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H Ä N S E L
A N D
G R E T E L

A Fairy Opera

In Three Acts by
ADELHEID WETTE

Translated and Adapted
Into English by
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The Music Composed by
E. HUMPERDINCK

Complete Vocal Score by
R. KLEINMICHEL



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ARGUMENT

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

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

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

Hänsel and Gretel.

Dramatis Personæ.

Peter , a broom-maker.....	<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.

Hänsel and Gretel.

Prelude.

Ruhige, nicht zu langsame Bewegung.

E. Humperdinck.

Andante con moto. (♩ = 69)

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 sixteenth 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 chromatic movement.

Cl. Fl.

cresc. *f* *p*

Pos. Trb.

This system contains three staves: Clarinet (Cl.), Flute (Fl.), and Pos. Trb. The Clarinet part includes a *cresc.* (crescendo) and *f* (forte) dynamic marking. The Flute part starts with a piano (*p*) dynamic.

Hb. Cl. VI.

Hr.

This system contains three staves: Horn (Hb.), Clarinet (Cl.), and Viola (VI.). The Horn part includes a piano (*p*) dynamic marking.

(Wind) Bl.

p

This system shows the first staff of music for the Wind instruments (Wind). It begins with a piano (*p*) dynamic and features a melodic line with some chromaticism.

Ed.



Vel. *Allo*

Vel. *p Hr.*

Hb. Fl. *dimin.* *poco riten.*

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

Trp. 8

Vl. *pp* Str. *(lange) (lungo)*

Trp.

Fl.

VI.
p

Violin I part, first system. Treble clef, key signature of three sharps (F#, C#, G#). The music consists of a melodic line with eighth and sixteenth notes, and a bass line with eighth notes. A dynamic marking of *p* is present. The system ends with a fermata over the final note.

Leg. *

Vel. Hr.

Violin I part, second system. Continues the melodic line. A dynamic marking of *Leg.* with an asterisk is at the beginning. A marking of *Vel. Hr.* is in the middle. The system ends with a fermata.

Leg. *

mf

Violin I part, third system. Continues the melodic line. A dynamic marking of *Leg.* with an asterisk is at the beginning. A marking of *mf* is in the middle. The system ends with a fermata.

dim.

p

Leg. *

Violin I part, fourth system. Continues the melodic line. A dynamic marking of *dim.* is in the middle. A marking of *p* is in the middle. A marking of *Leg.* with an asterisk is at the end. The system ends with a fermata.

Hb. Fl.

mf *p* *mf*

Part for Horns (Hb.) and Flute (Fl.). Treble clef, key signature of three sharps. The music consists of block chords and short melodic fragments. Dynamic markings of *mf*, *p*, and *mf* are present.

Cl.

p

Part for Clarinet (Cl.). Treble clef, key signature of three sharps. The music consists of block chords and short melodic fragments. A dynamic marking of *p* is present.

Hb. Fl. *cresc.*

This system shows the Horn (Hb.) and Flute (Fl.) parts. The Horn part features a melodic line with eighth notes and quarter notes. The Flute part has a similar melodic line. A *cresc.* (crescendo) marking is present in the Flute part.

VI. Cl. *p VI.* Ped. *

This system features the Violin (VI.) and Clarinet (Cl.) parts. The Violin part has a melodic line with slurs and accents. The Clarinet part has a similar melodic line. A *p VI.* (piano VI.) marking is present. Pedal points (Ped.) and asterisks (*) are marked below the bass line.

Ped. * Ped. * Ped. *

This system shows the piano accompaniment. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Pedal points (Ped.) and asterisks (*) are marked below the bass line.

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

This system includes the Wind instruments (Bl. (Wind)) and Piano accompaniment. The Wind part has a melodic line. The Piano accompaniment has a rhythmic accompaniment. A *poco riten.* (poco ritenuto) marking is present. A *p* (piano) marking is present for the Trumpet (Pos. Trb.). Pedal points (Ped.) and asterisks (*) are marked below the bass line.

Hb. Hr. *m.s. L.H.* Trb. Pos. *p* Vel. *cresc.* Ped. *

This system features the Horn (Hb.), Trumpet (Trb. Pos.), and Piano accompaniment. The Horn part has a melodic line. The Trumpet part has a similar melodic line. The Piano accompaniment has a rhythmic accompaniment. A *m.s. L.H.* (musica sinistra, Left Hand) marking is present. A *p* (piano) marking is present for the Trumpet. A *cresc.* (crescendo) marking is present for the Piano. Pedal points (Ped.) and asterisks (*) are marked below the bass line.

Hb. Fl. *p*

This system shows the Horn (Hb.) and Flute (Fl.) parts. The Horn part has a melodic line. The Flute part has a similar melodic line. A *p* (piano) marking is present for the Flute. Pedal points (Ped.) and asterisks (*) are marked below the bass line.

Das Zeitmass sehr allmählich beschleunigen.
Poco a poco accelerando.

Tr. p. *Ad.*

* *Ad.* * *Ad.* * *Ad.* *

poco a poco cresc. *Ad.* *

Ad. * *Ad.* * *Ad.* * *Ad.* *

Ad. *

p *f* *p*

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

Second system of the piano score. The right hand continues with intricate patterns. The left hand has a steady bass line. Dynamics include *f*, *ff*, and *string.*

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

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

Fourth system of the piano score. The right hand features a dense texture of chords and arpeggios. The left hand has a rhythmic accompaniment. Dynamics include *ff*.

Fifth system of the piano score. The right hand has a melodic line with some accidentals. The left hand has a rhythmic accompaniment. Dynamics include *p*. Performance instructions include *espressio*, *ausdrucksvoll*, and *ped. sempre*. There are also markings for *Hb.* and *VI.*

Sixth system of the piano score. The right hand has a melodic line with some accidentals. The left hand has a rhythmic accompaniment. Dynamics include *ped.* and ***.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex melodic line in the treble with many accidentals and a more rhythmic accompaniment in the bass. Dynamics include *p* (piano) and *cresc.* (crescendo).

Second system of musical notation. Similar to the first, it features a grand staff with treble and bass clefs. The treble staff has a melodic line with trills and slurs. The bass staff provides harmonic support. Dynamics include *f* (forte) and *dim.* (diminuendo). A woodwind part is indicated by the notation *tr. (Wind)*.

