized) The e - vil one? What mean'st thou? (with place where the e - vil one dwells? The

a tempo I.

p Trp. Vel.

Un poco ritenuto.

(starting back)

a tempo

(draws back)

mysterious emphasis) The gobbling ogress? He picks up the besom again. But —

gobbling ogress?

Un poco ritenuto.

Fl.

Trp.

Hr.

a tempo

Vel.

p *dimin.* *p*

Dble B.

tell me, what help is the be - som?

The be - som, the be - som, why

Bass. *p*

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

Hb. Cl. *cresc.*

witch - es!

f *p* *dimin.*

p (pizz.)

An old witch with-in that wood doth dwell, And she's in league with the

powers of hell. At mid-night hour, when

Wind.

p

(pizz.)

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

cresc.

mf

Up the chimney they fly, — on a broomstick they hie, —

Cl.

Vl.

Ten.

p

red.

O - ver hill and dale, o'er ra - vine and vale, through the

p cresc.

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

cresc.

f

broomstick, hop, hop, hop, hop, the witch - es! O hor - ror!

p cresc. dim.

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

p (pizz.)

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

The first system of music consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a quarter note G, followed by eighth notes A, B, and C, then a quarter note D, and continues with a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

The second system continues the vocal line and piano accompaniment. The vocal line includes a fermata over the final note. The piano accompaniment includes markings for 'vi.' (viola) and 'Basso' (bass) in the right hand, and 'dolce' (softly) in the left hand.

Un poco più animato.

On e - vil bent, with

The third system begins with the tempo instruction 'Un poco più animato.' The vocal line starts with a quarter rest followed by a quarter note G. The piano accompaniment is marked 'mf' (mezzo-forte) and features a more active eighth-note bass line.

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

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment features a consistent eighth-note bass line and chords in the right hand.

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

p *cresc.*

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

mf

o - - ven, the gin - - gerbread

p *cresc.* *fp* *Un poco ritenuto.* *(expressively)*

a tempo Mother. And the gingerbread children?

chil - dren! *a tempo* Are

pp *Hr. dolce* *Red.* *

(wringing her hands)

For the ogress? O horror! Heav'n help us! the
 served up for dinner! For the ogress!

This system contains the first two systems of music. The top system features a vocal line with lyrics: "For the ogress? O horror! Heav'n help us! the" and a bass line. The second system continues the vocal line with lyrics: "served up for dinner! For the ogress!". Below these are two systems of piano accompaniment, with dynamic markings *pp* and *cresc.*.

(runs out of the house)

children! O what shall we do!
 Hi, mother, mother,

This system contains the third and fourth systems of music. The top system features a vocal line with lyrics: "children! O what shall we do!" and a bass line. The second system continues the vocal line with lyrics: "Hi, mother, mother,". Below these are two systems of piano accompaniment, with dynamic markings *f* and *f*.

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

wait for me! We'll both go to-gether the witch to seek!

This system contains the fifth and sixth systems of music. The top system features a vocal line with lyrics: "wait for me! We'll both go to-gether the witch to seek!". Below these are two systems of piano accompaniment, with dynamic markings *ff* and *f*, and a "Wind." marking.

(The curtain falls quickly.)

This system contains the seventh and eighth systems of music. The top system features piano accompaniment with dynamic markings *ff* and *Red.*. The second system continues the piano accompaniment with dynamic markings *ff* and *Vi =*. At the bottom right, there is a marking: "(Prelude to the 2nd Act)".

The Witches' Ride. Prelude to second Act.

Pesante. (♩ = 96)

de ϕ 8

Str. Hr.

First system of the score, featuring strings (Str.) and horns (Hr.). The music is in 4/4 time with a key signature of two flats. The strings play a rhythmic pattern of eighth notes, while the horns play a melodic line with some grace notes. Dynamics include *f*.

Cl.

Second system of the score, featuring a clarinet (Cl.). The clarinet part is marked *ff* and features a melodic line with some grace notes. The strings continue their rhythmic pattern. Dynamics include *ff*.

VI.

Third system of the score, featuring violins (VI.). The violin part is marked *p* and features a melodic line with some grace notes. The strings continue their rhythmic pattern. Dynamics include *p*.

Hb. Fl.

Fourth system of the score, featuring horn (Hb.) and flute (Fl.). The horn part is marked *ff* and features a melodic line with some grace notes. The flute part is marked *cresc.* and features a melodic line with some grace notes. The strings continue their rhythmic pattern. Dynamics include *ff* and *cresc.*

trb

Fifth system of the score, featuring trombone (trb). The trombone part is marked *cresc.* and features a melodic line with some grace notes. The strings continue their rhythmic pattern. Dynamics include *cresc.*

f

Sixth system of the score, featuring strings. The strings play a rhythmic pattern of eighth notes. Dynamics include *f*.

First system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and dynamic markings.

Second system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and dynamic markings. Includes a *ff* dynamic marking and a *sed.* marking.

Third system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and dynamic markings. Includes a *ff* dynamic marking and a *sed.* marking.

Fourth system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and dynamic markings.

Fifth system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and dynamic markings. Includes a *p_{Hr.}* dynamic marking and a *VI.* marking.

Sixth system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and dynamic markings. Includes a *Cl.* marking.

Hb.

Musical score for Horn (Hb.) in two staves. The music features a melodic line with eighth and sixteenth notes, often beamed together, and a bass line with similar rhythmic patterns. There are trills and slurs throughout. A dynamic marking of *p* is present in the bass staff.

Fl.

Musical score for Flute (Fl.) in two staves. The music features a melodic line with eighth and sixteenth notes, often beamed together, and a bass line with similar rhythmic patterns. There are trills and slurs throughout. A dynamic marking of *p* is present in the bass staff.

Cl.

Musical score for Clarinet (Cl.) in two staves. The music features a melodic line with eighth and sixteenth notes, often beamed together, and a bass line with similar rhythmic patterns. There are trills and slurs throughout. A dynamic marking of *p* is present in the bass staff.

Fl.

cresc.

Musical score for Flute (Fl.) in two staves. The music features a melodic line with eighth and sixteenth notes, often beamed together, and a bass line with similar rhythmic patterns. There are trills and slurs throughout. A dynamic marking of *cresc.* is present in the bass staff.

Poco a poco più animato.

VI.

stacc.

fp

p cresc.

Musical score for Violin (VI.) in two staves. The music features a melodic line with eighth and sixteenth notes, often beamed together, and a bass line with similar rhythmic patterns. There are trills and slurs throughout. A dynamic marking of *fp* is present in the bass staff. A *stacc.* marking is present in the upper staff. A dynamic marking of *p cresc.* is present in the bass staff.

fp

p cresc.

Musical score for Violin (VI.) in two staves. The music features a melodic line with eighth and sixteenth notes, often beamed together, and a bass line with similar rhythmic patterns. There are trills and slurs throughout. A dynamic marking of *fp* is present in the bass staff. A dynamic marking of *p cresc.* is present in the bass staff.

First system of musical notation, measures 5 and 6. The music is in a key with two sharps (F# and C#) and a common time signature. It features a complex, fast-moving melody in the right hand with many accidentals and a supporting bass line in the left hand. The dynamic marking is *f*. A fermata is placed over the first measure of each system.

Second system of musical notation, measures 7 and 8. The key signature changes to one sharp (F#) and one flat (C). The melody continues with similar complexity and dynamics. A fermata is placed over the first measure of each system.

Third system of musical notation, measures 9 and 10. The key signature changes to one flat (Bb) and one sharp (F#). The melody is more rhythmic and less complex than the previous systems. Dynamics are *f*.

Fourth system of musical notation, measures 11 and 12. The key signature changes to two flats (Bb and Eb). The melody continues with a steady eighth-note pattern. Dynamics are *f*. A *cresc.* marking is present in the right hand of the second measure.

Fifth system of musical notation, measures 13 and 14. The key signature changes to three flats (Bb, Eb, and Ab). The melody continues with a steady eighth-note pattern. Dynamics are *ff*.

