



Lilliputian Opera:

Red- Riding- Hood:

Written & Depicted.
by R. André:



LONDON
Published for
the Proprietors
at
21 Berners St.
W.

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ANDRÉ, RICHARD
LILLIPUTIAN...
[1885]



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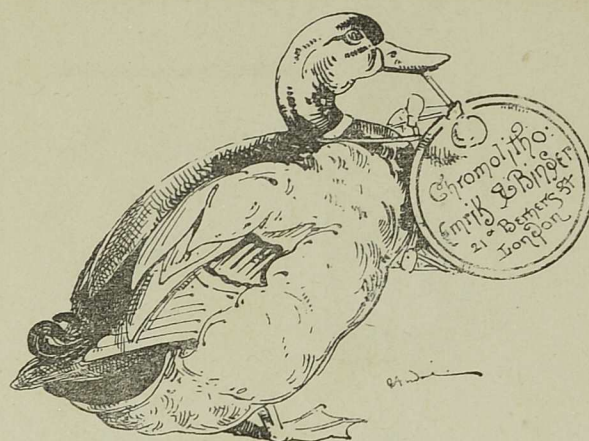




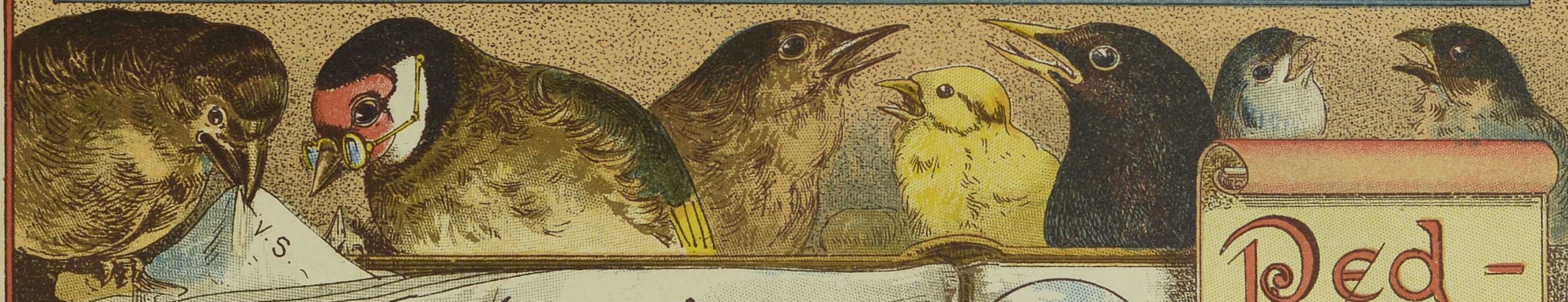
: Red -
Riding-Hood:

: Written &
Depicted by
R. André:

: Illustrated with
Music composed
by Isidore de Solla:



LILLIPUTIAN OPERA:



The Music
by
Isidore de
Solla



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Red-
Riding
Hood:

The
Words & pictures
by
R. André:

André



PROLOGUE

: Maidens fair, and happy boys,
 All who love to make a noise,—
 Children of a larger growth,
 Who to laugh are nothing loth,—
 Welcome two old boys that bring
 Merry songs for you to sing,
 Playful pictures, drestly done,
 To assist you in your fun! —

=: Come! let Fancy prompt the words!
 Make believe you're little birds!
 Be a Wolf! or, all in joke,
 Chop the imitation oak!
 Turn the Drawing-room to a wood!
 Come, and act Red-Riding-Hood! —

R. A. & I. de S.

Hints about the Dresses: &c. &c.



- : The Costumes of Red-Riding-Hood, and of Grandmamma, are sufficiently suggested in the pictures, and no advice is necessary as to the selection of suitable materials: —
- : The Woodcutters can easily be dressed at home (with the addition of a few hired bears) after the fashion of the pictures. Their axes should be made of wood (strong enough to stand vigorous chopping), the heads being covered with tin paper: —
- : For the Wolf (unless a complete skin dress is hired) a mask must be obtained, and the dress improvised from goat-skin rugs, fur gloves, and rough stockings. The suggestion of a mask made to open like a helmet is recommended. (Vide Vignette at the end of Scene 1.) It is not easy to sing through a mask. (See also suggestions for heads of Owl and Rook, at the beginning of Libretto): —

— : For the Costumes of Birds, taste and ingenuity are especially requisite. It is not, however, advisable to make the performers resemble birds. Each dress should suggest, but not imitate the particular species. I advise, therefore, fanciful dresses, giving the distinctive colours of the individual bird (See the pictures), but free from all direct imitation, excepting in the heads and tails. Two or three boys, however, might, and with good effect, be dressed as much like birds as possible. (See Robin in the picture): —

— : Scenery: The Stage should be carpeted with green baize. If there is no available artistic talent in the home circle, paper Scenery can be purchased in London. If the Wood Scene is painted at home, I submit the following hints. Paint a Wood and distant landscape on a cloth to be hung at the back of the Stage, and keep the tone of this back cloth blue and dark. In front of this (at a convenient distance) hang another cloth, and cut it out in profile after it is painted, like this Diagram, where the back is represented black. Keep this cut cloth light in tone, and yellow. This arrangement will give great apparent depth to the Stage. Scene 2nd can be easily managed with a little ingenuity: —



A.B. The Cloth must be fixed to a wooden batten, or roller.

C.D. Two entrances from the distance.

(Also see Page 23.)

— : Dresses for the
Lilliputian Opera: —



1. Red-Hooding-Hood: —
2. Grandmamma: —
3. The Wolf - (in Sheep's clothing:) —

— : For Woodcutters see page 23: —

Note: The heads, backs, and wings, may be made of velvet, or plush, in applique work, and the markings put in with coarse satin-stitch. The stiff feathers may be made of card-board, and painted:

: Glass eyes should be inserted in all the heads:

Robin:

: Must be well padded to suggest a Bird's breast:



: Wings & train to fit on like a cloak:

Magpie:



: Cap & hood of black velvet, on a buckram shape. The feathers to be suggested by embroidery

: The colours of frocks, stockings etc. etc. must be in accordance with the plumage of the bird represented:

Swallow:



: The dress of any other Bird can be designed on this principle

Wren:



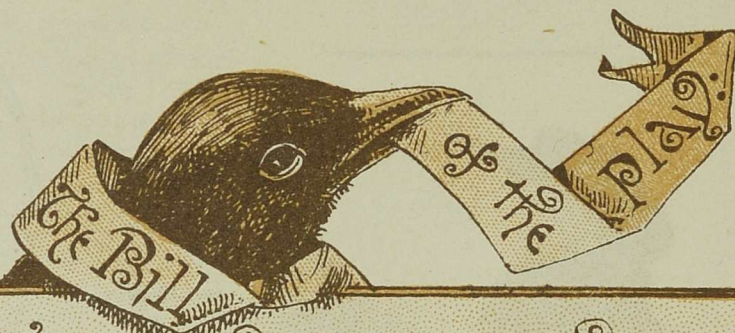
Dove:



: Suggestions for Dresses of Birds:

: Select the youngest member of the Company for the Wren:

Note: The idea of a Jockey cap will suggest the shape of Bird's heads:



Characters in the Tilliputian Opera:

: Red-Riding-Hood: —

: The Wolf: —

: Grandmamma: —

: Wood-cutters: —

: Owl —

: Rook —

: Dove —

: Magpie —

: Cuckoo —

The Feathered
Police of the Forest:

& all the Finches of the Grove: —

: The Scene lies in Nurgery-Rhyme-Land: —

: Scene 1: The Forest: —

: — 2: Grandmamma's Cottage: —



R. Andrieu

RED RIDING HOOD

A Lilliputian Opera.

SCENE I.—The Forest. (*Several trunks of trees lying about.*)

CHORUS OF WOODCUTTERS (*discovered at work. They are chopping the fallen trees with their axes.*)

CHORUS. Woodmen, 'neath the greenwood tree,
 Chop! chop!
 Happy as the day is long!
 Shake the leaves with merry glee,
 Wake the echoes with your song!
 Chop! chop! chop!

CHORUS OF BIRDS (*unseen*). Chirp! chirp!
 Carolling merrily, chirruping happily,
 Nodding our little heads, hopping with glee!
 Fluttering jerkily, twittering perkily,
 Wagging our saucy tails up in the tree!
 Chirp! chirp!

WOODCUTTERS. Chop! chop!

WOODCUTTERS AND BIRDS. Fluttering jerkily, twittering perkily,
 Wagging {^{their}_{our}} saucy tails up in the tree!

RECITATIVE OF BIRDS.

(During this Recitative the Woodcutters remain in picturesque groups, leaning on their axes, &c., listening.)

ROOK. All who wander here I bring
Under my protecting wing :
That is Fairy Forest law—
I am faithful to the *caw* !

ROBINS. Robins, we are faithful too !

DOVES. So say all of us, Coo-oo !

OWLS. Tuwhit ! tuwhoo !

CUCKOO. Cuckoo ! cuckoo !

DOVES. Coo-oo-oo-oo-oo-oo !

ROOK. CAW !

1st WOODCUTTER (*Spoken*). The grove is full of music ; but to-day
The birds are more than usually gay :

2nd WOODCUTTER. A feathered parliament sits in the wood ;—
Of course, they come to guard Red Riding Hood !
Birds love all children.

1st WOODCUTTER. Hark ! I hear her tread :
See in yon shade a tiny speck of Red !

(Enter RED RIDING HOOD, carrying a basket. She comes down through the trees in the midst of the Woodcutters.)

SONG.

RED RIDING HOOD. Mister Woodman, tell me pray,
In this spot uncanny
Have I really lost my way ?
Please, I want my Granny !
Must I turn to left or right,
Stumble through the hollow ?
Will the cottage be in sight
If my nose I follow ?