Third system of musical notation. This system includes a violin part in the upper staff, marked *VI.* and *fp* (fortissimo piano). The grand staff below continues with treble and bass clefs. The music includes triplets and various dynamic markings such as *p* and *fp*.

Fourth system of musical notation. It features a grand staff with treble and bass clefs. The music includes triplets and a dynamic marking of *cresc.*. A trumpet part is indicated by the notation *Trp.* and *fp*.

Fifth system of musical notation. It consists of a grand staff with treble and bass clefs. The music includes triplets and a dynamic marking of *f*. A measure number *15* is written below the staff. The system ends with a dynamic marking of *fp*.

Sixth system of musical notation. It features a grand staff with treble and bass clefs. The music includes triplets and a dynamic marking of *f*. A string part is indicated by the notation *poco string.*. The system concludes with a dynamic marking of *ff* (fortissimo) and a *Red.* (Reduction) symbol.

dim.

2/8

7

Hb.

poco riten.

p

3

3

Red.

Ruhig.
Tranquillo.

Hr.

pp

Hb.

mf

VI.

Sehr ruhig.
Molto tranquillo.

(Wind) Bl.

p

VI.

p Trb.

Pos.

f Trp.

Red.

Bl. (Wind)

pp Hr.

pp

Red.

First Act.

Home.

Allegretto con moto. (♩ = 63)

Musical score for the "Home" scene. The score is in 6/8 time and consists of four systems. The first system includes a piano part with a *p* dynamic marking and a flute part. The second system includes a piano part and a horn part. The third system includes a piano part, a flute part, a clarinet part, and a bass part. The fourth system includes a piano part with a *p* dynamic marking and a horn part. The tempo is marked "Allegretto con moto" with a quarter note equal to 63 beats per minute. The key signature has one flat (B-flat).

First Scene.

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

Gretel.

Musical score for Gretel's first scene. The score is in 6/8 time and consists of two systems. The first system includes a vocal line with the lyrics "Su - sy, lit - tle Su - sy, pray what is the news?" and a piano part. The second system includes a piano part. The key signature has one flat (B-flat).

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

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.

p

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

Hb.

Cl. Hr. Hb.

fz *p*

Gretel (interrupting.)

Then we'll have to go hungry!

(continuing.)

eat then there's nothing to pay!

Fl. Cl. Bass.

p

Hänsel (throwing his work aside and getting up.)

If mother would on-ly come home a-

Hr. Str.

dim. *p*

Gretel (getting up)

Hänsel.

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

Gretel.

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

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

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

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

Yes, yes, that

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

Str. *p*

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

poco ritard.

Hb.

Ten. *p* *vel.* *poco ritard.*

Gretel (stopping his mouth)

Hush, don't give way to grumps,

Tempo.

taste— O Gretel, I wish—

Tempo.

f *f* *p*

Hr. Cl.

Bass.

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

VI.
Hr.

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

VI.
Hr.

Allegretto con moto. (She takes a broom in her hand)

fright!
Wind.

Crosspatch a - way, Leave me I pray!

VI.
Hr.

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* *Str.* *p*

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 sol Crosspatch, crosspatch, What is the use
lay so, Can't chase a - way sol 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

cresc.

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 something

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 certainly make us a rice blanc-mange!

Hänsel (with glee)

Rice blanc-mange!

Hänsel (dancing round the room)

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

Hb.
Cl. *p*

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

p Wind.

(He licks the cream off his finger)

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

p *espressivo* *f* *dimin.*
Cl. Hr.

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.

p

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

Ten

sfz sfz sfz sf p sf

sf p sf

Vcl.

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

sf sf sf sf

Tempo come prima

Hänsel (sticking
right, Then - bad-ly it will fare with us to - night! Work a-gain?
Cl.

f f p

his hands into his trousers pockets.) *poco ritard.*

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

Hb. VI. *poco ritard.*

a tempo

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

a tempo

dr

crpsc.

Gretel.

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

sure!

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!

cl. *VI.*

do *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. p

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 on a single staff. The piano accompaniment consists of two staves. Dynamics include *cresc.* (crescendo), *f* (forte), and *p* (piano). Instrumentation includes VI (Violin I), Fl. (Flute), 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 is on a single staff. The piano accompaniment consists of two staves.

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 on a single staff. The piano accompaniment consists of two staves. Dynamics include *p* (piano). Instrumentation includes VI (Violin I) 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 on a single staff. The piano accompaniment consists of two staves. Dynamics include *cresc.* (crescendo), *f* (forte), and *p* (piano). Instrumentation includes Wind.

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,

p Fl. *cresc.*

Gretel.

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 -

(takes Hänsel by the arm)

fuse your of-fer! Come! _____

Hänsel.

What I en -

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

What I er -

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

Musical score for the first system. The vocal line is on a single staff. The piano accompaniment consists of two staves (treble and bass clef). Instrument markings include 'Cl.' (Clarinets), 'mf' (mezzo-forte), 'p' (piano), and 'Vel.' (Vivace). The key signature has two flats (B-flat and E-flat), and the time signature is 7/8.

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

Musical score for the second system. The vocal line is on a single staff. The piano accompaniment consists of two staves. Instrument markings include 'Hr.' (Horns), 'p Str.' (piano strings), and 'Fl.' (Flutes). The key signature and time signature remain the same as in the first system.

Hänsel (gruffly)

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

Musical score for the third system. The vocal line is on a single staff. The piano accompaniment consists of two staves. Instrument markings include 'Hh.' (Harp), 'Hr.' (Horns), 'VI.' (Violins), and 'p' (piano). The key signature and time signature remain the same.

Gretel.

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

Musical score for the fourth system. The vocal line is on a single staff. The piano accompaniment consists of two staves. An instrument marking 'VI.' (Violins) is present. The key signature and time signature remain the same.

*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

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

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* *f* 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 -

Hänsel.

poco ritard. *Tempo.* Gretel.

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

(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

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.

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

mf *Cl.* *Str.* *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 tra la la la la, tra la

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

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

la tra la la tra la la! Trala 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 tra la 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- 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 be - haved chil - dren!