Un poco più tranquillo.

Sixth system of musical notation, measures 15 and 16. The key signature changes to three flats (Bb, Eb, and Ab). The music is for a Trumpet (Trp.) and is marked *espressivo* and *p*. The melody is slower and more expressive than the previous systems.

First system of musical notation. Treble clef, bass clef. Key signature: one flat. Time signature: 7/8. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, including a triplet of eighth notes. The left hand provides a steady accompaniment. Dynamics include *cresc.* and *sf*. A fermata is placed over the final measure of the system.

Second system of musical notation. Treble clef, bass clef. Key signature: one flat. Time signature: 7/8. The right hand continues with a similar rhythmic pattern. The left hand has a more active role with eighth notes. Dynamics include *sf*. A fermata is placed over the final measure of the system.

Third system of musical notation. Treble clef, bass clef. Key signature: one flat. Time signature: 7/8. The right hand continues with a similar rhythmic pattern. The left hand has a more active role with eighth notes. Dynamics include *sf*. A fermata is placed over the final measure of the system.

Fourth system of musical notation. Treble clef, bass clef. Key signature: one flat. Time signature: 7/8. The right hand continues with a similar rhythmic pattern. The left hand has a more active role with eighth notes. Dynamics include *dim.*, *p*, *sf*, and *p*. A fermata is placed over the final measure of the system.

Fifth system of musical notation. Treble clef, bass clef. Key signature: one flat. Time signature: 7/8. The right hand continues with a similar rhythmic pattern. The left hand has a more active role with eighth notes. Dynamics include *sf*, *cresc.*, *f*, and *dim.*. A fermata is placed over the final measure of the system.

Sixth system of musical notation. Treble clef, bass clef. Key signature: one flat. Time signature: 7/8. The right hand continues with a similar rhythmic pattern. The left hand has a more active role with eighth notes. Dynamics include *p* and *p dolce*. A fermata is placed over the final measure of the system.

Musical score for Horn (Hr.) in G major, 2/4 time. The score consists of three measures of music, each with a melodic line and a harmonic accompaniment.

Musical score for Flute (Fl.), Horn (Hb.), and Horn (Hr.). The Flute part is marked *espressivo*. The Horn (Hb.) part is marked *p*. The Horn (Hr.) part is marked *f*. The tempo is *Un poco ritard.* The score includes a key signature change to D major in the final measure.

Musical score for Piano (p) in G major, 2/4 time. The score consists of five measures of music, featuring a melodic line with accents and a harmonic accompaniment. The dynamics are marked *p* and *dim.*

(The curtain rises.)

Molto tranquillo.

(The middle of the forest. In the background

Musical score for Violin (Vcl.) and Tenor (Ten.). The Violin part is marked *pp* and *p*. The Tenor part is marked *pp*. The score includes a key signature change to D major in the final measure.

is the "Isenstein", thickly surrounded by fir-trees. On the right is a large fir-tree, under which Gretel is sitting on a mossy tree-trunk, and making a garland of wild roses. By her side lies a nosegay of flowers. Amongst the bushes on the left is Hänsel, looking for strawberries. Sunset.)

Musical score for Piano (pp) in G major, 2/4 time. The score consists of five measures of music, featuring a melodic line with accents and a harmonic accompaniment. The dynamics are marked *espressivo*, *dim.*, and *pp*.

Second Act.
In the forest.
Scene I.

Molto tranquillo. (♩ = 66)

Gretel (humming quietly to herself)

There stands a lit - tle man in the wood a - -

pp Str. (pizz.)

lone, He wears a lit - tle man - tle of vel - vet brown, Say who can the

Fl.

rit. *a tempo*

mankin be, Standing there be - neath the tree, With the lit - tle man - tle of vel - vet

Fl.

rit. *a tempo*

brown? His hair is all of

Cl. Hb. Fl.

p *m.s.* *rit.* *a tempo*

gold, and his cheeks are red, He wears a lit-tle black cap up-on his

pp

head, Say who can the mankin be, Standing there so si-lently, With the little

Hr. *Fl.*

(She holds up the garland of roses and looks it all round)

black cap up-on his head?

Hr. *Hb.* *Cl.* *p*

With the little black cap up-on his

Fl. *p*

Poco animato come prima. (♩ = 84)

head?
 Hänsel (comes out swinging his basket joyfully.)
 Hur - rah! My straw - berry bas - ket is near - ly

Poco animato come prima. (♩ = 84)

Gretel (standing up.)
 My
 brimful! O won't the mo - ther be pleased with Hän - sel!

garland is rea - dy al - so! Look, I nev - er made one so nice be -

(she tries to put the wreath on Hänsel's head.)
 fore!
 Hänsel (drawing back roughly.)
 You won't catch a boy wear - ing that!

(puts the wreath on her.)

It is on-ly fit for a girl!

Ha, Gre-tel,

Hr. Cl. Vl.

Bass. *p*

fine feathers! O the deuce! Now you shall be Queen of the

Hb. Cl.

cresc. *f* *p*

Gretel.

If I'm to be Queen of the wood, Then I must have the nose - gay

wood!

Hb. Hr.

p

too!

Hänsel (gives her the nosegay.)

Queen of the wood, with scep-tre and

Cl. Hb. Fl.

Ten. *p*

poco riten.

crown, I give you the strawberries, but don't eat them

poco riten.

Hr. *p sf dim. pp*

Tempo.

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

all!

Fl. Hr. Cl.

dolce

Hr.

in homage.)

Str. Hr. *dim. pp più p*

Gretel (roguishly)

(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

(takes a strawberry from the basket, and pokes it into Hänsel'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 cuckootoo, Who takes more than his lawful due.

(It begins to grow dusk)

Gretel (does the same.)

Hänsel (helping himself again.)

Cuckoo, where are you?

Cuckoo, how are you?

Fl. *p espressivo*
Cl.
Bass.

Gretel (helping herself.)

Hänsel. Cuckoo, cuckoo!

In your neighbour's nest you go,

Fl. Hb. Hr. Ten. Bass.

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

Cuckoo, why do you do — so?

And you're ve-ry greed - y too, (helping himself) Tell me, cuckoo, why — are

Cuckoo, cuckoo!

Str. Cl. Bass.

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.

crese.

Gretel (horrified, clasping her hands together.)

Hän - sel, what have you

fp

done? O Hea - ven! all the straw - berries ea - ten, you

fp

glut - ton! Lis - ten, You'll have a pun - ishment

fp

Meno mosso.

from the mo - ther, This pass - - es a joke. Hänsel (quietly)

Now

Meno mosso.

Fl. *fp* *cresc.* *f* *ff* *p* Cl. Ten.

come, don't you make such a fuss, You, Gre-tel, you did the same thing your-

Hb. Cl. Fl. Ten.

Piu animato.
Gretel.

Come, we'll hurry and seek for fresh ones!

self! What, here is the

Wind. *p* *f* *f* *p* *mf*

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

dusk, under hed-ges and bush - es? Why nought can we see of fruit or leaves!

p *mf* *p*

Un poco ritenuto.

Più mosso.

Gretel.

O Hän-sel, Hän-sel, O what shall we
 It's get-ting dark al - rea - dy here!

Un poco ritenuto.

Più mosso.

do? What bad dis - o - be - dient chil - dren we've been! We ought - to have

thought and gone - home soon - er!

Hän-sel.

Hark,
 CUCKOO (behind the scenes, rather nearer than before.)

what a noise in the bush - - es!

Know you what the fo - - rest says?

dim. *p* Hr.

molto espressivo

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

Solo - Violin. *p*

(Hänsel spies all round uneasily.)

p VI. *dim.* *pp* Hr. *p*

Trb. Cl.

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

Gre - tel,

Cl. *p* Dr. *pp* *pp poco rit.*

Gretel (dismayed.)

a tempo O God! what say you? not know the way?
 I can-not find the way!