Up hill, down hill, wearily, and back again,
Straight on, roundabout, that has been my way,
Stinging nettles, primrose petals, causing me delay—

*This way, that way, losing all the track again—
How to find my Granny's home, oh, tell me, pray!*

1st WOODCUTTER. Little maiden, learn the road,
Since you sweetly ask it;
To your Grandmamma's abode
You shall take your basket.
Though the brambles tear your skirt,
Shoes be full of gravel,
You shall pass along unhurt—
This is how to travel.

CHORUS OF WOODCUTTERS (*with explanatory action*).

Up hill, down hill, wearily, and back again,
Straight on, roundabout, that's the nearest way;
Stinging nettles, primrose petals, cause you no delay;
This way, that way, following the track again,
Then you'll find your Granny's house, and so Good-day!

(WOODCUTTERS *bow themselves off through the wood at the back.* RED RIDING HOOD
repeats her own lines, somewhat confused.)

(*Spoken.*) And so they've gone, and I have no protection!
And how am I to follow their direction?
There may be wolves about that want to dine,
Eager to pick a bone—perhaps one of mine!

RECITATIVE.

I'm rather frightened!
BIRDS. Of good courage be,
For you may trust my brother bills and me!
In this our fairy grove no danger comes!

RED RIDING HOOD. Thank you, wee birdie darlings—Have some crumbs?

(*Throws crumbs from the basket; and through the following Song shows different articles.
She talks to the BIRDS all through the Song.*)

And listen, dickies—all my store
For Granny I'll relate;

The dear old lady's ninety-four,
 And I'm just half-past eight!
 To give her what she couldn't bite
 I know would be too cruel!
 So here's a pudding, very light, (*Showing it.*)
 And half-a-pint of gruel! (*Showing it.*)

BIRDS. Twitter and chirrup all over the wood,
 Pretty wee maiden, so thoughtful and good—
 Nice little, sweet little Red Riding Hood!

RED RIDING HOOD. And as th' old lady keeps her bed,
 Her loving grandchild brings
 This nightcap for her dear old head, (*Producing it with pride.*)
 With frills all down the strings!
 She must be kept from draughts and cold,
 Her ninety years remind me;
 And what the basket would not hold,
That's all I left behind me.

BIRDS (*as before*). Twitter and chirrup, &c., &c.

RED RIDING HOOD. Twittering, chirruping over the wood,
 (*singing with BIRDS*). Dickies, you think I am thoughtful and good—
 Nice little, sweet little Red Riding Hood?

(*Spoken.*) I'm glad the dicky-birds all love me. So
 I'll make them my best curtsy, and I'll go
 As fast as legs can run to Grandmamma.

(*She curtsies and kisses her hand to BIRDS, looking up into trees. Enter, through the wood, THE WOLF. He is dressed in sheep's clothing, and skips about clumsily. RED RIDING HOOD is about to Exit (L) when he meets her, but turns his back and skips.*)

Oh, what a pretty little lambkin!

WOLF.

Ba! (*In falsetto.*)

I'm very hungry.

RED RIDING HOOD.

Have a daisy, dear? (*Offering flowers.*)

Sheep can't eat puddings, can they? and I fear

I've nothing else.

WOLF (*keeping his face from her*).

Baa-aa!

RED RIDING HOOD.

My offers fail!

Come here, you darling sheep, and wag your tail!

(WOLF continues to be clumsily playful through the following Song.)

WOLF. You see me as I am—
An unoffending lamb,
And I'll follow you wherever you may go;
Now please observe me play,
And "Baa!" is all I say;
So you won't make me unhappy with a "No!"?

BIRDS. Beware!
WOLF (*playfully*). Ba-a! (RED RIDING HOOD appears to understand the BIRD'S
BIRDS. Beware! *warning, and keeps away from the WOLF.*)
WOLF (*defiantly*). Ba-a! Ba!

RED RIDING HOOD. I'm going, if you please,
As far as yonder trees,
With my basket, to my dearest Grandmamma.
I say it with regret,
She can't afford a pet,
So I'll run along without you.

WOLF (*sorrowfully*). Ba-aa! Ba!
Oh! stay my pretty maid!
Your Granny, as you said—
(*aside*) Is she old and tough, I wonder?— (*aloud*) Don't you see?
The distance will be short,
If *we* go as we ought,
I mean take a little promenade with *me*.

BIRDS. Beware!
WOLF (*as before*). Ba-aa!
BIRDS. Beware!
WOLF. Ba-aa! Ba!

RED RIDING HOOD (*Spoken*). I'll take the birdies' hint, and run along.
About the lamb there *must* be something wrong.
I'll try to frighten him: I'll have recourse
To threats most terrible; I'll say—MINT SAUCE!

(WOLF skips away at these words. RED RIDING HOOD arranges her basket.)

WOLF (*aside*). No matter—I can catch her. She will be
A nice sweet morsel for an early tea!

RED RIDING HOOD (*Spoken*). Now let me try and think. It is not plain
Which is my road. I'll sing it once again.

(*Sings "Up hill, down hill, &c., as she exits L. WOLF watches her. He then throws
off his sheep's clothing."*)

WOLF (*Spoken*). Now off disguise! I know the shortest cut.
I'll be the first to reach dear Granny's hut.
The door I'll open, let the maiden in—
My plan is first-rate—Let those laugh who win!

RECITATIVE.

WOLF. Maidens are the meal for gluttons,
Ploughboys have too many buttons—
And there's something that annoys
In the taste of corduroys.
I am monarch of the wood!
I must eat Red Riding Hood

DOVES. Coo-oo-oo-oo!
We'll be shot if you do-oo!

WOLF. Who spoke to you?

OWL. Tuwhit! tuwhoo!

WOLF. One—two—

CUCKOO. Cuckoo!

WOLF. Three—four!
How many more?
The whole bird *army*!

ROOK. Yes, the forest (corps) CAW!

BIRD CHORUS (*as before*). Carolling merrily, chirruping happily!
Nodding our little heads, hopping in glee!
Twittering perkily, fluttering jerkily!
Wagging our saucy tails up in the tree!

MAGPIES. Chirp! chirp! chirp!
Wolf! wolf! wolf!

(*The cry of "Wolf," repeated by distant echo. Then a huntsman's horn heard. The WOLF is undecided
which way to go. WOODCUTTERS' CHORUS heard.*)

WOLF (*Spoken*). He that dines and runs away,
Lives to dine another day!

(WOLF *sneaks off L.*)

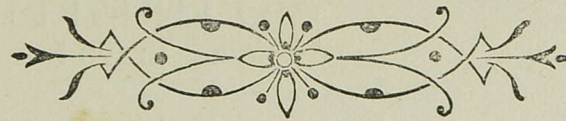
CHORUS OF WOODCUTTERS (*run in through the trees*).

CHORUS (*as before*). Where's the Wolf! we'll have his skin!
Chop! chop!
Though the monster's legs are long,
In the race the Woodmen win;
Axe must take the place of song—
Chop! chop! chop!

CHORUS OF BIRDS AND WOOD-
CUTTERS (*as before*). Hurrying readily, march away steadily,
Shoulder to shoulder each one in his place!
Little wings fluttering, little beaks muttering,
Woodmen and Dicky-birds join in the chase!

TABLEAU.

[END OF FIRST SCENE.]





SCENE II.—Interior of Grandmamma's hut.

(A poor cottage—A bedstead L—Window at back L, at head of the bed—Door at back R—A cupboard at foot of bed—A table with looking-glass on it.)

(WOLF discovered dressed in Grandmamma's petticoat, shawl, and nightcap. He is admiring himself in the looking-glass.)

WOLF. Complete perfection of disguise
 This glass is proud to show me ;
 The child may look with all her eyes,
 I'm certain she won't know me !
 I will lay my head on dear Granny's bed,
 And for hiding me I'll thank it !
 I will sink my face in the pillow-case,
 And my tail beneath the blanket.

(Imitating the manner of an old woman.) For I *am* an old Granny, aged ninety-four :
 Yes, and I have a nice little meal in store—
 Ha ! ha ! ho ! ho !
 Brava ! bravo !

This nightcap suits me vastly well,
 The frills set very nicely ;
 When thus I'm muffled, who could tell
 My age at all precisely ?
 For I'll lie so still as if I were ill,
 And too old to have my senses !
 I will cough and wheeze, I will choke and sneeze,
 And all under false pretences !

(*Imitating, as before.*) For I *am* an old Granny, aged ninety-four :
Yes, and *I* have a nice little meal in store—
Ha ! ha ! ho ! ho !
Brava ! bravo !

(*Jumps into bed on the last note and covers himself up closely. Bird Chorus heard piano.*)

(*Spoken.*) With appetite each moment growing stronger,
I hope my grandchild won't delay much longer.
I long to hear her knock.

(*Tap at the window. WOLF sits up in bed.*)

Eh ! what was that ?—
Are those her tiny footsteps, pit-a-pat ?
BIRDS (*at window*). I see you !
WOLF. Ah ! those wretched birds again,
Tapping defiance at the window-pane !

RECITATIVE.

(BIRDS *tapping accompaniment on the window-panes.*)

BIRDS. Here we are with our tap, tap, tap !
WOLF. They can't know *me* in my cap, cap, cap !
BIRDS. The Wolf is caught in a trap, trap, trap !
WOLF. They grudge poor Granny her nap, nap, nap !

CHORUS OF BIRDS.

With us, the fairy-detective band,
No cunning can avail ;
There's not a crime done in all the land
But birdies tell the tale.
On silent wing reports we bring ;
But *beaks* so small can never hold them,
And that is why all stories fly ;
It's sure to be the birds that told them !

WOLF (*Spoken*). Oh, dear! those birds! it is becoming frightful,
If I'm to be the jest of tongues so spiteful!
They sit and chatter, twitter, chirp, and mock,
When I am waiting for my grandchild's knock!

(*Knock at door.*)

At last!—and in my part I feel so clever!—
(*Calling.*) Come in, my child! You're better late than never. (*To himself.*)

(*Enter, through door, RED RIDING HOOD.*)

RECITATIVE.