Musical score for the first system. The vocal line is on a single staff. The piano accompaniment consists of three staves: Treble, Bass, and Wind. The key signature has one sharp (F#). The vocal line starts with a rest, then sings "Si - - lence, id - le and ill be - haved chil - dren!". The piano accompaniment includes dynamics like *Ten.*, *cresc.*, and *Wind.*

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

Musical score for the second system. The vocal line continues with "Call you it work - ing, yodelling and singing? As though't were fair - time,". The piano accompaniment includes dynamics like *fp* and *cresc.*

hop - ping and springing?

And while your pa - rents from

Musical score for the third system. The vocal line continues with "hop - ping and springing?". The piano accompaniment includes dynamics like *f* and *p*. Instrumental parts for Cl., Hb., and Bass are indicated.

ear - ly morn - ing

Till late at night are slav - ing and toil - ing.

Musical score for the fourth system. The vocal line continues with "ear - ly morn - ing Till late at night are slav - ing and toil - ing.". The piano accompaniment includes dynamics like *poco rallent.*, *Tempo*, and *f*. Instrumental parts for Hb. and Bass are indicated.

(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.

yet? And you, you la - zy bones, have you no - thing 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)

(She looks at her skirt, down which

What now can I cook for sup-per?

Hb.

dimin. *pp*

the milk is streaming.)

(Hänsel covertly titters.)

How, sau - cy how dare you

espresso

Bass.

p espresso

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.

vi.

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

Off, off to the wood!

vi.

p

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

cresc.

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

The first system of the score features a vocal line in treble clef with lyrics: "bring the bas-ket brim - ful ill whip - you so that you'll". The piano accompaniment is in G major and 2/4 time, with a right hand playing a rhythmic pattern of eighth and sixteenth notes, and a left hand playing a similar pattern. A double bar line is present after the first measure.

(The children run into the forest.)

both _____ run a - way!

Hr.

f *ff*

The second system continues the vocal line with the lyrics "both _____ run a - way!". The piano accompaniment is more active, with a right hand playing a series of eighth notes and a left hand playing a similar pattern. Dynamics include *f* and *ff*. A double bar line is present after the first measure.

dim.

The third system shows the piano accompaniment with a *dim.* (diminuendo) marking. The right hand plays a series of eighth notes, and the left hand plays a similar pattern. A double bar line is present after the first measure.

(She sits down by the table, exhausted.)

p Ten.

VI.

The fourth system features the piano accompaniment with a *p* (piano) dynamic and a *Ten.* (Tension) marking. The right hand plays a series of eighth notes, and the left hand plays a similar pattern. A double bar line is present after the first measure.

VI. espressivo.

The fifth system shows the piano accompaniment with a *VI. espressivo.* marking. The right hand plays a series of eighth notes, and the left hand plays a similar pattern. A double bar line is present after the first measure.

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

f *dim.* *p*

Yes, blind ex - cite - ment on - ly brings ru - - in.

sp *f* *vi.*

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

molto espressivo

p

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

p *p*

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! Trala la la, tra la la la, Bringing luck and jol-li-

Db!e 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

Vcl. *cresc.*

Tempo.
(complainingly)

rit.

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

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line begins with a series of eighth notes, followed by a phrase of quarter notes. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines. The system concludes with a melodic flourish in the vocal line.

rit.

Tempo.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a more active eighth-note pattern. The piano accompaniment includes a section for Clarinet (Cl.) and Flute (Fl.) with a dynamic marking of *p*. The system ends with a melodic flourish in the vocal line.

(The father appears at the window, and

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

The third system features a vocal line and piano accompaniment. The piano accompaniment includes a section for Strings (Str.) with a dynamic marking of *f*. The system concludes with a melodic flourish in the vocal line.

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

The fourth system consists of piano accompaniment in the grand staff. It begins with a series of chords and moving lines in both hands, leading to a section with a dynamic marking of *dim.* (diminuendo).

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

p

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

cresc.

rit.
 (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 ous - 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*

Fl.

Mother (rubbing

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

0 -

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

Più animato.
her eyes)

ho!

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

house,

And tra - la - la - la - ing

me out of my

sleep?

Father (inarticulately)

How now?

The hungry beast

Str.

Wind.

dim.

Hb.

Cl.

Bass.

Father.

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

Musical score for the first system, featuring vocal line and piano accompaniment. The piano part includes dynamics *p* and *p*.

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

Musical score for the second system, featuring vocal line and piano accompaniment. The piano part includes dynamics *f* and *f*. Instrumentation includes Fl.

Dble B.

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

Musical score for the third system, featuring vocal line and piano accompaniment. The piano part includes dynamics *mf* and *mf*. Instrumentation includes Vl., Wind, and Bass.

Mother.

So, so! And this wild beast,

Musical score for the fourth system, featuring vocal line and piano accompaniment. The piano part includes dynamics *f*, *dimin.*, and *P Vel.*. Instrumentation includes Wind and Vl.

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

This system contains the first three measures of the piece. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "You gave him a feast, He's had his fill, To say the".

least!
Father.

This system contains the next two measures. The vocal line continues with "least!" and "Father.". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

Well yes! Hm! it was a love-ly

This system contains the next three measures. The vocal line includes "Well yes! Hm! it was a love-ly". The piano accompaniment includes dynamic markings: *f*, *dimin.*, and *p*. A "Cl." (Clarinet) part is also indicated.

(Pushing him angrily from her.)
(Wants to kiss her) Have done! You have no troubles to

This system contains the next two measures. The vocal line includes "(Pushing him angrily from her.)", "(Wants to kiss her) Have done!", and "You have no troubles to". The piano accompaniment continues with a steady bass line.

day... don't you think so, dear wife? —

This system contains the next three measures. The vocal line includes "day... don't you think so, dear wife? —". The piano accompaniment includes dynamic markings: *f* and *p*. Instrumental parts for "Fl." (Flute) and "Bass." are also shown.

bear, 'tis I must keep the house!

This system contains the next two measures. The vocal line includes "bear, 'tis I must keep the house!". The piano accompaniment continues with a melodic line in the right hand.

Well, well!

This system contains the final three measures. The vocal line includes "Well, well!". The piano accompaniment includes a *cresc.* (crescendo) marking and a *f* (forte) dynamic marking.

(Turning to his basket.)