Cor. ingl.
 (pizz.) *pp trem.* *cresc. espress.*

(pretending to be very brave)
 Why how ri - di-culous your are! I am a boy, and

f dim. *p mf* *f*

O Hänsel, some dreadful thing may
 know not fear!

vi. espress. *p* *cresc.*

come!
 O Gretel, come, don't be a - fraid!

f *p* *Bass.*

Gretel.

What's glimmering there in the dark - - ness?

VI.
p
Ten.
Vcl.

Hänsel.

That's on - ly the bir - ches in sil - ver

Fl.
p
Bass.

Gretel.

But there, what's grin - ing so there at
dress.

VI.
p
Vcl.

me?

(stammering)

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

VI.
p
Vcl.

Gretel (hastily)

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

Hänsel (very loud)

Gretel (terrified)

Come I'll make fa - ces, you fel - low! d'you hear? There - see!

a lantern, it's coming this way!

Will - o' the -

wisp is hop - ping a - bout.

Gretel, come dont lose heart like this!

Wait, I'll give a good loud call! (Goes back some steps to the back of the stage, and calls through his hands.)

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

Echo.

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 Hosenstein.) *p* You there!

Hänsel. (very loud) (The children cover together.)
Who's there?

ff *f dimin.* *Dr. p*

Echo.

2 Sopranos. *ppp* Here!

2 Sopranos. *pp* Where?

Gretel (somewhat timidly.)
Is someone there?

Dr. p *trem.* *Bel. p espress.*

Gretel (softly.)

Did you hear? a voice said "Here!" Hänsel,

surely someone is near! I'm frightened, I'm frightened,

(weeping)

Cor. ingl. Hr.

I wish I were home!— I see the wood all filled with

con espress.

gob - - lin forms!

Hänsel.

Gretelkin, stick to me close and tight, I'll

Wind.

VI. *dimin.*

Hr.

Red. *

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

I see some shad - ovy
shelter you, I'll shel - ter you!

VI. Wind.

p *Vel.*

* *ped.* *

wo - men com - ing! See how they nod and

cresc.

beck - on, beck - on! They're com - ing, they're com - ing,

p

they'll take me a - way! (crying out)

stringendo

fp cresc.

Più animato.

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

Più animato. See

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

Wind *trp*
mf Harp.

mf (becoming weaker)

Ah!
 I wonder who the mankin is?

mf Harp.

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.*

Scene II.

Moderato.

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

I shut the children's peep - ers, sh! And guard the lit - tle

sleep - ers, sh! For dear - ly do I love them, sh! And glad - ly watch a -

bove them, sh! And with my lit - tle bag of sand By

ev - ry child's bed - side I stand; Then lit - tle tir - ed

eye - lids close, And lit - tle limbs have sweet re - pose: And

poco ritard.
if they're good and quick - ly go to sleep,

poco ritard.

Piu lento.
Then, from the starry sphere a - bove, The an - gels come with peace and love, And

VI. Fl. Cl.

p

send the children hap - py dreams While watch they keep!

Ob. Cor. ingl. Cl.

Then slum - - ber, slum - ber, chil - dren, slum - ber, For

VI.

mf *p* *mf* *p*

hap - py dreams are sent you thro' the hours you sleep!

Fl. 2
Fl. 1
Bass
ped.

Hänsel (half asleep.)

Gretel (ditto.)

Sand-man was there! Let us first say our evening - pray - er! (They cover down and fold their hands.)

Hr.
m.d.
*

Allegretto
L'istesso tempo.

Gretel. *mezza voce*

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

Hänsel. *mezza voce*

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

L'istesso tempo.

Str. *pp*

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

poco cresc.

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

cresc.

hov - er, Two to whom 'tis giv - en To guide my steps to Hea -

poco rit.

Two who o'er me hov - - er, Two who guide my steps to Hea -

poco rit.

VI.

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.

(Complete darkness.)

(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*

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

p *dimin.*

Scene III.

Pantomime.

Poco a poco più animato.

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

p *espress.* Hr. *6*

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

Fl. *6*

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

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

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

First system of musical notation, featuring a treble and bass clef with various notes and rests.

(Lastly the seventh couple comes

Second system of musical notation, including a measure marked with a '2 1' time signature.

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

Third system of musical notation, continuing the piece with similar rhythmic patterns.

Fourth system of musical notation, marked with *espressivo* and *p* dynamics, and includes a *Hb.* (half-bow) instruction.

Fifth system of musical notation, featuring a *cresc.* (crescendo) marking.

Sixth system of musical notation, concluding with a *ritard.* (ritardando) marking.

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

Tempo moderato.

This musical score is for a piano and orchestra. It consists of six systems of music. The first system features a piano part with a *ff* dynamic and a trumpet part labeled 'Trp. Tromb.'. The second system includes a woodwind part labeled 'Wind.' and a harp part labeled 'Harp.'. The third system features a woodwind part labeled 'Wind.' and a piano part with a *f* dynamic. The fourth system includes a piano part with a *p* dynamic and a string part labeled 'Str.' with the instruction 'espressivo'. The fifth system features a piano part with a *cresc.* marking and a string part labeled 'Str.' with a *f* dynamic. The sixth system features a piano part with a *f* dynamic and a string part labeled 'Str.' with a *p* dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

espressivo

p

Ad. (The whole stage is filled with an intense light.) *Ad.*

p cresc. ff dimin. tr

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

Wind.

p

Harp.

Hr. Str.

p

Third Act.

The Witch's House.

Animato. (♩ = 100)

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs) and individual staves for woodwinds. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Animato' with a quarter note equal to 100 beats per minute.

- System 1:** Piano (p) and Horns (Hr.). The piano part features a melody with accents and dynamic markings of *f* and *p*. The Horns play a melodic line.
- System 2:** Piano (p) and Trombone (Tromb.). The piano part continues with a melodic line and dynamic markings of *p* and *f*. The Trombone plays a melodic line.
- System 3:** Piano (p) and Clarinet (Cl.). The piano part features a melodic line with dynamic markings of *p* and *f*. The Clarinet plays a melodic line.
- System 4:** Piano (p) and Horns (Hr.). The piano part continues with a melodic line and dynamic markings of *p* and *f*. The Horns play a melodic line.
- System 5:** Piano (p) and Flute (Fl.). The piano part features a melodic line with dynamic markings of *p* and *f*. The Flute plays a melodic line.
- System 6:** Piano (p) and Violin (VI.). The piano part continues with a melodic line and dynamic markings of *p* and *f*. The Violin plays a melodic line.

Fl. Hr. Tr. mf f dimin.

This system features a piano accompaniment with a treble and bass clef. The piano part includes dynamics *mf* and *f*, and a *dimin.* marking. The Flute (Fl.) and Horn (Hr.) parts are shown in the upper staves, with the Flute part starting with a *f* dynamic.

VI. Hr. dolce Vel.

This system continues the piano accompaniment. The Horn (Hr.) part is marked *dolce*. The Violin (Vel.) part enters in the second measure. The Flute (Fl.) part continues with a *f* dynamic.

p cresc. Cl. dimin. espressivo

This system shows the piano accompaniment with a *p* dynamic and a *cresc.* marking. The Clarinet (Cl.) part is marked *dimin.* and *espressivo*. The Flute (Fl.) part continues with a *f* dynamic.

p cresc. f Cl. VI. espressivo

This system features the piano accompaniment with a *p* dynamic and a *cresc.* marking. The Clarinet (Cl.) and Violin (VI.) parts are marked *f* and *espressivo*. The Flute (Fl.) part continues with a *f* dynamic.

Hr. dimin.

This system shows the Horn (Hr.) part with a *dimin.* marking. The piano accompaniment continues with a *p* dynamic.

Fl. più p dolce Hr. Vel.

This system features the Flute (Fl.) part with a *più p* dynamic. The Horn (Hr.) part is marked *dolce*. The Violin (Vel.) part is also present. The piano accompaniment continues with a *p* dynamic.

Accelerando assai.

Musical score for the first system. The piano part features a rhythmic pattern of sixteenth notes with sixteenth rests, marked with '6' and 'ad.'. The right hand has a melodic line with slurs. A 'Vel. Bass.' section is indicated at the end of the system.