RED RIDING HOOD. All quiet—I must take one peep
At Granny as she lies asleep. (*Goes to bed.*)
You must want rest, as you're so old!
Sleep on! I've brought the gruel cold!

(*WOLF has completely hidden his face. RED RIDING HOOD places basket on table and comes back to bedside.*)

BERCEUSE (*RED RIDING HOOD bending over bed and fanning WOLF.*)

Oh, hush thee, dear Granny!
My watch I will keep;
Thine own loving grandchild
Will guard thee in sleep.
Thine eyelids close
In sweet repose—
Oh, hush thee, dear Granny,
While sweetly I sigh,
As the winds in the tree-tops,
A soft Lullaby!
Lullaby! Lullaby!

Oh, rest thee, dear Granny!
Sleep on while you may;

Unwearied I'll watch thee—
I care not for play.
My watch I'll keep—
Sleep, Granny, sleep!
Oh, hush thee, dear Granny,
While sweetly I sigh,
As the wind in the tree-tops,
A soft Lullaby!
Lullaby! Lullaby!

(WOLF *wakes up; but keeps his face hidden.*)

WOLF (*Spoken*). I am not quite asleep : I've had such dreams
Of eating something sweeter than ice-creams !
RED RIDING HOOD (*Spoken*). I'll find my basket—show you what is in it !
Will you eat something ?
WOLF (*Spoken*). Yes, love, *in a minute !*

RECITATIVE.

BIRDS (*outside*). Take care ! Beware !
RED RIDING HOOD (*Spoken*). But, Granny dear, your voice is very gruff—
Your face is brown !
WOLF (*Spoken*). Yes, darling, that's the snuff.
Sad and pitiful the plight is
Of a Granny with bronchitis !
The draughts blow through the attic—
I've a cough—and I'm asthmatic !
To make me hoarse, dear, isn't that enough ?
BIRDS (*outside*). Beware ! Take care !

(RED RIDING HOOD *is getting gradually frightened.*)

RED RIDING HOOD (*Spoken*). And then your nose so long !
WOLF (*Spoken*). This cold, I fear,
Has made me blow it out of shape, my dear.

RED RIDING HOOD. Your teeth so white!

WOLF (*Spoken*).

Old folks, it's very plain,
In second childhood cut their teeth again!

(WOODMEN'S CHORUS *heard piano*.)

Come here, and kiss your loving Granny!

(WOLF *turns in bed and tries to seize RED RIDING HOOD. She runs away to R. WOLF tears off nightcap, throws away shawl, and is about to seize her, when WOODMEN rush in, and one knocks down WOLF with his axe.*)

WOODMAN.

Stop!

He wants his dinner—let him have a *chop*!

(RED RIDING HOOD *runs to him*.)

The wee one saved!

RED RIDING HOOD.

I wonder that you heard

My danger.

WOODMAN.

You may thank a little bird.

(BIRDS *outside sing* BIRDS' CHORUS, "*Carolling Merrily*"; *all characters except WOLF joining in*.)

2nd WOODMAN (*Spoken*). But where's the real old Granny?

RED RIDING HOOD (*picking up string torn by WOLF*).

I'm bereft!

There's nothing of her but her cap-string left!

WOLF.

I didn't do it, really!

(GRANDMAMMA *hobbles out of the cupboard*.)

GRANDMAMMA.

I'm his witness!—

I am a tough old soul; and my unfitness
Has saved my bones. I hobbled off, my dear,
Into that cupboard till the coast was clear!

My darling child! (*Embracing RED RIDING HOOD*.)

RED RIDING HOOD.

Dear Granny, what a shame!

WOLF (*sitting up
and begging*). Forgive me, please,—I'm really very tame!
To hurt dumb animals you know is wrong.
Let all end happily—

GRANDMAMMA.
RED RIDING HOOD.

In dance—
And song!

FINALE (CHARACTERS AND BIRDS).

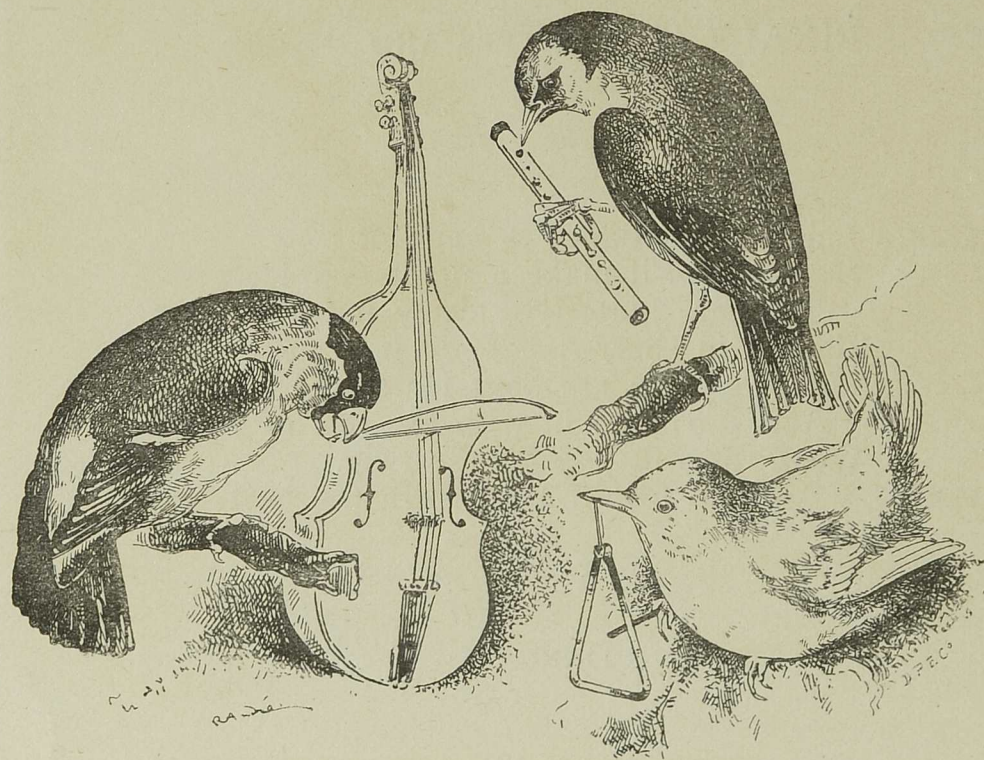
(*Country Dance.*)

GRANDMAMMA. I'm old, but dance in spite of it—
WOODMEN. Hurrah! we'll make a night of it!
BIRDS. Birds are fluttering, merry notes uttering,
Singing in sheer delight of it!
WOODMEN. We Woodmen are boys for a jig!
WOLF. And I will go in with the rest of you!
BIRDS. We Birds will hop on the twig,
GRANDMAMMA. And I'll foot it away with the best of you!

DANCE.

[CURTAIN.







Scene 1: Dress of Wood-cutters:

Note: Compare the above Sketch with Diagram-Page 6:— Make large pieces of tree-trunk by painting a small cask, and give the appearance of bark by glueing on cork and moss. The end should be covered, and painted. These trunks, when struck, will give a sound—which is essential. For the same reason, place a Windsor chair behind the tree. Smaller branches may be imitated by long canvas bags, tightly stuffed with sawdust, painted, and covered with moss. For small sticks, real ones may be used. Rocks may be made by nailing crumpled brown paper on a box, painting it, and touching it up with moss. Caution to the Amateur Scene Painter— Beware of mixing white with your foliage greens:



—: The Music
of the —
Lilliputian Opera:
—

RED RIDING HOOD.

A

Lilliputian Opera.

Words by R. ANDRÉ.

Music by ISIDORE DE SOLLA.

OVERTURE.

PIANO.

Moderato.

p

8va.....

rall.

a tempo.

pp a tempo.

ppp

rall.

c

pp

dim.

a tempo.

rall.

Sva.....

Sva... loco.

a tempo.

accel.

cres.

Ped.

Sva..... loco.

Sva..... loco.

*

Handwritten musical score system 1. The system consists of two staves. The upper staff has a treble clef and contains a melodic line with notes and rests, including a trill marked 'tr'. The lower staff has a bass clef and contains a more complex accompaniment with many sixteenth notes. Dynamics include *fz*, *cres*, *cen*, and *do.*. A bracket labeled '14' spans a section of the lower staff. The tempo/mood is marked *f Allegro con spirito.*. Pedal markings include 'Ped.' and '* Ped.'.

Handwritten musical score system 2. The system consists of two staves. The upper staff continues the melodic line. The lower staff continues the accompaniment. Pedal markings include 'Ped.' and '* Ped.'.

Handwritten musical score system 3. The system consists of two staves. The upper staff has a treble clef and contains a melodic line. The lower staff has a bass clef and contains an accompaniment. Dynamics include *p* and *cres*. A marking '8va.....:' is present in the upper staff. Pedal markings include 'Ped.'.

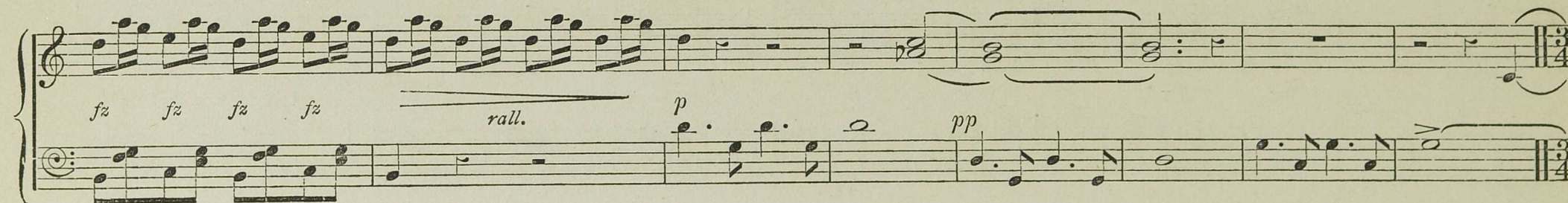
Handwritten musical score system 4. The system consists of two staves. The upper staff has a treble clef and contains a melodic line. The lower staff has a bass clef and contains an accompaniment. Dynamics include *loco.*, *cen*, *do.*, *pp*, *cres*, *cen*, *do.*, and *f*. Pedal markings include 'Ped.'.