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

Musical score for the first system. The vocal line is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a triplet of eighth notes. The piano accompaniment consists of two staves (treble and bass clefs) with dynamic markings of *f* and *mf* (pizz.).

Un poco più moderato.

Mother.

Most sim - ple is the bill of

Father.

day?

Un poco più moderato.

Musical score for the second system. It includes vocal lines for Mother and Father. The piano accompaniment features a clarinet (Cl.) part with a *p* dynamic marking. The tempo is marked *Un poco più moderato*.

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

Musical score for the third system. The vocal line continues with the lyrics. The piano accompaniment includes parts for Horn (Hb.) and Clarinet (Cl.), with a *cresc.* marking. The key signature changes to two sharps (F# and C#).

rit.

a tempo

ritard.

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

rit.

a tempo

ritard.

Fl.

Bass.

p

dim.

Musical score for the fourth system. It includes vocal lines and piano accompaniment for Flute (Fl.) and Bassoon (Bass.). The piano accompaniment has a *p* dynamic marking and a *dim.* marking. The tempo is marked *rit.*, *a tempo*, and *ritard.*

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!

(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,

f

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,

tr. *f*

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

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

cresc.

(He sits down. The mother

lis - ten, how it all oame to pass!

Cl. *f* Hr. *dimin.* Hr. *mf* *dimin.*

ten. *mf* *dimin.*

Vel. *

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

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

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. Vi. Vcl.

p

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

Cl. Vi.

f *dim.*

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

Fl. Hb.

p

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

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

"Buy be - sons! good be - sons!"

p *Hb.* *Fl.*

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

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

f *mf*

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-som-

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.
Trh.

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

Hang it all! So those little scapegra-ees 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;

VI. Fl. VI.

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

Fl.

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

6

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! Such

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. p

vi.

Ten.

(snappily and curt.)

For aught I know, at the

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

vi. p

Hr. p

Il-sen-stein! (horrorstruck.)

(fetches a broom from the wall.)

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

Wind. cresc. f

Hr. Cl. p (pizz.) fp

Vcl.

Mother. (with an expression of contempt.)

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

F1. f

Dr. b

(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

Wind

mp

a tempo

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

vi.

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 meanst 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

Vcl.

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.*



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

p (pizz.)

powers of hell.

At mid-night hour, when

Wind.

(pizz.)

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

cresc.

mf

Up the chimney they fly, —

on a broomstick they hie, —

Cl.

Ten.

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*

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

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

Father.
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

vi.

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

vi.

Bass.

dolce Bass.

Un poco più animato.

On e - - vil bent, with

mf

v

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

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

p *cresc.*

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

mf

o - - ven, the gin - - gerbread

p *cresc.* *fp*

vi. *Hr.*

Un poco ritenuto.

And the gingerbread children? Are chil - dren!

pp

Hr. *dolce* *Dob.*

a tempo

Red.

* Red.

(wringing her hands)

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

(runs out of the house.)

children! O what shall we do!

Hi, mother, mother,

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

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

(The curtain falls quickly.)

(Prelude to the 2nd Act)

⊕ Goes on to the "Witches' Ride"

The Witches' Ride. Prelude to second Act.

Pesante. (♩ = 96)

de ϕ δ γ

Str.

Hr.

First system of the score, featuring strings (Str.) and horns (Hr.). The strings play a rhythmic accompaniment of eighth notes, while the horns play a melodic line with some grace notes.

Cl.

ff

Second system of the score, featuring a clarinet (Cl.). The clarinet plays a melodic line with some grace notes. The dynamic marking *ff* is present.

VI.

tr

tr

Third system of the score, featuring violins (VI.). The violins play a melodic line with some grace notes. The dynamic marking *tr* is present.

Hb.

Fl.

cresc.

fp

Fourth system of the score, featuring horn (Hb.) and flute (Fl.). The horn plays a melodic line with some grace notes. The dynamic marking *fp* is present.

tr

tr

cresc.

Fifth system of the score, featuring horns (Hb.). The horns play a melodic line with some grace notes. The dynamic marking *cresc.* is present.

f

Sixth system of the score, featuring strings (Str.). The strings play a melodic line with some grace notes. The dynamic marking *f* is present.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of complex rhythmic patterns with many beamed notes and slurs. The key signature has two flats (B-flat and E-flat).

Second system of musical notation, featuring a grand staff. The treble clef part begins with a *ff* dynamic marking. The bass clef part includes a *Red.* marking and a fermata. A double bar line with a repeat sign is present. A star symbol (*) is located at the end of the system.

Third system of musical notation, featuring a grand staff. The treble clef part begins with a *ff* dynamic marking. The bass clef part includes a *Red.* marking and a fermata. A double bar line with a repeat sign is present. A star symbol (*) is located at the end of the system.

Fourth system of musical notation, featuring a grand staff. The music continues with complex rhythmic patterns and slurs. The key signature remains two flats.

Fifth system of musical notation, featuring a grand staff. The treble clef part includes a *VI.* marking and a triplet of eighth notes. The bass clef part includes a *p Hr.* marking. A double bar line with a repeat sign is present.

Sixth system of musical notation, featuring a grand staff. The treble clef part includes a *Cl.* marking and a triplet of eighth notes. The bass clef part continues with complex rhythmic patterns. A double bar line with a repeat sign is present.

Hb.

First system of music for Horn (Hb.). The staff shows a melodic line with a triplet of eighth notes in the first measure, followed by eighth and sixteenth notes. The key signature has one flat (B-flat). Dynamics include *p* and accents.

Fl.

Second system of music for Flute (Fl.). The staff shows a melodic line with a triplet of eighth notes in the first measure, followed by eighth and sixteenth notes. The key signature has one flat. Dynamics include *p* and accents.

Cl.

Third system of music for Clarinet (Cl.). The staff shows a melodic line with a triplet of eighth notes in the first measure, followed by eighth and sixteenth notes. The key signature has two flats (B-flat, E-flat). Dynamics include *p* and accents.

Fl.

Fourth system of music for Flute (Fl.). The staff shows a melodic line with a triplet of eighth notes in the first measure, followed by eighth and sixteenth notes. The key signature has two sharps (F#, C#). Dynamics include *p* and accents.

Poco a poco più animato.