Musical score for the second system. The piano part continues with the sixteenth-note pattern, marked 'sempre con ad.'. The right hand has a melodic line with slurs. The instruction 'poco a poco cresc.' is written above the right hand.

Musical score for the third system. The piano part continues with the sixteenth-note pattern. The right hand has a melodic line with slurs.

Musical score for the fourth system. The piano part continues with the sixteenth-note pattern. The right hand has a melodic line with slurs. The instruction 'string.' is written above the right hand.

Musical score for the fifth system. The piano part continues with the sixteenth-note pattern. The right hand has a melodic line with slurs. The instruction 'Wind.' is written above the right hand. The tempo instruction 'Allegro non troppo. (♩ = 80)' is written above the right hand.

Musical score for the sixth system. The piano part continues with the sixteenth-note pattern. The right hand has a melodic line with slurs. The instruction '(The curtain rises.)' is written above the right hand.

Scene I.

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

ff Harp. *dim.*

Dew - Fairy.

I'm up with ear - ly

Vi. *p* *pp*

Wind

dawn - ing, And know who loves the morn - ing, Who'll

Harp.

rise fresh as a dai - sy, Who'll sink in slumber

la - zy, ding! dong! ding!

The first system features a vocal line with lyrics and a piano accompaniment. The piano part includes triplets and a melodic line with slurs. The key signature has two sharps (F# and C#).

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

The second system continues the vocal line and piano accompaniment. The piano part includes a section marked *p* *espressivo*. The key signature remains two sharps.

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

The third system continues the vocal line and piano accompaniment. The piano part includes a section marked *Fl.*. The key signature remains two sharps.

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

The fourth system concludes the vocal line and piano accompaniment. The key signature changes to one sharp (F#).

hours,— The scent of trees and flow-ers, Then up, ye sleep-ers a -

wa - - - ken! The ro-sy dawn is smi - -

Fl. Trp. VI.

p

sempre con Ped.

ling, Then up, ye sleep-ers, a - wake, a - -

cresc. *f* *dimin.*

ped. *

(Hurries off singing. The children begin to stir.)

wake!

ritenuto *tr* *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)

Where am I? Wa - king? Or do I dream?

pp
Str.

How come I in the wood to lie?

espressivo
Cl.
p
espressivo
VI. Ten.

High in the

VI. Solo

branch - es I hear a gentle twittering, Birds are be -

gin - ning to sing so sweet - - ly; From ear - ly

8 *tr* *Fl.* *Hr.*

dawn they are all a - wake, And war - ble their 'morning hymn

Viol. *cel.* * *Vel.*

of grate - ful praise. Dear lit - tle sing - ers, lit - - tle

Hb.

sing - ers, Good morn - ing! (turns to Hänsel)

VI. *cel.* *cresc.* *f*

accelerando

See there, the sleepy la - zy - bones! Wait _____ now, I'll

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

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

tr *VI. Solo*

Ti-re-li-re-li, it's getting late! The lark _____ his flight is

tr *Fl. 3* *Wind.* *p*

wing - ing. On high _____ his matin sing - ing

p

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

cresc.

p

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

mf

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

p *cresc.*

- ti - ti - - - ti!

Hänsel (suddenly jumps up with a start)

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

VI. *f* *p*

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

VI. Fl. Cl. Vel. *f* *p*

daw-ning, A - - wake, for it is

Fl. Hb. Ten. Vel. *f* *p*

Gretel, Ti - ti - ti - ti - ti-re-li-re-li-re-li, morn - ing! Ki - ke-ri - ki! E - e - e - e -

Fl. Hb. Ten. Vel. *f* *p*

ti-re-li-re-li-re-li, ti ti-re-li-re-li-re-li-ti, ti! e! Ki - ke-ri - ki! E - e - e - e -

Fl. *cresc.*

tr

e!

Fl.

Ki - ke - ri - ki!

VI.

f

dimin.

Dr.

Hänsel.

I feel so well,

Cl.

Ten.

p

Bass.

Vel.

Gretel.

But

I know not why!

I nev - er slept so well, no not I!

Hr.

Fl.

listen, Hans, here 'neath the tree A wondrous dream was sent to

Fl.

pp

Harp.

Hr.

Str.

25788

Hänsel (meditatively)

me! Real - ly! I too had a

pp

Tromb.

Vel.

Co.

Gretel.

dream! I fan - cied I heard a

pp

vi.

murm' - ring and rush - ing, As though the

Bass.

an - gels in Heav'n were sing - ing. Ro - sy

Fl.

Cor. ingl.

p

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

cresc.

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

Cl.
Str.
Viol.

Sud - den - all a - round a light was streaming, Rays of glo - ry from

VI.
Hb.
VI.
dolce

Hea - ven beam - ing, And a gol - den lad - der

VI.
Cl.

saw I des - cend - ing, An - - gels a - down it glid - ing,

VI.
Hb.
Fl.
VI.
mf

Such love - ly an - gels with shi - - ning gol - den wings.

f
dim.
p

Gretel (astonished)

Hänsel (interrupting her quickly)

And did you al-so be- hold all this?

Fourteen angels there must have been!

Harp. Ten. Hb.

Un poco ritardando.

Hänsel.

Truly, 'twas wondrous fair! And upward I saw them

Cl. Hr. Harp. Ten. Hb.

ritard. dolce *espr.* *dimin.*

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 Ilisenstein, 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)

float. Standstill! Be still!

Vel.

Hänsel (surprised)

O Hea - ven, what won- drous place is

Ten. Hb.

p *cresc.*

(in the greatest excitement)

this, As ne'er in all my

vi. Wind. Wind. *cresc.*

Detailed description: This system contains the first two lines of music. The top line is the vocal line with lyrics 'this, As ne'er in all my'. The second line is for Violin I (vi.) and Wind instruments, with dynamics *p* and *f*. The third line is the piano accompaniment, with dynamics *p* and *cresc.*. Fingerings and articulation marks are present throughout.

(Both gaze at the house spellbound)

life have I seen!

Wind. *f*

Detailed description: This system contains the next two lines of music. The top line is the vocal line with lyrics 'life have I seen!'. The second line is for Wind instruments, with dynamics *f*. The third line is the piano accompaniment, with dynamics *f*. Fingerings and articulation marks are present throughout.

Trp. Hr. *poco rit.*

dim. *p* *più p*

Detailed description: This system contains the third line of music, which is primarily piano accompaniment. It includes parts for Trumpet (Trp.) and Horn (Hr.). Dynamics include *dim.*, *p*, and *più p*. The tempo marking *poco rit.* is present.

Un poco più tranquillo.

Harp. *dolce* Str. *con molto espressione*

Detailed description: This system contains the fourth line of music, which is piano accompaniment. It includes parts for Harp (Harp.) and Strings (Str.). Dynamics include *dolce* and *con molto espressione*.

Gretel (gradually regains her self-possession)

What o - dour de - li-cious, O

p

Detailed description: This system contains the final two lines of music. The top line is the vocal line with lyrics 'Gretel (gradually regains her self-possession) What o - dour de - li-cious, O'. The second line is the piano accompaniment, with dynamics *p*.

say, do I dream? A cot-tage all made of Hänsel.

p dolce

Hb.

7 7

Ad. *

cho-co-late cream. The roof is all cov-erd with Turkish de-light, The
cot-tage all made of Turk-ish de-

Fl.

VI.

win-dows with lus-tre of su-gar are white, And on all the ga-bles the
light, The win-dows with su-gar are white, On ga-bles the

Hb.

VI.

fp

fp

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

mf

gin - ger - bread hedge!

gin - ger - bread hedge! —

cresc.

0 ma - - - - gie

0 ma - - - - gie

Wind.

f Hr.

p

cas - - - tle, how nice you'd be to eat! Where

cas - - - tle, how nice you'd be to eat! Where

Hb.