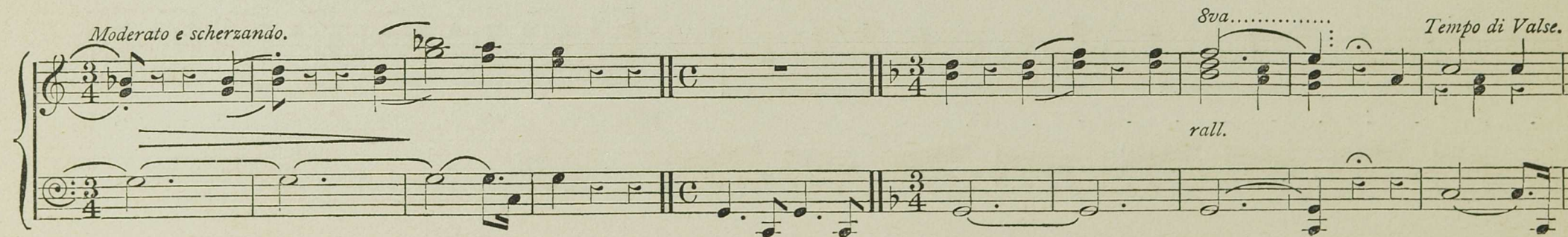
First system of musical notation. The right hand (treble clef) features chords and melodic fragments, with markings *8va.* and *loco.* above the staff. The left hand (bass clef) plays a continuous sixteenth-note pattern, marked *ff* at the beginning and *fz* throughout.



Second system of musical notation. The right hand continues with melodic lines. The left hand's sixteenth-note pattern is marked *fz* and *accel.* (accelerando). The system concludes with a series of *fz* markings.



Third system of musical notation. The right hand features a melodic line that transitions into a final chord. The left hand's sixteenth-note pattern is marked *fz* and *rall.* (ritardando). The system ends with a double bar line and a 3/4 time signature change.



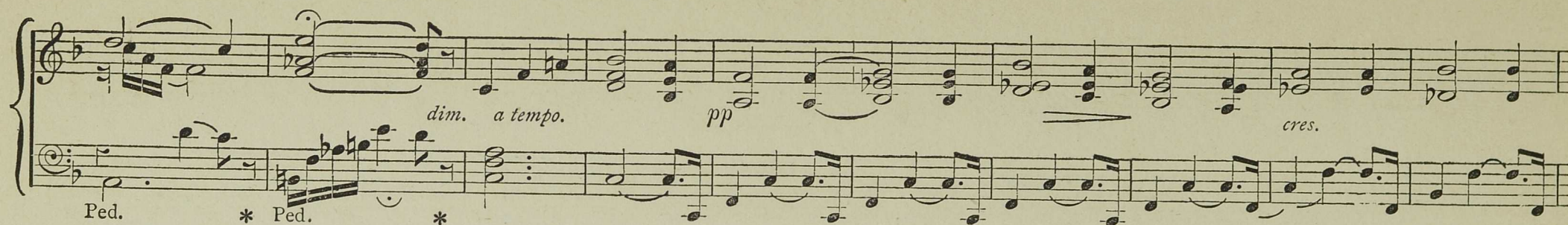
Fourth system of musical notation. The right hand begins with a melodic line, marked *8va.....* and *Tempo di Valse.* The left hand plays a slower, more melodic line, marked *rall.* The system concludes with a double bar line and a 3/4 time signature change.

First system of musical notation, piano and bass staves. The piano staff features a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with similar rhythmic values. A *pp* (pianissimo) dynamic marking is present in the piano staff.

Second system of musical notation, piano and bass staves. The piano staff continues the melodic line, and the bass staff maintains the accompaniment. A *cres.* (crescendo) marking is placed at the beginning of the piano staff.

Third system of musical notation, piano and bass staves. The piano staff shows a melodic phrase ending with a repeat sign. The bass staff continues the accompaniment. A crescendo hairpin is visible between the staves.

Fourth system of musical notation, piano and bass staves. The piano staff begins with the tempo instruction *Poco meno mosso.* and a *p* (piano) dynamic marking. The system includes multiple *cres.* markings and a *Ped.* (pedal) instruction. The bass staff features a steady accompaniment with some chordal textures. The system concludes with an asterisk and a final *Ped.* marking.



First system of musical notation. The right hand features a melodic line with a fermata on the first measure, followed by a series of eighth and sixteenth notes. The left hand provides a harmonic accompaniment with chords and moving lines. Pedal points are indicated by 'Ped.' and asterisks. Dynamics include *dim.*, *a tempo.*, *pp*, and *cres.*

dim. a tempo. pp cres.

Ped. * Ped. *



Second system of musical notation. The right hand continues the melodic development with some triplet figures. The left hand maintains the accompaniment. A *tenuto.* marking is present in the left hand. The system concludes with a trill in the right hand.

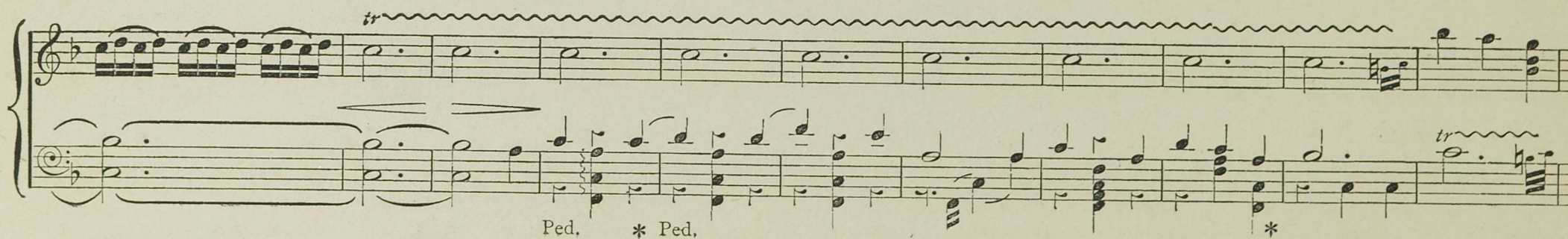
tenuto. p tr



Third system of musical notation. The right hand features a section marked *Sva. loco.* followed by a dotted line and then a section marked *Sva.* with sixteenth-note patterns. The left hand includes a trill in the first measure. The system ends with three accents in the right hand.

Sva. loco. Sva. 6 6 6 6 6 6

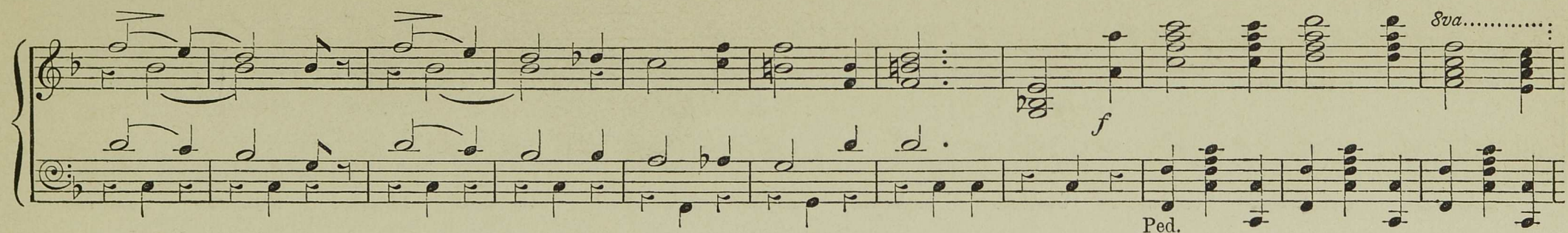
tr



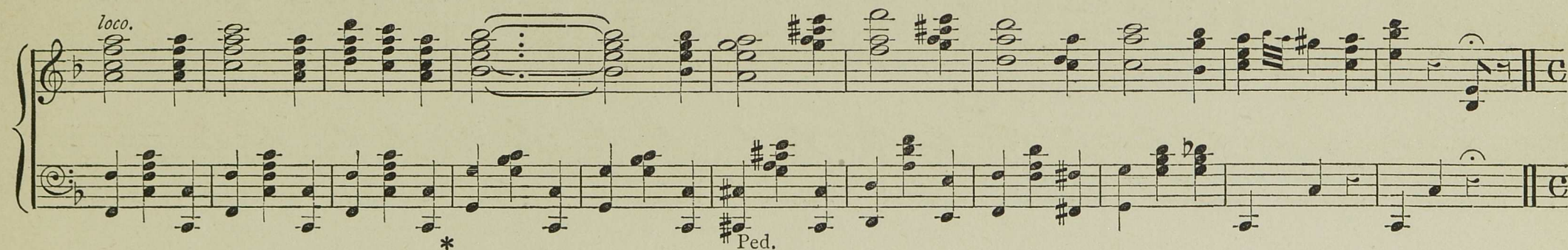
Fourth system of musical notation. The right hand begins with a trill, followed by a series of eighth notes. The left hand continues the accompaniment. Pedal points are indicated by 'Ped.' and asterisks. The system ends with a trill in the right hand.

tr

Ped. * Ped. *



First system of musical notation. The right hand features a melodic line with slurs and ties, ending with a trill marked *Sva.....*. The left hand plays a steady eighth-note accompaniment. Dynamics include *f* and *Ped.*.



Second system of musical notation. The right hand has a series of chords and a trill, with a *loco.* marking above the first few notes. The left hand continues the eighth-note accompaniment. Dynamics include *f* and *Ped.*.



Third system of musical notation. The right hand has a long note followed by a melodic phrase. The left hand has a melodic line with slurs and ties. Dynamics include *p*, *pp rall.*, and *ppp*. A *Tempo di Galop.* marking is present.