VI.

Fifth system of music for Violin (VI.). The staff shows a melodic line with a triplet of eighth notes in the first measure, followed by eighth and sixteenth notes. The key signature has two sharps. Dynamics include *fp* and accents. The word *stacc.* is written above the staff.

VI.

Sixth system of music for Violin (VI.). The staff shows a melodic line with a triplet of eighth notes in the first measure, followed by eighth and sixteenth notes. The key signature has two sharps. Dynamics include *fp* and accents. The word *p cresc.* is written above the staff.

First system of musical notation, consisting of two staves (treble and bass clef). The music is in a key with two sharps (F# and C#) and a common time signature. It features a complex, rhythmic melody in the treble staff with many accidentals and a supporting bass line. The dynamic marking *f* (forte) is present in both staves.

Second system of musical notation, continuing the piece. The key signature changes to one sharp (F#) and one flat (C# and F). The treble staff continues with a similar complex melody, while the bass line provides harmonic support. The dynamic marking *f* remains.

Third system of musical notation. The key signature changes to one flat (F) and one sharp (C#). The treble staff features a more rhythmic, eighth-note melody. The bass line consists of chords and single notes. The dynamic marking *f* is present.

Fourth system of musical notation. The key signature changes to one flat (F) and two sharps (F, C#, and G#). The treble staff has a rhythmic melody. The bass line features a *cresc.* (crescendo) marking. The dynamic marking *f* is present.

Fifth system of musical notation. The key signature changes to one flat (F) and three sharps (F, C#, G#, and D#). The treble staff has a rhythmic melody. The bass line features a *ff* (fortissimo) marking. The dynamic marking *f* is present.

Un poco più tranquillo.

Sixth system of musical notation, starting with a *Trp.* (Trumpet) marking. The key signature changes to one flat (F) and four sharps (F, C#, G#, and D#). The treble staff features a melodic line marked *espressivo*. The bass line provides a simple harmonic accompaniment. The dynamic marking *pp* (pianissimo) is present.

First system of a piano score. The right hand features a continuous eighth-note pattern with a *cresc.* marking. The left hand provides harmonic support with chords and a few moving lines. A *3* (triple) marking is present in the right hand.

Second system of a piano score. The right hand continues the eighth-note pattern, marked *ff*. The left hand has a more active line. A *3* (triple) marking is present in the right hand. A *trillo* marking is in the left hand. An asterisk *** is centered below the system.

Third system of a piano score. The right hand continues the eighth-note pattern. The left hand has a more active line. A *3* (triple) marking is present in the right hand.

Fourth system of a piano score. The right hand features a sixteenth-note pattern, marked *dim.* and *6*. The left hand has a more active line. A *Wind.* marking is above the right hand. A *VI.* marking is above the left hand. *p* and *sf* markings are present.

Fifth system of a piano score. The right hand features a sixteenth-note pattern, marked *sf*. The left hand has a more active line, marked *cresc.* and *f*. A *dim.* marking is present in the right hand.

Sixth system of a piano score. The right hand features a sixteenth-note pattern, marked *p*. The left hand has a more active line, marked *p dolce*. A *Cl.* marking is above the right hand. A *3* (triple) marking is present in the right hand.

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.

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

Fl.

brown ?

His hair is all of

Cl.

Hb.

Fl.

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

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

pp

Fl.

Hr.

head, Say whocanthe 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

m.s.

Hr.

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-ber-ry 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!
 VI.
 p

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

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

fore!
 Hänsel (drawing back roughly.)
 You won't catch a boy wear - ing that!
 Hb.
 Cl.
 Bass. p
 cresc.
 f
 Str. p
 Cl. p

(puts the wreath on her.)

It is on-ly fit for a girl! Ha, Gre-tel,

Hr. Cl. vl.

Bass. *p*

Ad. *

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 scerp-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 cuckoo too, Who takes more than his lawful due.

FL. *pp*

(It begins to grow dusk)

Gretel (does the same.)

Hänsel (helping himself again.)

Cuckoo, where are you?

Cuckoo, how are you?

FL. *p* *espressivo*

Bass.

Cl.

Hänsel. Cuckoo, cuckoo!

In your neighbour's nest you go,

Fl. Hb. Hr. Ten. Bass.

Cuckoo, why do you do — so?

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

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

Cuckoo, cuckoo!

Str. Cl.

Poco a poco animato.

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

Cuckoo, cuckoo!

Poco a poco animato.

cresc.

Gretel (horrified, clasping her hands together.)

Hän - sel, what have you

fp

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

Hb. *fp*

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

Hb. *fp*

Meno mosso.

from the mo - ther, This pass - - es a joke.

Hänsel (quietly)

Now

Meno mosso.

fp *cresc.*

p

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

Più animato.

Gretel.

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

self!

Più animato.

What, here is the

dusk, under hed-ges and bush-es?

Why nought can we see of fruit or leaves!

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.

Hän-sel.

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* Cl. *pp poco rit.*

Gretel (dismayed.)

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

Cor. Insl.
(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!

v. espress. *p Vel.* *cresc.*

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

f *p Bass.*

Gretel.

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

VI.
p
Ten.
Red. *

Hänsel.

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

Fl.
p
Bass.
Red. * Red. *

Gretel.

But there, what's grin - ning so there at

dress.
p
Red. *

me?

(stammering)

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

VI.
Vl.
p
Red. * Red. *

Gretel (hastily)

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

Hb. >

Bass. *p*

Dble B.

Hänsel (very loud)

Gretel (terrified)

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

Fl.

Tromb. *espress.*

Dble B.

a lantern, it's coming this way!

Will - o' the -

cresc.

f

dim.

Hr.

Red.

wisp is hop - ping a - bout.

Gretel, come don't lose heart like this!

Hr.

p

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

cresc.

f

cresc.

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

Echo.

2 Sopranos (very softly) *pppp* There!

1 Soprano (still more distant) *ppp* You there!

1 Alto (somewhat more distant) *pp* You there!

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

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

ff *f* *dimin.* *Dr.* *p*
ped. *

Echo.

2 Sopranos. *ppp* Here!

2 Sopranos. *pp* Where?

Gretel (somewhat timidly.)
Is someone there?

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

Gretel (softly.)

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

p

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

(weeping)

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.