VI.

hides the prin - cess who en - joys so great a

hides the prin - cess who en - joys so great a

p

treat? Ah could she but vi - - - sit our
 treat? Ah could she but vi - - - sit our

mf

lit - - tle cot - tage bare, She'd ask us to
 lit - - tle cot - tage bare, She'd ask us to

cresc. *f* *vi.*

din - ner her dain - - - ties to share, She'd
 din - ner her dain-ties to share, I'm sure she'd

tr *tr* *dimin.* *p*

ask us to din - - - ner, us both
 ask us to din - - - ner, us both

cresc. *f* *dimin.*

to din - ner there, to din - - ner
 to din - ner there, to din - - ner

tr.
Hb.
p

Ad. *

there, to din - ner there!
 there, to din - ner there!

VI.
p

Ad.

dimin.
piu p

*

Hänsel. (resolutely)
 No sound I hear, No, nothing is stirring! Come, let's go in-

Harp.
p

Harp.

Gretel (pulling him back horrified)

Are you quite senseless? Hänsel, howe'er can you
side it!

make so bold? Who knows who may live there, in that lovely house?

poco rit.

Hänsel.
a tempo
look, — do look, — how the house seems to smile! —

a tempo

(enthusiastically)
Ah! — the an - gels did our foot - steps be -

Gretel (reflectively.)

The an - gels? Yes, — it must be
 guile! Fl.

dolce pp

so! Hänsel.
 Yes, Gre - tel, the an - gels are beck' - - ning us

Hr. Hb.

Bass.

Hänsel.
 in! Fl.

p *cresc.*

espressivo

Più animato. Gretel.
 Yes, let's nibble it, yes, let's nibble it
 Come, let's nibble a bit of the cot-tage! Come, let's nib-ble it like —

Più animato.

fp

like two mice per - se - ve - - ring!

two mice per - se - ve - - ring!

Hb. Fl. Vl.

cresc. *f*

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal lines are in a key with two flats and a 3/4 time signature. The piano accompaniment includes parts for Horn (Hb.), Flute (Fl.), and Violin (Vl.). The piano part starts with a *cresc.* marking and reaches a forte (*f*) dynamic.

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

Trp.

ff

Detailed description: This system features a trumpet part and piano accompaniment. The trumpet part is marked *ff* and includes a dynamic change to *p*. The piano accompaniment continues with a rhythmic pattern.

then stand still, - - -

Hr.

f *dim.*

Detailed description: This system features a horn part and piano accompaniment. The horn part is marked *f* and then *dim.*. The piano accompaniment continues with a rhythmic pattern.

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

p *p* *p*

Vcl.

Detailed description: This system features piano accompaniment. It includes a *p* marking and a *p* marking. The system ends with a *Vcl.* marking and a change in key signature and time signature.

tation Hänsel breaks off a bit of cake from the right-hand corner.)

2.

Detailed description: This system features piano accompaniment. It starts with a *2.* marking and includes a change in key signature and time signature.

Scene III.

Listesso tempo. (♩ = ♩)

A voice from the house.

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

Wind. *mf* Harp. *dimin.*

sf

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

O, did you hear?

p *pp*

Gretel (somewhat timidly.)

The wind, the hea - - venly wind!

(ditto.)

The wind, the hea - - venly wind!

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

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

Hänsel (looking longingly at Gretel.)

H'm! D'you like it?

Cl. Hb. Vel. *pp*

Gretel (lets Hänsel bite it.)

vi. Just taste and try it!

p. *cresc.*

Gretel (ditto.)

Hänsel (lays his hand on his breast in rapture.) Hi!

Hi! Hi!

fp

Hi! Hi!

Hi! Hi!

p *cresc.* *f*

cake — most de - li - cious, Some more I must take! — It's real - ly like Hea - ven To

cake — most de - li - cious, Some more I must take! — It's real - ly like Hea - ven To

vi. *p*

Hb. *p* Bass.

eat such plum-cake! It's most de-

eat such plum-cake! Ah, O how good,

vi. *fp* *fp* *cresc.*

Detailed description: This system contains the first two vocal lines and the beginning of the piano accompaniment. The vocal lines are in a single melodic line with lyrics. The piano accompaniment features a violin (vi.) part with a sixteenth-note pattern and a piano part with chords and a similar rhythmic pattern. Dynamics include *fp* (fortissimo piano) and *cresc.* (crescendo).

licious! How tas - ty! How sweet!

How sweet, Ah, how

Cl. *p* *Hb.*

Detailed description: This system continues the vocal lines and piano accompaniment. The vocal lines have lyrics. The piano accompaniment includes a clarinet (Cl.) part and a horn (Hb.) part. Dynamics include *p* (piano) and *Hb.* (horn).

It's p'raps the house of a sweet - y-maker!

tas-ty! (calls out.) Hi! sweet-y-maker!

cresc.

Detailed description: This system contains the final vocal lines and piano accompaniment. The vocal lines have lyrics, including a callout. The piano accompaniment features a *cresc.* (crescendo) dynamic.

Have a care!

f

This system contains the vocal line and piano accompaniment for the first system. The vocal line has the lyrics "Have a care!". The piano accompaniment includes a dynamic marking of *f* and a section marked "A".

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

lit - tle mouse your sweet - ies would share!

f *Fl.* *fp*

This system contains the vocal line and piano accompaniment for the second system. The vocal line has the lyrics "lit - tle mouse your sweet - ies would share!". The piano accompaniment includes dynamic markings of *f* and *fp*, and a section marked "Fl.".

Gretel.

The voice from the house.

Hänsel. The

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

Wind. *fp* *Hr.* *dimin.* *p*

This system contains the vocal lines for Gretel and Hänsel, and the piano accompaniment. The piano accompaniment includes dynamic markings of *fp*, *Hr.*, *dimin.*, and *p*.

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

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

vi. *Fl.* *Cl.*

Wind. *Str.* *Vel.*

This system contains the vocal lines and piano accompaniment for the fourth system. The piano accompaniment includes dynamic markings of *Wind.*, *Str.*, and *Vel.*, and instrument markings for *vi.*, *Fl.*, and *Cl.*

(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.

Wait, you gob - bling mousekin, Here comes the cat from the house - kin!

Cr. ingl.

p espressivo

Bass.

to the children, and throws a rope round the neck of Hänsel, who, without any misgivings, turns

Hänsel (taking another bite.)

Eat what you please, and leave me in peace! *ff.*

p *cresc.*

his back to her.)

Poco a poco stringendo.

Gretel (snatches the piece from his hand.) Hänsel (takes it back from her.)

Don't be un-kind, Sir wind, Sir wind. Heaven-ly wind, I

cresc.

Gretel (laughing.)

Ha ha ha ha ha ha ha ha ha ha

(laughing.)

take what I find! Ha ha ha ha ha

p *Str.*

Allegro non assai.

ha!

ha!

Hänsel (horror-struck.)
Let go! Who are you?

The Witch (laughing shrilly.)
He he, he he, he he he he he!

Wind.

Allegro non assai.

fp *cresc.* *fp*

Hänsel.
Let me go!

The Witch (drawing the children towards her.)
An - gels both! (And goo - sey -

gan - ders!)

Wind.

fp *fp* *fp*

2 1 3 1 4 4 1

Poco ritenuto.
(She caresses the children.)

You've come to

Wind.

fp *p espressivo*

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

Più animato.

Hänsel (makes despairing efforts

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

Tempo come prima.

The Witch.

to free himself.)
ug - ly one? Let me go! Now,

dar - ling, don't you give yourself airs! Dear heart,

what makes you say— such things?—

Wind *dimin.* - - -

Fl.

VI. *mf*

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

dolce VI.

Hr.

love my fel-low men. I'm art-less as a new - - born

sf *sf*

child! That's why the chil - - dren to me are so dear,

VI. *p*

Fl.

Ten.

so dear, so dear, ah,

VI.

cresc.

(caresses Hänsel)

so che - arm - - - - - ing to

VI.

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

Bass.

Più animato.