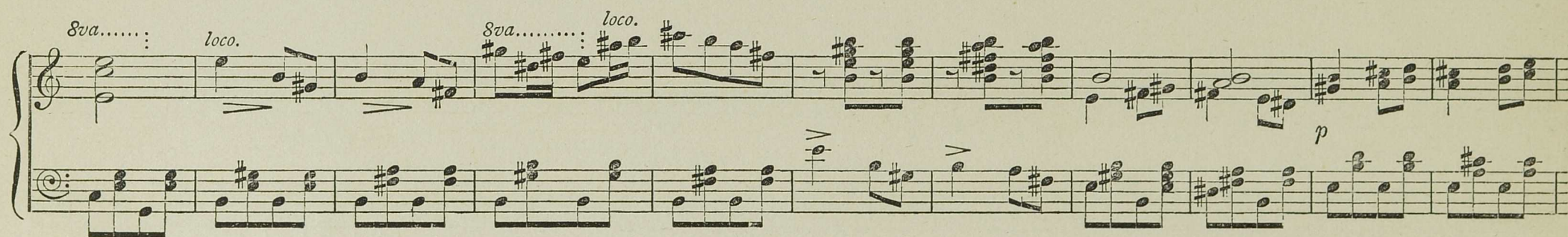
Fourth system of musical notation. The right hand has a melodic line with slurs and ties. The left hand has a steady eighth-note accompaniment. Dynamics include *mf* and *Poco a poco cres.*.



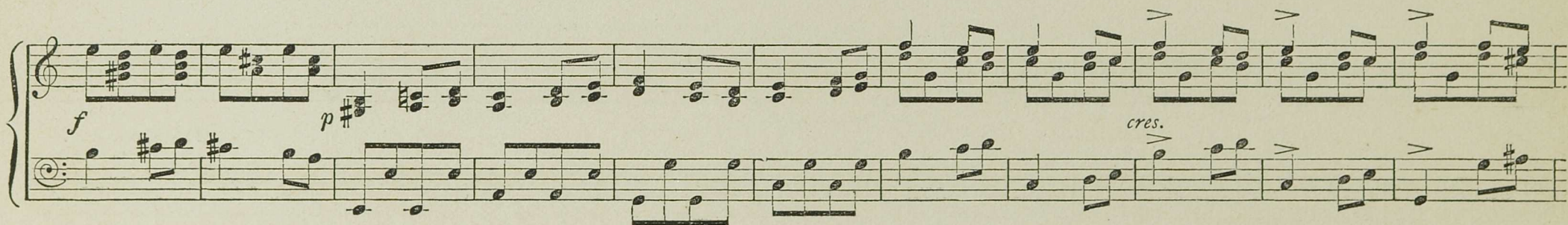
First system of musical notation. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with various intervals and rests. The lower staff is in bass clef and contains a continuous eighth-note accompaniment. Dynamics include *cres.* and *do.*



Second system of musical notation. The upper staff features a melodic line with *8va.....* and *loco.* markings. The lower staff continues the eighth-note accompaniment. Dynamics include *cres. f*.



Third system of musical notation. The upper staff has a melodic line with *8va.....* and *loco.* markings. The lower staff continues the eighth-note accompaniment. Dynamics include *p*.



Fourth system of musical notation. The upper staff has a melodic line with *f* and *p* markings. The lower staff continues the eighth-note accompaniment. Dynamics include *cres.*

First system of musical notation. The right hand (treble clef) features a melodic line with eighth notes and chords, marked with accents and dynamic markings *fz* and *ff*. The left hand (bass clef) plays a steady eighth-note accompaniment. The system concludes with an *8va.....* instruction.

Second system of musical notation. The right hand continues the melodic line, marked *8va..... loco.* and *8va.....*. The left hand maintains the eighth-note accompaniment. The system ends with a double bar line.

Third system of musical notation. The right hand continues the melodic line, marked *8va.....*. The left hand continues the eighth-note accompaniment, marked *accel.* and *ff*. The system concludes with a *Ped.* (pedal) marking.

Fourth system of musical notation. The right hand continues the melodic line, marked *8va.....*. The left hand continues the eighth-note accompaniment, marked *fz*. The system concludes with a double bar line.



SCENE I.—The Forest.

No. 1.

SEMI-CHORUS—"Woodmen, 'neath the greenwood tree."

Allegro moderato.

PIANO. *p*

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It consists of two staves. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece begins with a repeat sign and ends with a double bar line.

BIRDS (*behind scenes*).

Chirp ! Chirp ! Chirp !.....

WOODCUTTERS.

Wood - men, 'neath the green - wood tree, Chop ! Chop ! Chop !.....

Sva..... loco.

p *p*

The vocal and instrumental parts for the semi-chorus. The top staff represents birds chirping, with notes corresponding to the lyrics 'Chirp ! Chirp ! Chirp !.....'. The second staff represents woodcutters, with notes corresponding to the lyrics 'Wood - men, 'neath the green - wood tree, Chop ! Chop ! Chop !.....'. The bottom two staves represent the piano accompaniment, with dynamic markings *p* (piano) and *Sva..... loco.* (Sustained and loco). The piano part includes a repeat sign and ends with a double bar line.

..... Chirp ! Chirp ! Chirp !.....

..... Hap - py as the day is long ! Chop ! Chop ! Chop !.....

8va..... loco.

p

The first system of the musical score consists of four staves. The top two staves are vocal parts in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in treble and bass clefs. The vocal parts have lyrics: "..... Chirp ! Chirp ! Chirp !....." and "..... Hap - py as the day is long ! Chop ! Chop ! Chop !.....". The piano accompaniment includes dynamic markings *8va..... loco.* and *p*.

Shake the leaves with mer - ry glee,..... Chirp ! Chirp ! Ca - rol - ling mer - ri - ly,

Chop ! Chop ! Chop ! Wake the e - choes with your song. Wood - - men,

WOODCUTTERS (SEMI-CHORUS).

Chop ! Chop ! Chop !

8va..... loco. *8va tr..... loco.*

The second system continues the musical score with four staves. The vocal parts have lyrics: "Shake the leaves with mer - ry glee,..... Chirp ! Chirp ! Ca - rol - ling mer - ri - ly," and "Chop ! Chop ! Chop ! Wake the e - choes with your song. Wood - - men,". The piano accompaniment includes the section heading "WOODCUTTERS (SEMI-CHORUS)." and dynamic markings *8va..... loco.* and *8va tr..... loco.*.

Chir-rup-ing hap-pi-ly! Nod-ding our lit-tle heads, hop-ping with glee! Flut-ter-ing jerk-i-ly, twit-ter-ing perk-i-ly!

'neath the green-wood tree, Chop! Chop!

Chop! Chop! Chop! Chop! Chop!

Wag-ging our sau-cy tails up in the tree! Ca-rol-ling mer-ri-ly, chir-rup-ing hap-pi-ly! Nod-ding our lit-tle heads,

Chop! Hap-py as the day is...

Chop! Chop! Chop! Chop!

hop - ping with glee! Flut - ter - ing jerk - i - ly, twit - ter - ing perk - i - ly! Wag - ging our sau - cy tails up in the tree!

long! Chop! Chop! Chop! Chop!

Chop! Chop! Chop! Chop!

8va.....

p *f* *p* *f* *p*

[illegible]

No. 2.

RECITATIVE (BIRDS)—"All who wander here."

VOICE. *Rook.*

All who wan-der here I bring Un-der my pro-TECT-ing wing: That is Fai-ry For-est law—

PIANO. *Andante moderato.* *pp* Ped. *p* *L.H.* *8va.....: loco.* ** Ped.*

(Slightly imitating a rook.) *ROBINS.* *DOVES.*

I am faith-ful to the *caw!* Ro-bins, we are faithful too! So say all of us, Coo - oo - - oo - - oo!

OWLS. *Tuwhit! tu - whoo! tuwhoo!*

CUCKOO. *Cuck - oo!*

ROOK. *Caw!*

8va.....: loco. *8va.....: loco.* *R.H.* ** Ped.* *pp >*

Played during dialogue. (Spoken.)—The grove is full of music! . . . but to . . . day The . . . birds are more than usually gay: A
8va.....: loco.

feathered parliament { sits in the } { course, they come } Riding Hood! Birds love all children. Hark! I hear her tread: See in yon shade a tiny speck of Red!
wood;—Of { to guard Red }

(The woodcutters resume their work.)

(Enter RED RIDING HOOD.)

No. 3. SOLO AND CHORUS—"Mister Woodman, tell me, pray."

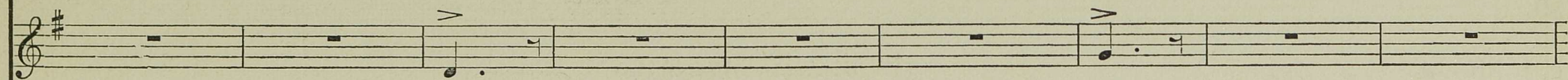
Allegro moderato e agitato.

RED RIDING HOOD.

PIANO.