Red.

Red. *

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

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

p *Vel.* *vi.* *Wind.*

* *ped.* *

wo - men com - ing! See — how they nod — and
beck - on, beck - on! They're com - ing, they're com - ing,

cresc.

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

p *fp* *cresc.*

stringendo

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

Più animato.

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

See

mf

Red.

Ah!
 little grey man is seen with a little sack on his back.)

there, the man-kin, sis - - ter dear!

Wind *trb*

mf Harp.

f

Red.

Red.
(becoming weaker)

Ah!

I wonder who the mankin is?

trb

mf Harp.

mf

Red.

Un poco più tranquillo.

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

p Harp.

VI.

dimin.

pp

VI. Solo

p espress.

Red.

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

VI. Fl. Cl. Harp. Ten. Cl.

pp (*con sordino*) *pp* *pp* *pp* *pp* *pp*

Detailed description: The score is for a scene titled 'Scene II.' with a tempo of 'Moderato'. It features a vocal line for the 'Sand-man' (the Sleep-Fairy) and a piano accompaniment. The vocal line consists of four staves of music with lyrics. The piano accompaniment includes parts for Violin I (VI.), Flute (Fl.), Clarinet (Cl.), Harp, and Tenor (Ten.). The score is marked with 'pp' (pianissimo) and includes performance instructions like '(con sordino)'. The key signature is one sharp (F#) and the time signature is 4/4. The music is divided into four systems, each with a vocal staff and a piano staff. The piano staff includes various instrumental parts and dynamics.

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. *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
C.
dolce Bass
Leo.

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.*

Listesso 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

Listesso 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.

pp

Wind.

Vel.

poco ritard.

Ed. *

Ed. *

Ed. *

Ed. *

Ed. *

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

VI. Harp. Ten. *p*

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

VI. Fl. *p*

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

VI. Fl. *p*

VI. Fl. *mf* *cresc.*

VI. Fl. *f*

Tromb. *ff*

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and moving lines. A first ending bracket labeled '2 1' spans the final two measures.

Second system of musical notation. The treble clef continues the melodic line, and the bass clef accompaniment remains. A first ending bracket labeled '2 1' is present. The system concludes with a dynamic marking of *f* (forte).

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 melodic and harmonic textures in both staves.

Fourth system of musical notation. The treble clef part is marked *espressivo* and *Hr.* (hairpins). The bass clef part begins with a dynamic marking of *p* (piano).

Fifth system of musical notation. The treble clef part continues with expressive phrasing. The bass clef part includes a dynamic marking of *crese.* (crescendo).

Sixth system of musical notation. The treble clef part features a dynamic marking of *ritard.* (ritardando). The system ends with three downward-pointing triangles (▼) on the bass clef staff.

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

Tempo moderato.

This musical score is divided into six systems, each with a grand staff (treble and bass clefs). The instrumentation includes Trp. Tromb., Str., Harp., Wind., and Str. Wind. The score features a variety of dynamics and articulations:

- System 1:** Starts with *ff* for Trp. Tromb. and *ff* for Wind. The strings play a rhythmic pattern. The harp has a triplet figure. A *rit.* marking is present.
- System 2:** Features *ff* for Wind. The harp continues with triplet figures.
- System 3:** Features *f* for Wind. The strings play a melodic line. A *rit.* marking is present.
- System 4:** Features *espressivo* for the strings and *p* for Str. Wind. The harp has a triplet figure.
- System 5:** Features *cresc.* for the strings and *f* for the woodwinds. The harp has a triplet figure.
- System 6:** Features *f* for the strings and *p* for the woodwinds. The harp has a triplet figure.

The score includes various musical notations such as slurs, accents, and dynamic hairpins. A *rit.* marking appears in the first and third systems. The harp part consistently uses triplet figures. The woodwind parts have some slurs and accents. The string parts have various articulations and dynamics.

espressivo

p

p

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

p cresc.

ff

dimin.

tr

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

p

Harp.

Hr.

Str.

Hr.

Str.

Fl. Hr.

mf *mf* *f* *dimin.*

Vl. Hr. Vl. Vcl.

p *dolce*

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

Fl. Cl. Vl.

p *cresc.* *f* *f* *espressivo*

Hr.

dimin.

Fl. Hr. Vl.

pp *più p* *dolce*

Accelerando assai.

Musical score for the first system. The piano accompaniment consists of sixteenth-note patterns in both hands, with some notes beamed together. The vocal line features a long melisma with a slur over several measures. The tempo marking is "Accelerando assai."

Musical score for the second system. The piano accompaniment continues with sixteenth-note patterns. The vocal line has a slur over several measures. The tempo marking is "Accelerando assai." The instruction "poco a poco cresc." is written above the piano part, and "sempre con *And.*" is written below the piano part.

Musical score for the third system. The piano accompaniment continues with sixteenth-note patterns. The vocal line has a slur over several measures.

Musical score for the fourth system. The piano accompaniment continues with sixteenth-note patterns. The vocal line has a slur over several measures. The instruction "string." is written above the piano part.

Musical score for the fifth system. The piano accompaniment continues with sixteenth-note patterns. The vocal line has a slur over several measures. The tempo marking is "Allegro non troppo. ($\text{♩} = 80$)". The instruction "Wind." is written above the piano part.

Musical score for the sixth system. The piano accompaniment continues with sixteenth-note patterns. The vocal line has a slur over several measures. The instruction "(The curtain rises.)" is written above the piano part.

(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.*

The piano introduction consists of two systems of music. The first system features a harp part in the right hand and a string part in the left hand. The harp part begins with a fortissimo (ff) dynamic and includes a triplet of eighth notes. The string part provides a rhythmic accompaniment. The second system continues the harp and string parts, with the harp part gradually becoming softer, indicated by the *dim.* marking.

Dew - Fairy.

I'm up with ear - ly

vi. *p* *pp* Wind

The vocal line for the Dew-Fairy begins with the lyrics "I'm up with ear - ly". The music is in a major key with a 4/4 time signature. The vocal line is accompanied by a violin (vi.) and a wind instrument. The violin part features a melodic line with a triplet of eighth notes. The wind part is marked *p* and *pp*. A small asterisk symbol is placed below the wind part.