Hänsel (turning roughly away) (stamping with his foot)

eat! Go, get you gone out of my sight! I hate, —

VI.

Fl.

f

The Witch. (laughing shrilly.)

loathe you quite! Ha ha, ha ha, ha haha ha ha ha!

Wind.

f *ff*

Allegro non troppo.

These dain-ty mor-sels I'm real-ly gloating on, And you, my

VI. *fp* Wind. *fp* *cresc.* *fp*

Un poco più tranquillo.

lit - tle maid - en, I'm dot-ing on!

Cl. *fp* *pdolce* Ten. *2*

Bcl.

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

Hb. Fl. Cl. *2*

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

(dolce)

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

dolce
Str. Cl.

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

Hb. Fl.

p Vel.

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

Cl.

p Vel.

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

Hb. VI.

cresc. *p espressivo*

Hänsel.

W
 yes, quite cap-ti - va - - - ting!
 I wont come

p.
mf *dim.* *f*

H
 Gretel.
 You are quite too friend-ly! The Witch.
 with you, hid-eous fright! See, see!

Hb. Bass. Fl. Cl.
f *dim.* *p* Ten. (pizz.)

See, how sly! — Dear chil- dren, you real - ly may

Fl. *p* Vel. Ten.

trust me in this, And living with me will be per - fect

Hb. *cresc.* *p*

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

Cl.

p dolce

Gretel. *f.*
But say, what will you
Come with me, my precious, I'll give you sweetmeats de - li - cious!

Vel.

Gretel. The Witch.
with my bro - ther do? Well, well — I'll feed and fat - ten him up well,

Ten. *p* Hb. Fl. *mf* Cl.

espressivo Hr. Bass.

With ev' - ry sort of dainty de - li - cious, To make him tender and

Cr. ingl.

tas-ty. And if he's brave and patient too, And do-cile and o-

Fl. Hb. Cl.
Ten. Hr.

be-dient like a sheep, Then, Hän-sel, I'll whisper it

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

you, I have a great treat in store

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

Hänsel.
Then speak out loud, and whis-per
for you!

Hr. *ff*

not. The Witch. What is the great treat in store for me?

What?

dimin. - *p* *mf*

Cl. Hb. Str.

The Witch.

Yes, my dear children, hearing and sight

p *Fl.* *p* *Hr.*

Hänsel.

In this great pleasure will disappear quite! Eh? both my hearing and seeing are good! You'd

p *Cl.* *p dolce* *Hb.* *Hr.*

Bcl.

(resolutely)

better take care you do me no harm! Gretel, trust not her flattering words,

cresc. *f*

(He has in the meantime got out of the rope, and runs with Gretel to the foreground.)

Come, sis-ter, come, let's run a-way!

f *cresc.* *f* Ten. Vel.

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

The Witch.

Hold!

f *p* Trb.

(the stage becomes gradually darker.)

Ho-cus po-cus, witches' charm! Move not, as you

fp *p* *f* *p* Trb.

fear my arm! Back or forward do not try,

fp *p* *f*

Fixed you are by the e-vil eye!

p *fp*

Head on shoul-ders fixed aw - ry!

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

Poco a poco più animato.

fp

Hb.
p Cr. ingl.
Cl.

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

vi. Hb.

Più tranquillo.

(Fresh gestures: then she leads)

head, Eyes are star - ing, dull as lead! Now, you a - tom, off to bed!

cresc. *fp*

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,ho-cus po-cus! Bo-nus

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

(The stage gradually becomes lighter, whilst

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

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

the light of the magic head diminishes.)

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

dimin. *pp* Dr.

Molto tranquillo.

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

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

Cr. ingl. Hr. *p*

Hän-sels growing fat and nice. Well feed him up, you'll see my

Hb.
Cr. ingl.

rea-son, And with sweet al-monds and withrai-sins sea-son. I'll go in-

Cl. Hr.
Bass

doors, the things to pre-pare, And you remain here where you

Hr.

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

are! O, what a horrid

VI. Cl. VI.
Teh. Dr.

Un poco più animato.

Hänsel (whispering hastily)

witch she is! Gre-tel, sh! don't speak so loud! Be ve-ry

Wind *p* *pp* Ten. *VI.*

sharp, watch well and see What-ev - er she may do to me!

VI. *mf*

Pre-tend to do all she com - mands — O there she's coming

p *mf* *p* *cresc.*

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. *p* Cl. 2 *p* Fl. *p* Dr. *f* *pp*

Ten. *p* *VI.* *p* Wind. *cresc.*

Allegro.

VI. *p* Wind.

The Witch.

Now, lit - tle man, come pri - - thee en -

Vel. *p*

Molto ritenuto.

(Sticking a raisin into Hänsel's mouth)

joy yourself! Eat, min-ion,

Fl. VI. *p*

m.s.

Più animato.

eat or die! Here are cakes, O so nice!

Cl. VI. Hr. Trb. *p* *cresc.* Dble B.

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

Hocus pocus, elder-bush!

VI. Fl. *fp* Hr. (con sordino) *p* *mf*

Ten. Hb. *mf*

Allegro.

(Gretel moves again.)

Ri-gid bo-dy loosen, hush! Now up and move again,

Instrumentation: Hr., Cl., Vl.

Dynamic markings: *f*, *p*

bright and blithesome, limbs all be-come a-gain sup-ple and lithesome! Go my pop-pet,

Instrumentation: Fl., Hb., Cl.

Dynamic marking: *p*

go my pet, You the ta-ble now shall set: Lit-tle knife, lit-tle fork,

Instrumentation: Hb., Fl., Cl., Hr.

Dynamic marking: *p*

lit-tle dish, lit-tle plate, Lit-tle ser-viette for my lit-tle mate!

Dynamic marking: *p*

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

cresc. *f* Str.

(She threatens and titters. Gretel hurries off.)

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

f *dimin.*

Molto più lento.

(To Hänsel who pretends to be asleep.)

The fool is slumb'-ring, it does seem

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

Bass.

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

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a whole note 'way,' followed by a half note 'you', a quarter note 'sim -', a quarter note 'ple', a half note 'sheep, —', a quarter rest, a quarter note 'Soon', a quarter note 'you', a quarter note 'will', a quarter note 'sleep', and a quarter note 'your'. The piano accompaniment features a flowing eighth-note melody in the right hand and a steady bass line in the left hand.

last — long sleep!

Cl.
Hr. Bel.

The second system continues the vocal line with a whole note 'last —', a half note 'long', and a half note 'sleep!'. The piano accompaniment continues. A clarinet (Cl.) part is introduced in the right hand of the piano part, playing a melodic line. Horn (Hr.) and Bassoon (Bel.) parts are also indicated in the bass line.

But first with Gre - tel I'll be - gin, Off

Hb.
p
Vel.

The third system begins with the vocal line: a quarter rest, a quarter note 'But', a quarter note 'first', a quarter note 'with', a quarter note 'Gre -', a quarter note 'tel', a quarter note 'I'll', a quarter note 'be -', a quarter note 'gin,', and a quarter note 'Off'. The piano accompaniment includes a horn (Hb.) part in the right hand and piano dynamics (p) and velocity (Vel.) markings in the left hand.

you, dear maid-en, I will dine; — You're so ten - der, plump and

VI.
Hb. Fl.
ritard. p dolce

The fourth system continues the vocal line: a quarter note 'you,', a quarter note 'dear', a quarter note 'maid-en,', a quarter note 'I', a quarter note 'will', a quarter note 'dine;', a quarter rest, a quarter note 'You're', a quarter note 'so', a quarter note 'ten -', a quarter note 'der,', a quarter note 'plump', and a quarter note 'and'. The piano accompaniment features violin (VI.) in the right hand, horn (Hb.) and flute (Fl.) parts, and dynamics including 'ritard.', 'p', and 'dolce'.

Allegro.

good, — Just the thing for witch-es' food! (She opens the oven door and sniffs in it, her face

Hb. Fl. Hb. Dr.

ff *f* *p*

lighted up by the deep red glare of the fire.)

cresc.