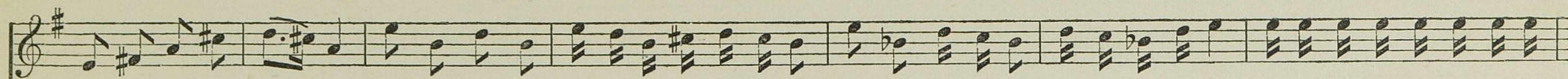
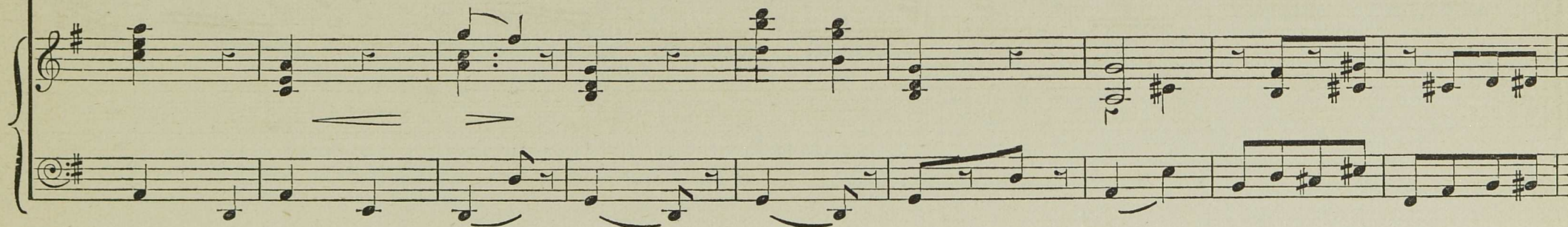


lost my way? Please, I want my Gran - ny ! Must I turn to left or right, Stum - ble thro' the hol - low ? Will the cot - tage be in sight

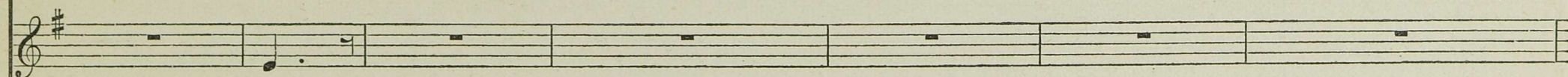


Chop !

Chop !



If my nose I fol - low ? Up hill, down hill, wea - ri - ly, and back a - gain, Straight on, round a - bout, that has been my way. Stinging nettles, primrose pe - tals,



Chop !



rall.

caus-ing me de - lay—

This way, that way,

los-ing all the track a - gain— How to find my Granny's home, oh, tell me, pray!

*loco.**(The Woodcutters recline on their axes in picturesque groups.)**rall.*

Oh,

tell

me,

pray!

Have I real - ly

lost my way? Please, I want my Gran - ny!

WOODCUTTERS.

Lit - tle maid - en, learn the road, Since you sweet-ly ask it; To your Grand-ma - ma's a - bode You shall take your bas - ket.

8va.....: loco.

Must I turn to left or right, Stum-ble thro' the hol - low? Mis - - ter Wood - man, tell me,

Tho' the brambles tear your skirt, Shoes be full of gra - vel, You shall pass a - long un - hurt--This is how to tra - vel. Up hill, down hill,

8va... *loco.*

pray, In this spot un - can - - ny, Must I turn to left or right, Stum-ble thro' the

wea - ri - ly, and back a-gain, Straight on, round about, that's the nearest way; Stinging nettles, primrose pe-tals, cause you no de - lay; This way, that way,

8va... *loco.*

Animato.

hol - - low? Will the cot - tage be in sight If my nose I fol - low? Will the cot - tage

fol-low-ing the track again, Then you'll find your Granny's home, and now Good-day! This way, that way, fol-low-ing the track a - gain, Then you'll find your Granny's home, and

8va..... loco.

be in sight If my nose I fol - - - - low?.....

now Good-day! Then you'll find your Granny's home, and now Good - - - - day!.....

8va..... loco.

tr

(— Perhaps one of mine.)

No. 4.

RECITATIVE—"I'm rather frightened!"

RED RIDING HOOD. BIRDS. *pp* *Tempo di Valse.*

I'm ra-ther frightened! Of good cou - rage be, For you may trust my bro-ther bills and me! In

Moderato. *p* *pp* *p*

Ped.

RED RIDING HOOD.

this our fai - ry grove no dan - ger comes!..... Thank you, Thank you,

p rall.

wee bird - ie dar - lings— Have some crumbs? Have some crumbs?

8va. *loco.* *tr* 26

p rall.

The musical score is written for voice and piano. It begins with a vocal line for Red Riding Hood and a piano accompaniment. The tempo is marked 'Tempo di Valse' and the key signature has one sharp (F#). The score is divided into three systems. The first system contains the vocal line with lyrics 'I'm ra-ther frightened! Of good cou - rage be, For you may trust my bro-ther bills and me! In' and the piano accompaniment with dynamics *pp* and *p*. The second system contains the vocal line with lyrics 'this our fai - ry grove no dan - ger comes!..... Thank you, Thank you,' and the piano accompaniment. The third system contains the vocal line with lyrics 'wee bird - ie dar - lings— Have some crumbs? Have some crumbs?' and the piano accompaniment. The piano accompaniment includes various musical notations such as 'Ped.', 'Moderato.', 'p rall.', '8va.', 'loco.', 'tr', and a fermata over a final chord. The score ends with a double bar line.

No. 5.

SONG AND CHORUS—"Listen, Dickies."

RED RIDING HOOD.

And list - en, dick - ies-- all my store For Gran - ny I'll re - late;..... The dear old

8va.....

PIANO. *p Staccato.*

la - dy's nine - ty - four, And I am half - past eight!..... To give her what she could not bite, I know would

8va..... loco.

be too cru - el! So here's a pud - ding, ve - ry light, And half - a - pint of gru - el! Twit-ter and

3

BIRDS (CHORUS).

Ped. * Ped. * Ped. * Ped. * Ped. *

chir - rup all o - ver the wood, Pret - ty wee maid-en, so thought-ful and good— Nice lit - tle, sweet lit - tle Red Rid-ing Hood!

cres - - - - - cen - - - - - do.

8va.....

cres - - - - - cen - - - - - do.

RED RIDING HOOD. *Un poco meno mosso.*

Sweet lit - tle Red Rid-ing Hood! And as the old la - dy keeps her bed, Her lov - ing grand-child brings..... This

p

*Ped. * Ped. **

a tempo.

night - cap for her dear old head, With frills all down the strings!..... She must be kept from

cres - - - - - cen - - - - - do. colla voce.

*Ped. * Ped.*

draughts and cold, Her nine - ty years re - mind me; And what the bas - ket could not hold, That's all I

p *ad lib.*

p *colla voce.*

Ped. * Ped. *

left be - hind me. Ah !..... Ah !..... And what the bas - ket could not hold, That's all she

tr *pp tr* BIRDS (CHORUS).

rall. *pp* *a tempo primo.*

RED RIDING HOOD.

She must be kept from cold and damp, Her nine - ty years re - mind

pp

left..... be - hind her. Nice lit - tle, sweet lit - tle Red Rid - ing Hood! Pret - ty wee maid - en, so thoughtful and

tr *8va*..... *loco.*

RED RIDING HOOD & SEMI-CHORUS.

me; } And what the bas - ket could not hold, Is all { I } left..... be - hind { me, } Yes, what the
her; }

pp

good; Nice lit - tle, sweet lit - tle Red Rid - ing Hood !..... Nice

Ped. * Ped. *

bas - ket could not hold Is all..... { I } left be hind { me. }
{ she } { her. }

lit - tle, sweet lit - tle Red Rid - ing Hood ! Red Rid - ing Hood !.....

(Enter the WOLF.)

Meno mosso.

fz

Ped. *

(—And wag your tail.)

(50)

No. 6.

DUET AND CHORUS—"You see me as I am."

Allegretto moderato.

WOLF.
You see me as I am—An un-of-fend-ing lamb, And I'll

PIANO.

(WOLF opens his jaws wide). *f*

fol-low you wher-ev-er you may go; Now just ob-serve me play, And "Baa!" is all I say; You won't make me un-

BIRDS. *f*
Be-ware! Be-ware! (Defiantly to birds.) RED RIDING HOOD.
-hap-py with a "No!"? (Imitates lamb.) Baa! Baa! I'm go-ing, if you please, As far as yon-der
8va.....
Agitato.

WOLF (*Sorrowfully*).

RED RIDING HOOD.

trees, With my bas - ket, to my dear - est Grand - ma - ma. Baa !..... I say it with re - gret, She can't af - ford a

8va.....

colla voce

Piu mosso.

pet, So I'll run a - long with - out you; I say it with re - gret,..... She

WOLF.

Baa ! Baa ! Oh, stay my pret - ty maid ! Your Gran - ny, as you said, Is she

can't af - ford a pet,..... So I'll run..... a - long with - out.....

old and tough I won - der, don't you see ? The dis - tance will be short, If we go as we

Ped.

BIRDS.

Be - ware! Be - ware! Be - ware! (Dialogue.)

you; I'll run a - long, I'll run a - long with - out you.

ought, I mean take a lit - tle prom - e - nade with me. Baa! Baa!

(Defiantly to birds.)

(—I'll sing it once again.)

RED RIDING HOOD.
a tempo primo.

Up hill, down hill, wea-ri - ly and back a - gain, Must I turn to left or right? Stum - ble thro' the hol - low?

fz

(— Let those laugh that win.)

(53)

No. 7.

RECIT. AND SEMI-CHORUS—"I am monarch of the wood!"

WOLF. *Allegro moderato.*

PIANO.

Maid-ens are the meal for gluttons, Ploughboys have too ma-ny but-tons—

Allegro moderato.

Meno mosso.

And there's something that an-noys In the taste of cor-du-roys. I am monarch of the wood! I must eat Red Rid-ing

Meno mosso.

DOVES. *Piu mosso.* OWLS. CUCKOO. ROOK.

Coo-oo-oo! we'll be shot if you doo-oo! Tuwhit! tu-whoo! Cuck-oo! Yes,

Hood! Who spoke to you? One—two—three—four! How many more? The whole bird ar-my!

Piu mosso.

Ped.

(Imitates Rook.) BIRDS. 3 3 3 3

pp

the for-est Corps! (Caw!) Ca-rol-ling mer-ri-ly, chir-rup-ing hap-pi-ly! Nod-ding our lit-tle heads, hop-ping in glee! Twit-ter-ing perk-i-ly,

8va..... loco. 8va.....

f 3 p 3 f 3 p 3

flut-ter-ing jerk-i - ly! Wagging our sau-cy tails up in a tree! Chop! Chop! Chop! Wolf! Wolf! Wolf! Wolf! Wolf! Wolf!

BIRDS. (Behind.) *dim.*

MAGPIES.

8va.....

8va..... 3 3 3 : loco.

Segue.

Horn.

No. 8.

CHORUS—"Where's the Wolf?"

WOODCUTTERS (behind).