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

Harp. *pp*

The vocal line continues with the lyrics "dawn - ing, And know who loves the morn - ing, Who'll". The harp part is marked *pp* and features a triplet of eighth notes. The violin and wind parts continue their accompaniment.

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

The vocal line concludes with the lyrics "rise fresh as a dai - sy, Who'll sink in slumber". The harp part continues with a triplet of eighth notes. The violin and wind parts provide a final accompaniment.

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
Vl. Ten.

High in the

Vl. 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 -

vi. * Vel.

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

Hb.

sing - ers, Good morn - ing!

(turns to Hänsel)

vi. cresc. Ped.

accelerando

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

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

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

Vi. Solo

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

Fl. 3 Wind. *p*

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

p

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

cresc.

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

p

mf

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

f

p

el
Fl. VI.

Ki - ke - ri - ki!

f *dimin.*

Dr. *pp*

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. Str. *pp*

Hänsel (meditatively)

me! Real - ly! I too had a

pp

Tromb.

Viol.

Viol.

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.

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

cresc.

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

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

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

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

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

The musical score is written for voice and piano, with additional parts for strings (Str.), woodwinds (Cl., Fl.), and brass (Hb.). The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into six systems, each corresponding to a line of lyrics. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamics include *mf* (mezzo-forte), *dim.* (diminuendo), and *p* (piano). Pedal markings (Ped.) and asterisks (*) are used throughout to indicate phrasing and articulation. The lyrics describe a vision of angels and a golden ladder.

Gretel (astonished)

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

Hänsel (interrupting her quickly)

Fourteen angels there must have been!

Harp. Ten.

Ad.

Un poco ritardando.

Hänsel.

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

ritard. dolce

Hr. 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 Ilsenstein, 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!

p

Vcl.

Hänsel (surprised)

Hea - ven, what won - drous place is

p

Ten.

cresc.

(in the greatest excitement)

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

this, As near in all my

(Both gaze at the house spellbound)

life have I seen! *Wind.* *ff*

Trp. *dim.* *Tr.* *p* *VI.* *poco rit.* *p* *p*

Un poco più tranquillo.

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

Gretel (gradually regains her self-possession)

What o - dour de - licious, O *p*

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

p dolce

Hb.

Ad.

*

cho - co - late cream. The roof is all cov - er'd 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

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 - - - - - gic

0 ma - - - - - gic

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. -

tr

tr

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

tr.
Hb. p

And. *

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

vi.
p

And.

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, how'er can you

side it!

Str. *p* Hb. Cl. *p*

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

poco rit.

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

Hänsel. *a tempo*

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

a tempo Fl. Hr. Bass. *p*

(enthusiastically)

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

Trp. *p* * *Trp.*

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.

p

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.

VI.

fp

like two mice per-se-ve-ring!

two mice per-se-ve-ring!

Hb., Fl., Vl.

cresc. *f*

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

Trp.

ff

then stand still,

Hr.

f *dim.*

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

p *più p*

Vel.

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

p

Scene III.

L'istesso tempo. (♩ = ♩.)

A voice from the house.

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

Wind. *mf* Harp. *dimin.*

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.)

D'you like it?

Cl. H'm! Hb. *p*

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.) Hil

Hil Hil

ff

Hil Hil

Hil Hil

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.

Hb. *p* Bass. *p*

eat — such plum-cake! — It's most de-

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

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

licious! How tas - ty! How sweet!

How sweet, Ah, how

Cl. *p.* *Hb.*

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

(calls out.)

tas-ty! Hi! sweet-y-maker!

cresc. *f*

Have a care! A

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

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

lit - tle mouse your sweet - ies would share!

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 such as *f*, *Fl.*, and *fp*.

Gretel.

The voice from the house. Hänsel. The

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

This system contains the vocal line and piano accompaniment for the third system. The vocal line has the lyrics "Nibble, nibble, mouse-kin, who's nibbling at my housekin?". The piano accompaniment includes dynamic markings such as *Wind.*, *fp Hr.*, *dimin.*, and *p*.

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

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

This system contains the vocal line and piano accompaniment for the fourth system. The vocal line has the lyrics "wind, the wind, the hea - - venly wind!". The piano accompaniment includes dynamic markings such as *VI.*, *Fl.*, *Gl.*, *Wind.*, *Str.*, and *Vol.*.

(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.

Walt, 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! *hb.*

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

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!

Hänsel (horror-struck.)

ha! 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-

Wind.

fp fp fp

2 1 3 1 4 4 1

Poco ritenuto.

(She caresses the children.)

gan - ders!) You've come to

Wind.

fp p espressivo

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

This system contains the first three measures of the piece. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble.

Più animato.

Hänsel (makes despairing efforts

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

This system contains the next three measures. The tempo is marked 'Più animato'. The vocal line has a half note G4, quarter notes A4, B4, and C5. The piano accompaniment continues with eighth notes. A 'Hr.' (Harmonium) part is introduced in the right hand of the piano, and the dynamic is marked 'fp'.

Tempo come prima.

The Witch.

to free himself.)

ug - ly one? Let me go! Now,

This system contains the next three measures. The tempo returns to 'Tempo come prima'. The vocal line has a half note G4, quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern. Dynamics include 'f' and 'ff'. A 'vl.' (violin) part is introduced in the right hand of the piano, and the dynamic is marked 'p'.

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

This system contains the final three measures. The vocal line has a half note G4, quarter notes A4, B4, and C5. The piano accompaniment continues with eighth notes. Dynamics include 'cresc.' and 'f'.

what makes you say— such things?—

Wind *dimin.* - - - - - VI. *mf* Fl. *p*

I am Ro-si-na Daln-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,

cresc.

(caresses Hänsel)

so che - arm - - - - - ing to

VI.
dimin.
p
cresc.
Bass

Più animato.

Hänsel (turning roughly away.)

(stamping with his foot)

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

VI.
Fl.
f

The Witch. (laughing shrilly.)

loathe you quite!

Ha ha, ha ha, ha ha ha 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 out!

fp Cl. *pdolce* Ten. *Bcl.*

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

Hb. Fl. Cl.

Comewith me, my pre-cious, I'll giveyou sweetmeats de - li - cious!