Wind. 8

ff *dimin.*

poco ritenuto

The dough has risen, so we'll go on pre-par - ing.

8

p *f* *f*

Ten.

Hark, how the sticks in the fire are crackling!

Wind.

Str. *f* *f* *p* *fp*

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

Piano accompaniment for the first section. The bass line features a steady eighth-note accompaniment with dynamic markings *p* and *fp*. The treble line contains triplet figures and a descending eighth-note scale. Dynamic markings include *p*, *fp*, and *dimin.*

The Witch (rubbing her hands with glee.)

Vocal line and piano accompaniment for 'The Witch'. The vocal line has the lyrics: "Yes, Gre-tel mine, how well off you I'll dine!". The piano accompaniment includes parts for Horn (Hb.), Clarinet (Cl.), Violin (Vl.), and Drums (Dr.). Dynamic markings include *p* and *espressivo*.

Vocal line and piano accompaniment for the second section. The vocal line has the lyrics: "See, see, O how sly!". The piano accompaniment includes a Flute (Fl.) part. Dynamic markings include *p* and *espressivo*.

Vocal line and piano accompaniment for the third section. The vocal line has the lyrics: "When in the ov-en she's peep-ing, quick-ly be-hind her I'm creep-ing! One lit-tle push, bang". The piano accompaniment includes parts for Horn (Hb.), Clarinet (Cl.), Bass, and Wind. Dynamic markings include *p*, *poco riten.*, and *f*.

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

Cl. VI.

p *f* *p*

Bass.

just done to a T! And when from the ov-en I take her she'll

Fl. VI. Fl.

p *fp* *mf*

Hr.

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

Hb.

See, see how sly! He he, he he,

VI.

cresc.

he he, he he, he he he he he he!

piu cresc.

Listesso tempo. (♩ = ♪)

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

f

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

Cl. *mf*

(She rides excitedly round on the broomstick.)

At dawn of day I ride a-way, Am

Cl. *mf*

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

here and there and ev'-ry-where!

Fl. Hb. *f*

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

fp Str.

cresc. - *f*

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

Cl. *p*

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

Hb.

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

cresc. -

And thus 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.)

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes a dynamic marking of *ff* (fortissimo).

Second system of musical notation, including a dynamic marking of *p* (piano) and the instruction "Wind." with a trill-like flourish.

Third system of musical notation, featuring dynamic markings of *mf* (mezzo-forte) and *fp* (forzando), and the instruction "Trb." (Trumpet).

Fourth system of musical notation, including dynamic markings of *fp*, *mf*, *sp*, and *f*, along with the instruction "cresc." (crescendo).

comes visible again; she comes to the foreground,

Fifth system of musical notation, featuring a dynamic marking of *ff* (fortissimo).

where she suddenly pulls up

and dismounts.)

Sixth system of musical notation, including dynamic markings of *ff* and the instruction "Trp. Hr." (Trumpet Horn).

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

The Witch.

Up, awake, my mankin young; Come show to

Listesso tempo.

Musical score for the first system. The vocal line is in a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves (treble and bass clefs). A Trp. (Trumpet) part is indicated above the piano staff. Dynamics include *f* and *p*.

(Hänsel puts his tongue out.)

(Smacks with her tongue.)

me your tongue!

Dainty morsel!

Musical score for the second system. The vocal line continues from the first system. The piano accompaniment includes parts for Fl. (Flute) and Hb. (Horn). Dynamics include *mf*, *p dolce*, and *p*.

(ditto again.)

(♩. = ♩)

Dainty mor-sel!

Musical score for the third system. The vocal line continues. The piano accompaniment includes parts for Fl. (Flute), Hb. (Horn), and Cl. (Clarinet). Dynamics include *p*. A time signature change to 6/8 is indicated.

Lit - tle tooth - some man - kin come,

Now let me see your thumb!

Musical score for the fourth system. The vocal line continues. The piano accompaniment includes parts for VI. (Violin) and Fl. (Flute). Dynamics include *Ten. cresc.* and *f*. A time signature change to 2/4 is indicated.

(Hänsel pokes out a small bone.)

Ge - mi - ni!

Hb.

Bass.

Vi.

p Str.

hol O how scraggy, how lean!

p

Ur - chin, you're a scraggy one, As bad

p Str.

cresc.

as a ske-le-ton!

Str. *p*

mf

f Hr.

(pizz.)

The Witch (calls) Gretel appears at the door.)

Mai-den! Gre-tel!

Hb.

Cl.

p

Fl. *p*

p Cr. ingl.

Bass.

The Witch.

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

Fl. *cresc.*

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

eat!

Vi. *p* *cresc.*
Hr. *p*

raisins.)

Gretel.

(Whilst the Witch is

Here are the almonds!

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

feeding Hansel, Gretel gets behind her and makes the gestures of disenchantment with the juniper-branch.)

Gretel (softly).

Ho-cus pocus, el-der-bush,

Ten. *p* Vi. *dim.* Fl. *pp (pizz)* Hb. *pp*

The Witch (turning suddenly round.)

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

Vi. *mf* *pp* Cl.

Hänsel (softly opening the stable door)

The Witch (looking greedily at Gretel.)

Sis - ter, dear, — O be - ware! — She makes my mouth wa - ter,

Bass. Fl. Cl. Wind.

Cl. Bcl. Bass. Vel.

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

Cr. ingl. Fl. Hr.

Bass.

(Gretel comes towards her.)

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

VI. Fl. VI.

mfpp Str. Ten. Bass.

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

Cr. ingl. VI.

p

You'll have to show me How — to stand on tip - toe! **Furioso.**

Cl.
pp
Hr.
Ten.
Wind.
dimin.

The Witch (makes a movement of impatience.) (She begins creeping up to the

Do as I say, It's merely play!

Vl.
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.)

Cl.
Ten.
p
cresc.
f
cresc.

Gretel (mocking her.)
"Then one lit-tle push, bang Goes the door, clang!" You,—

Hänsel (mocking her.)
"Then one lit-tle push, bang Goes the door, clang!" You,—

ff
f
p
p

not Gretel, then will be Just done to a T! (Hänsel and Gretel fall joyfully into one another's arms.)

not Gretel, then will be Just done to a T!

p *p* *cresc.*

The Witch Valse.

Un poco meno mosso. (♩ = ♩)

Hur - rah! Now sing the

Un poco meno mosso. (♩ = ♩) Hur - rah! Now sing the

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

witch is dead, Real-ly dead, No more to dread! Hur - rah!

witch is dead, Real-ly dead, No more to dread! Hur - rah!

Fl. *fp*

Now sing the witch is still, Death-ly still, We can eat our fill! Now all the

Now sing the witch is still, Death-ly still, We can eat our fill! Now all the

mf *p*

(They seize each

spell is o'er, Real - ly o'er, We fear no more! Yes let us

spell is o'er, Real - ly o'er, We fear no more! Yes let us

a tempo

other's hands.)

hap - py be, Dancing so mer - ri - ly; Now the old witch is gone, We'll have no end of fun!

hap - py be, Dancing so mer - ri - ly; Now the old witch is gone, We'll have no end of fun!

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!

ff

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

Musical score for the first system, featuring piano accompaniment. The score is in G minor (two flats) and 3/4 time. It consists of two staves. The upper staff contains chords and melodic fragments, while the lower staff features a rhythmic accompaniment of eighth notes. A dynamic marking of *ff* (fortissimo) is present in the middle of the system.

Musical score for the second system, including parts for Horn (Hb.), Cymbal (Cr. ingl.), and Violoncello (Vcl.). The Horn part is in the upper staff, and the Cymbal and Violoncello parts are in the lower staff. The dynamic marking is *fp espressivo* (forzando piano, expressive). The Cymbal part is marked with a *Cr. ingl.* (cymbal) and a *7* (seven) indicating a specific effect.

Musical score for the third system, featuring Violin (Vl.) and Violoncello (Vcl.) parts. The Violin part is in the upper staff, and the Violoncello part is in the lower staff. The Violin part is marked with a *7* (seven) indicating a specific effect.