Where's the Wolf— the Wolf? Where's the Wolf— the Wolf? Chop! Chop!

Allegro moderato agitato.

PIANO.

Horn. Horn.

(Woodcutters rush on through the trees.)

cres *cen* *do.*

Chop! Chop! Chop! Where's the Wolf?

(Divisi.)

Where's the Wolf? We'll have his skin! Chop! Chop! Chop! Chop! Chop! Chop! Though the monster's

legs are long, In the race the Wood-men win; Axe must take the place of song— Chop! Chop! Chop!

BIRDS. 3

Hur - ry - ing rea - di - ly, march a - way stea - di - ly, Shoul - der to shoul - der, each one in his place! Lit - tle wings flut - ter - ing,

Though the mon - ster's legs are long, In the race the Wood - men win; Axe must take the

lit - tle beaks mut - ter - ing, Woodman and Dick - ey - bird join in the chase!

place of song— Chop! Chop! Chop! Where's the Wolf? Where's the Wolf? We'll have his skin!

Hur-ry - ing rea - di - ly, march a - way stea - di - ly, Shoul - der to shoul - der, each

Chop! Chop! Chop! Chop! Chop! Chop! Chop! Chop! Axe must take the place of

accel.

one in his place! Lit - tle wings flut - ter - ing, lit - tle beaks mut - ter - ing, Woodman and Dick - ey - bird join in the chase! Lit - tle wings flut - ter - ing,

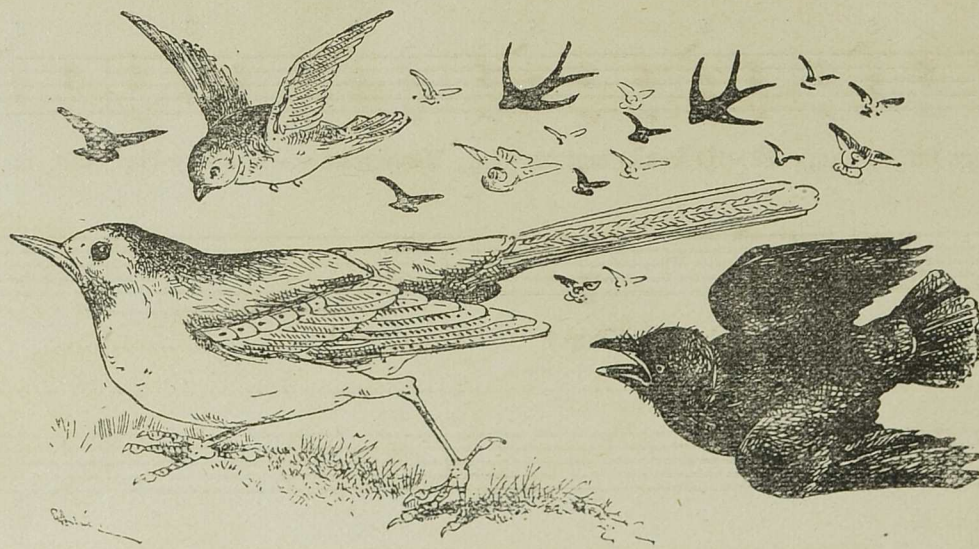
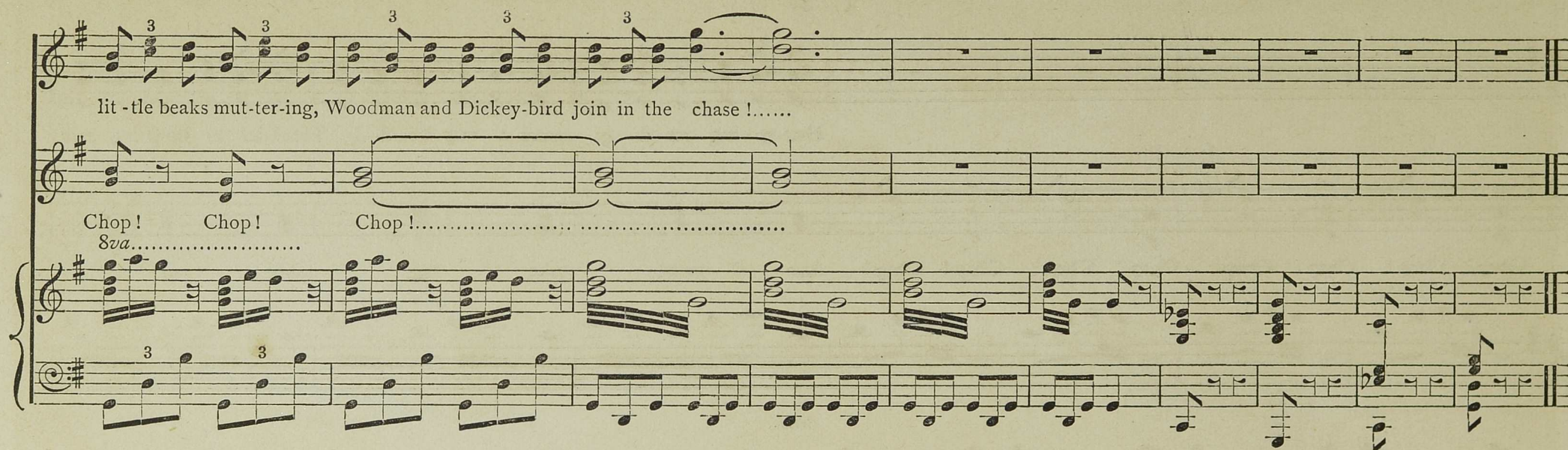
song—..... Chop! Chop! Chop! Chop! Chop!..... Chop! Chop!

8va...
tr *tr* *tr* *tr*

lit - tle beaks mut - ter - ing, Woodman and Dickey-bird join in the chase !.....

Chop ! Chop ! Chop !.....

8va.....

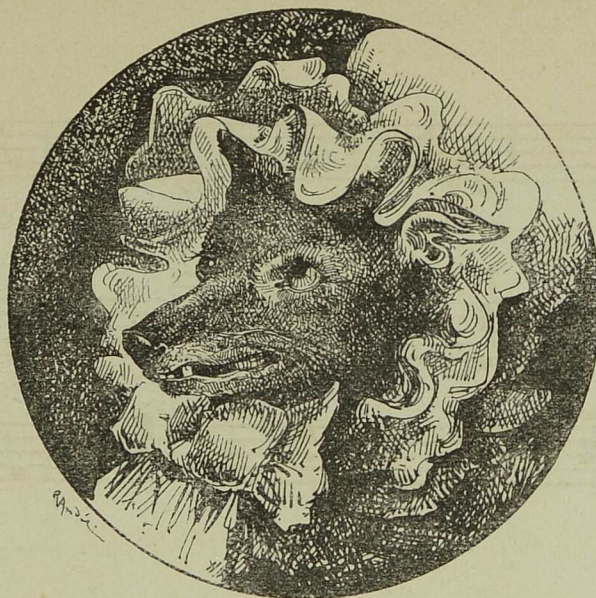


Scene 2nd: Grandmamma's Home:



Note: An old fashioned dilapidated cottage. The shelves, clock, etc. etc. may be painted on the back scene:





SCENE II.—Interior of Grandmamma's hut.

No. 9.

SONG—"I'm an old Granny."

Andante moderato e scherzando.

Sva.....

PIANO.

8.

WOLF. *Tempo di mazurka.*

Complete per-fec-tion of dis-guise This glass is proud to show me ;

The child may look with all her eyes, I'm cer-tain she won't

p

know me! I will lay my head on dear Gran - ny's bed, And for hid-ing me I'll thank it! I will sink my face

(Laughs, in falsetto, like old woman.) in the pil-low-case— He! he! he! he! he! he! *(In a gruff voice.)* And my tail be-neath the blan-ket— *(Falsetto.)* He! he! he! he! he! he! he! *(Semi laugh and cough.)* *Sva.....*

Andante e ben staccato. For I am an old Granny, aged seven - ty - four: Yes, and I have a nice lit-tle meal in store— *(Natural voice.)* Ha! ha! ho! ho! Bra - va! Bra - vo!

(—Won't delay much longer.)

Played during dialogue.

WOLF.

(Spoken.)—I long to hear her knock— Eh! what was that?— Are those her tiny

(Spoken quickly.)

pp (Tapping at window.)

BIRDS.

WOLF.

footsteps, pat-a-pat?

I see you!

Ah! those wretched birds again, Tapping defiance at the window-pane!

No. 10.

SEMI-CHORUS—"Tap, tap, tap!"

BIRDS.

WOLF.

BIRDS.

WOLF. *rall.*

Here we are with our tap, tap, tap! They can't know me in my cap, cap, cap! The Wolf is caught in a trap, trap, trap! They grudge poor Granny her nap, nap, nap!

PIANO.

No. 11.

CHORUS—"On silent wing."

With us, the fai - ry-de - tec - tive band, No cun - ning can a -

With us, the fai - ry-de - tec - tive band, No cun - ning can a -

Allegro vivace.

PIANO. *p fz fz rf rf rf*

- vail; There's not a crime done in all the land But bird - ies tell the tale. On si - lent wing re - - ports we

- vail; There's not a crime done in all the land But bird - ies tell the tale. On si - lent wing re - - ports we

pp

pp

bring; But beaks so small can nev - - er hold them, And that is why all

bring; But beaks so small can nev - - er hold them, And that is why all

pp 2nd time.

pp 2nd time.

fz *tr* *tr*

sto - ries fly: Sure to be the beaks that told them - 'Tis sure to be the beaks that told them!

sto - ries fly: 'Tis sure to be the beaks that told them - 'Tis sure to be the beaks that told them!

Sva..... *tr tr* *glis.*

fz fz *pp*

(—Better late than never.)

No. 12.

RECITATIVE—"All quiet."

RED RIDING HOOD.

(Goes up to the bed.)

Andante.

p ppp

PIANO.

All qui - et— I'll take one peep at Gran - ny as she lies a - sleep.

You must want rest, as you're so old! Sleep on, I've brought you gru - el cold!

ad lib.

No. 13.

LULLABY—"Oh, hush thee, dear Granny!"

RED RIDING HOOD.

S. pp

PIANO.

a tempo. pp

Oh, hush thee, dear Gran - ny! My watch I will keep;..... Thine own lov - ing grand-child Will guard thee in

Ped. * Ped. * Ped. * Ped. * Ped. *

sleep..... Thine eye - lids close in sweet re - pose— Oh, hush thee, dear Gran - ny, While sweet - ly I sigh, As the

wind in the tree - tops, A soft lul - la - by! Lul - la - by!..... Lul - la - by!..... Lul - la -

- - by! Lul - la - by!..... - by!..... Lul - la - by!.....

rall. *1st time.* *2nd time.*

rall. *1st time.* *Symph. 1st time only.* *2nd time.*

pp *Andante sostenuto.* *rall.*

Ped. *** *Ped.* *** *Ped.* *** *Ped.* *** *Ped.* ***

Ped. *** *Ped.* *** *Ped.* *** *Ped.* ***

No. 14.

RECITATIVE—"Take care!"

WOLF (*Spoken*).I am not quite asleep : { I've had such dreams Of eating some-
thing sweeter than ice-creams ! }

I'll find my basket— Show you what is in it ! Will you eat something?

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The time signature is 3/4. The music begins with a piano (*pp*) dynamic. The tempo is marked *Tempo di valse.* The melody is simple and conversational, with some rests. The bass line provides a steady accompaniment.

The second system continues the musical score. It features two staves. The upper staff has lyrics: "Take care !....." and "Be - ware !". The lower staff has lyrics: "Be - ware ! Take care !". There are musical cues for "BIRDS." and "Other BIRDS." with corresponding musical notation. The tempo remains *Tempo di valse.* The key signature is one sharp. The time signature is 3/4. The music includes various musical notations such as slurs, ties, and dynamic markings.

WOLF (*falsetto*).

Yes, love, in a minute !

(*Spoken.*)

Isn't that enough ?

Be - ware !

(— *Your teeth awhile.*)WOLF (*Spoken*).—Old folks, it's very plain, In second childhood cut their teeth again !

Come here, and kiss your loving Granny !

Allegro agitato.

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The time signature is 2/4. The music begins with a piano (*ppp*) dynamic. The tempo is marked *Allegro agitato.* The melody is more rhythmic and energetic than the previous sections, featuring triplets and rapid passages. The bass line is also more active, providing a strong accompaniment.

cres. e accel.

*Enter WOODCUTTERS.
8va.....*

[Dialogue should follow last chord immediately.]

(— You may thank a little bird.)

No. 15.

SEMI-CHORUS—"Carolling merrily."

BIRDS.

Ca - rol - ling mer - ri - ly, chir - rup - ing hap - pi - ly! Nod - ding our lit - tle heads, hop - ping with glee!

PIANO.

tr

tr

tr

3

3

3

3

(— I didn't do it, really!)

Andante e ben marcato.

For Granny's entrance:—

(— In dance and song.)

No. 16.

FINALE (GALOP)—“I’m old, but dance in spite of it.”

GRANNY. *S.*

I’m old,..... but dance in spite of it.

WOODCUTTERS.

Hur - rah !.....

Tempo di Galop.

PIANO. *mf*

BIRDS.

Birds are flut - ter-ing, mer - ry notes ut - ter-ing, Sing - ing in

..... We'll make a night of it!

Sva..... loco. Sva.....

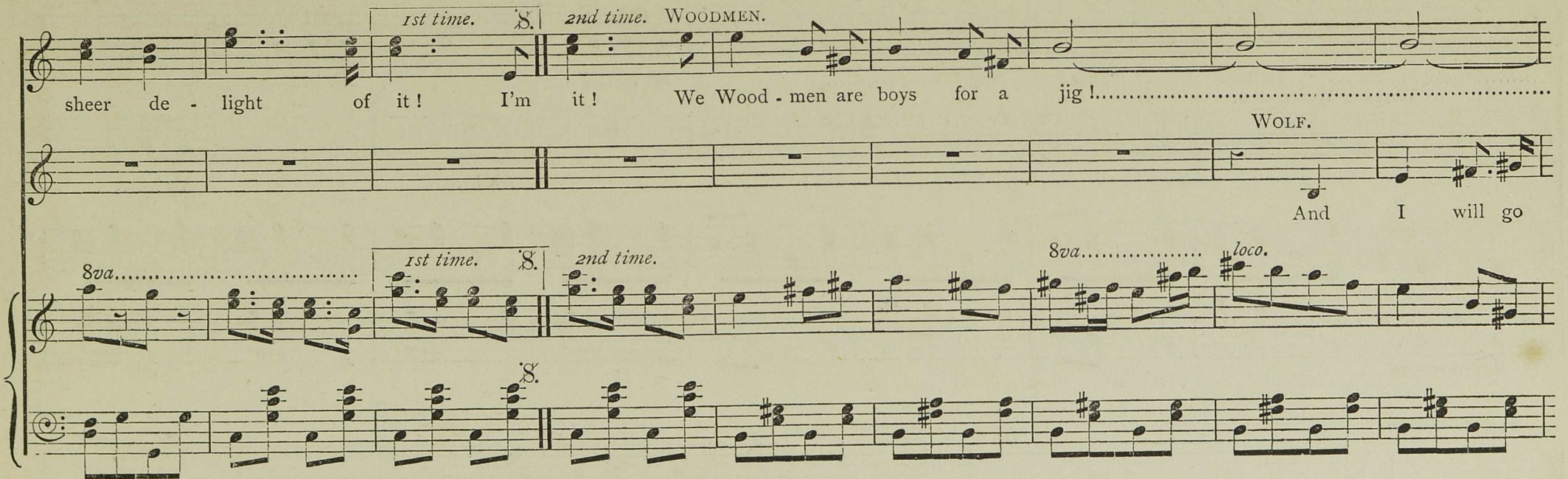
1st time. 2nd time. WOODMEN.

sheer de - light of it! I'm it! We Wood - men are boys for a jig!.....

WOLF.

And I will go

8va..... 1st time. 2nd time. 8va..... loco.



BIRDS.

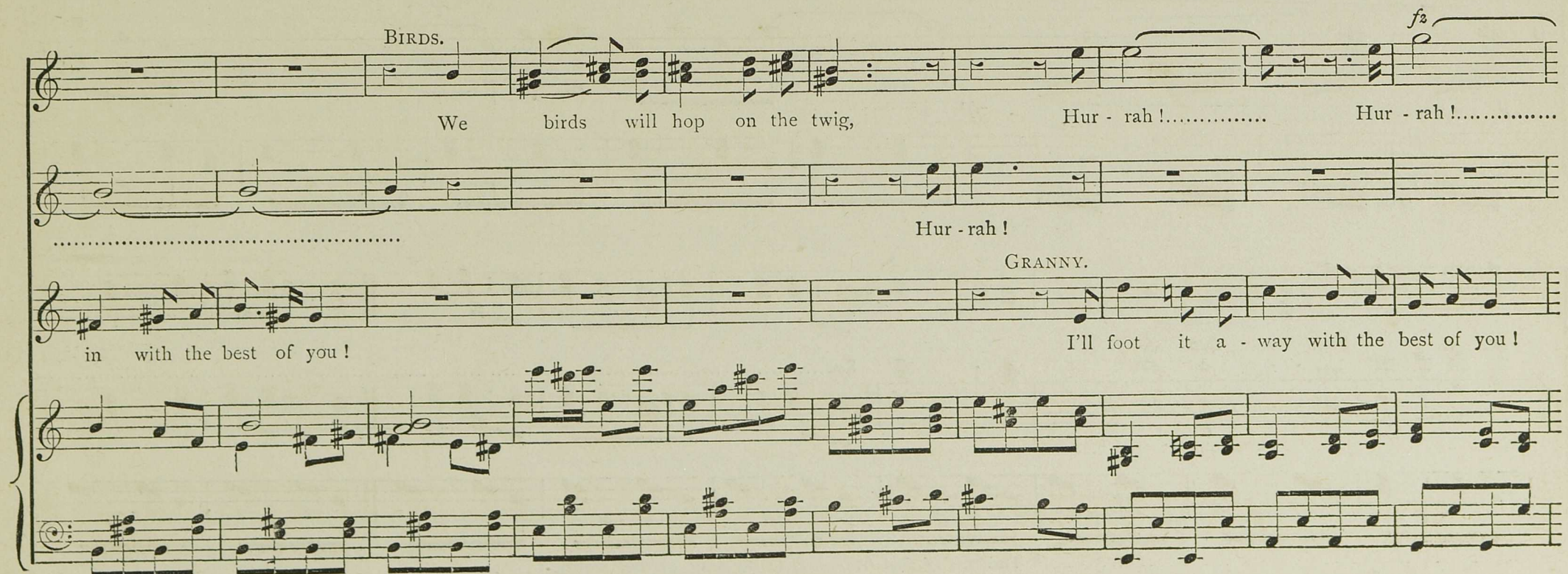
We birds will hop on the twig, Hur - rah!..... Hur - rah!.....

Hur - rah!

GRANNY.

in with the best of you! I'll foot it a - way with the best of you!

fz



BIRDS, R. R. H., & GRANNY.

..... Dance ! Sing ! Sing !..... Ah !..... Ah !.....

WOLF & WOODMEN.

Dance ! Sing ! Hur - rah ! Hur - rah ! Ah !..... Ah !.....

TUTTI. Unison.

Ah !..... Tra la..... la la la la la la !..... Oh !.....

p *ff*

cres.

8va. *loco.* *8va.*

* The rest of this Chorus is to be sung without words.

WOLF & WOODMEN.

Sva...

Ped. *fz* *fz* * Ped. *fz* *fz* *fz* *fz* *fz* *fz* * Ped.

Hur - rah !

Hur - rah ! (*Quick curtain.*)

Tremolo. *fz* *fz*