(When they get there Hänsel breaks loose from Gretel and rushes into the house, shutting the door after Vel.

Musical score for the fourth system, featuring piano accompaniment. The score is in G minor (two flats) and 3/4 time. It consists of two staves. The upper staff contains chords and melodic fragments, while the lower staff features a rhythmic accompaniment of eighth notes. A dynamic marking of *dolce* (dolce) is present in the middle of the system. The drum part (Dr.) is indicated in the lower staff.

him. Then from the upper window he throws down apples, pears, oranges, gilded nuts, and all kinds of

Musical score for the fifth system, featuring Violin (Vl.) and piano accompaniment. The Violin part is in the upper staff, and the piano accompaniment is in the lower staff. The dynamic marking is *dolce* (dolce). The Violin part is marked with a *2* (two) indicating a specific effect.

sweetmeats into Gretel's outstretched apron.)

Musical score for the first system, featuring Tenor (Ten.) and Horn (Hb.) parts. The Tenor part is marked *p* and includes a fermata. The Horn part is marked *p* and includes a fermata. The score is in a key signature of two flats and a 2/4 time signature.

Musical score for the second system, featuring Violin VI (VI.) part. The part is marked *p* and includes a fermata. The score is in a key signature of two flats and a 2/4 time signature.

Musical score for the third system, featuring Violin VI (VI.) part. The part is marked *cresc. -* and includes a fermata. The score is in a key signature of two flats and a 2/4 time signature.

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

Musical score for the fourth system, featuring Violin VI (VI.) part. The part is marked *f* and includes a fermata. The score is in a key signature of two flats and a 2/4 time signature.

the oven falls thundering into bits.)

Musical score for the fifth system, featuring Violin VI (VI.) part. The part is marked *ff* and includes a fermata. The score is in a key signature of two flats and a 2/4 time signature.

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

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

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

Gretel. (spoken) There, see those little children dear,
Hänsel. (spoken) I wonder how they all came here!

Scene IV.

Molto tranquillo. (♩ = 80)

Sopranos (Girls)

(motionless)

Gingerbread Children.
Altos (Boys)

We're
We're

pp

Molto tranquillo. (♩ = 80)

Str. (con sordino)
pp

VI.

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

saved, we're freed for e - ver - more!

saved, we're freed for e - ver - more!

Hr.

Hb.

Gretel.

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

Ten.

Wind

* Leo. *

yet you're singing too!

sempre pp
O touch us, we

sempre pp
O touch us, we

pp

Ad. * Ad. *

Hänsel (embarrassed.)
O touch them for

pray, that we may all a - wake!

pray, that we may all a - wake!

m.s. *m.s.*

Ad.

Gretel.
Yes, let me stroke this in - nocent face!

me, I dare not try!

* Ad. * Ad. * Ad. *

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

p
O touch me too, O touch me too, that
p
O touch me too, O touch me too, that

cresc.

led. * *led.* *

I al - so may a - wake!
I al - so may a - wake!

pp

led.

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

cresc.

* *led.* *

Hänsel.
Ho - cus po - cus el - derbush! Ri - gid bo - dy loosen, hush!

mf *più cresc.*

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

Single. We thank, we

Single. We thank, we thank — you

Tempo vivace. (♩ = 80)

Hb. cl. Hr.

The first system of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in a grand staff (treble and bass clefs). The woodwind parts for Horn (Hb.), Clarinet (cl.), and Horn (Hr.) are indicated above the piano staff. The tempo is marked 'Tempo vivace. (♩ = 80)'. The first vocal line has the lyrics 'Single. We thank, we' and the second has 'Single. We thank, we thank — you'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

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

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

both! All. The spell is broke and we are free, We'll

The second system continues the vocal and piano parts. The vocal staves have the lyrics 'thank — you both! The spell is broke and we are free, We'll' and 'both! All. The spell is broke and we are free, We'll'. The piano accompaniment includes dynamic markings 'f' and 'ff'. The woodwind parts continue with their accompaniment. The tempo is marked 'All.'.

sing and we'll dance and we'll shout for glee! Come children all, and form a ring, join

sing and we'll dance and we'll shout for glee! Come children all, and form a ring, join

The third system shows the vocal staves with the lyrics 'sing and we'll dance and we'll shout for glee! Come children all, and form a ring, join' repeated on two lines. The piano accompaniment continues with a steady rhythm. The woodwind parts are also present.

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

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*

p *cresc.* - - - sound, and e - - cho re - peat it all a - round! _____

p *cresc.* - - - sound, and e - - cho re - peat it all a - round; all a - round! _____

p *cresc.* - - - *ff*

Hänsel.

(drawing back.) The

We thank!

(drawing back.) We thank!

Hb. Hr. dimin. Bass. Ten. p

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.)

espressiro VI. p

ped. * *ped.* * *ped.* * *ped.* *

Gretel.

Ye an - - gels,

What this happy, happy day has brought to light. — Ye an - - gels,

Single. *p*

Praise — and thanks! — Single. *p*

Fl. VI. We

sempre ped.

who have watched o'er our steps and led them right, You we praise and
 who have watched o'er our steps and led them right, We
 Single.
 We thank you both —
 thank you both for all our joy and won-drous de-light!

thank for all our joy and won-drous de-light, —
 praise — and thank, — we praise and thank — for all our
 — for all our joy — and won-drous de-light, — for all our
 We thank you both — for all our won-drous de-light! We

for all our de - light!
 joy and won - drous de - light! All.
 joy and won - drous de - light! All. We'll thank you
 thank you both for our de - light! We'll thank you

(They all press round Hänsel and Gretel to shake hands with them.)
 all our life! 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,

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

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

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

We thank _____ you all _____ our life! We

scen - do *f* *sp* Hr. Ten. *Tea.* *

We

We

We praise and thank you both for

praise and thank you both for all our joy, all our de-light, for

VI. *Tea.* * *Tea.* * *Tea.* * *Tea.* *

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! —

Father (behind the scene.)

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

Un poco ritenuto.

Wind.

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

Tra la la la, tra la la la la, Ha! Why they're really there!

dimin. *p* **Vivo.** *mf*

Last Scene.

sees the children.) Hänsel. (running towards them.)

Fa - ther! Mo - ther!

Allegro molto. (♩=120)

p *mf*

Gretel. (the same.) Mother. Father.

Fa - ther! Mo - ther! Chil - dren dear! O

p *mf* *cre*

(Joyful embracing.)

wel - come, poor chil - dren in - no - cent!

scen *do* *ff*

(Meanwhile two of the boys have dragged the Witch, in the form of a big gingerbread cake, out of the

Un poco

sempre ff

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.

Meno mosso. ($\text{♩} = 104$)

Hr. **Ha!**

ff

middle of the stage.)

f dimin.

Father.

Chil - dren, see the won - der wrought, How the witch her - self was caught,

p

Un - a - ware, In the snare Laid for you with cun - ning

cresc.

Fl.

All the rest.

See, O see the won - der wrought, How the witch her - self was caught,
rare!

VI.
sp

Un - a - ware In the snare Laid for us with cun - ning

cresc.

(The two boys drag the Witch into the cottage.)

rare!

Such is Heaven's chastisement, E - vil works will have an end.

Cl. Fl.
sp Bass.

Poco a poco più allargando.

When past bearing is our grief, God the Lord will send us sure re - lief! Yes,

Wind. VI. *riten.*

p Str.

When past bearing is our grief, God the Lord will send re -

p *pp*

Wind.

Vel.

Maestoso.

Gretel.

Più allargando.

molto cresc.

When past bearing is our grief, God the Lord will

Hansel.

When past bearing is our grief, God the Lord will

Mother.

When past bearing is our grief, God the Lord will

Father.

When past bearing is our grief, God the Lord will

When past bearing is our grief, God the Lord will

When past bearing is our grief, God the Lord will

p *cresc.*

p *cresc.*

Maestoso. **Più allargando.**