(dolce)

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

dolce
Str. Cl. *p*

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. Vl. *cresc.* *p espressivo*

Hänsel.

I wouit come
 yes, quite cap-ti - va - - - ting!

p
mf *dim.* *f*

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

Hb. Bass. Fl. Cl. Ten. (pizz.)

mf *f* *dim.* *p*

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

Fl. Vcl. Ten.

p

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!

Vcl.

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

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

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-

be-dient like a sheep,

Then, Hän-sel,

I'll whisper it

you,

I have a great treat in

store

Hänsel.

Then speak out loud, and whis - per

for you! —

Fl. Hb. Cl. Ten. Hr.

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

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

Hr. Hr. *f* *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 *p* *Hr.*

Fl. Hr.

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

p *p dolce*

Cl. Hb. Hr. Bel.

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

cresc. *f*

VI

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

Come, sis-tercome, let's run a-way!

f *cresc.* *f* *Ten.* *Vcl.*

Hb. Cl. Vl. Ten. Vcl.

(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!

(d. d.) *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 thee-vil eye!

p *fp*

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

Head on shoul-ders fixed aw - ry! *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. *p* Hr.

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

Hb.
Cr. ingl.

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

Cl.
Hr.
Bass

p

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

Hr.

p
pp
sf

(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.
Tch.
Dr.

pp
sf

Un poco più animato.

Hänsel (whispering hastily.)

witch she is!

Gretel, sh!

don't speak so loud!

Be ve-ry

Wind. *p**pp* Ten.

sharp, watch well

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

Pre-tend to do all

she com-mands —

O there she's coming

Più animato.

(The Witch comes out, satisfies herself that

back —

sh!

hush!

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

Hr.

Cl. 2

Fl.

Dr.

Ten.

Vl.

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!

Trb. *tr* *tr*

VI. Fl. *fp*

-Ten. Hb. *p* Hr. (con sordino) *mf*

Allegro.

(Gretel moves again.)

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

Cl. VI.

Hr. *f* *p*

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

Fl. Hb. Cl. *p*

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

Bass. Hr. Fl. Cl. *p*

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

p *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.

Vcl.

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

last — long sleep!

Cl.
Hr. Rel.

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

Hb.
p
Vel.

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

VI.
ritard.
p
dolce

Allegro.

good, — Just the thing for witch-es' food!

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

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

cresc.

poco ritenuto

Wind. 8

ff

dimin.

The dough has risen,

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

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.)

p *fp* *p* *fp*

f *dimin.*

The Witch (rubbing her hands with glee.)

Yes, Gre-tel mine, how well off you I'll dine!

p *Ten. Vel.* *espressivo*

Hb. Cl. Vl.

See, see, O how sly!

Fl.

When in the ov-en she's peep-ing, quick-ly be-hind her I'm creep-ing!

poco riten.

One lit-tle push, bang

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

Hb. Cl. Bass.

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

p *f* *p* *p* *3* *3*

Cl. Vl.

Bass.

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

p *fp* *mf* *3* *3*

Fl. Vl. Hr.

look like a cake from the baker! By magic fire red changin' to gin-ger-bread!

p *3* *3*

Hb.

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

cresc.

Vl.

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

piucresc. *3*

Vl.

Listesso tempo. (♩ = ♪)

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

p

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

mf

f

(She rides excitedly round on the broomstick.)

At dawn of day I ride a-way, Am

mf

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

here and there and ev'-ry-where!

f

Fl. Hb.

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.)

ff

vi
Wind.
p

Dble B.
Trb.
mf
sp

sp
mf
sp
cresc.
f
(Here the Witch be-

comes visible again; she comes to the foreground, -

ff

where she suddenly pulls up - - - - - and dismounts.)

Prr!
broomstick, hil
ff
Trp.
Hr.
f
ff
ff

(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.

Trp.

Musical score for the first system. It includes a vocal line for 'The Witch' and piano accompaniment. The piano part features a trumpet (Trp.) and a flute (Fl.) with dynamics *f* and *p*. The tempo is marked *Listesso tempo*.

(Hänsel puts his tongue out.)

(Smacks with her tongue.)

me your tongue!

Dainty morsel!

Fl.

Hb.

mf

p dolce

p

Musical score for the second system. It includes vocal lines and piano accompaniment. The piano part features a flute (Fl.), horn (Hb.), and other instruments with dynamics *mf*, *p dolce*, and *p*.

(ditto again)

(♩ = ♩)

Dainty mor-sel!

Fl.

Hb.

Cl.

p

Musical score for the third system. It includes vocal lines and piano accompaniment. The piano part features a flute (Fl.), horn (Hb.), and clarinet (Cl.) with dynamics *p*. The tempo is marked *Listesso tempo*.

Lit - tle tooth - some man - kin come,

Now let me see your thumb!

vl.

Fl.

Ten. *cresc.*

f

Musical score for the fourth system. It includes vocal lines and piano accompaniment. The piano part features a violin (vl.), tenor (Ten.), and flute (Fl.) with dynamics *cresc.* and *f*.

(Hänsel pokes out a small bone.)

Ge - - mi - ni!

Vi.

Hb.

Bass.

p Str.

ho! 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.

Fl. *p*

p

Cr. Ingl.

Bass.

The Witch.

Bring some raisins and almonds sweet, Hänsel 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. *p*

Vel. *p*

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

Gretel (softly).

Ho-cus po-cus, 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. *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.

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

Cr. ingl. Fl. Bass. Hr.

(Gretel comes towards her.)

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

VI. Fl. VI. Str. Ten. Bass.

mf *pp*

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

Cr. ingl. VI.

p *p*

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

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

Ten.

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

Do as I say, It's merely play!

VI. Hr. Trb. Bass.

f *mf* *mf*

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

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

The Witch Valse.

Un poco meno mosso. (♩ = ♩)

Hur - rah! Now sing the

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!

f *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

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
 (They seize each other's hands.)

mf *p* *mf*
a tempo

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 -

crese. - *f*

rah! Hur - rah!
 rah! Hur - rah!

(They take each other round the waist and waltz)

ff

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

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

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

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 the Horn part is marked *p*. The key signature is two flats (B-flat and E-flat).

Musical score for the second system, featuring Violin VI (VI.) part. The part is marked *p*. The key signature is two flats (B-flat and E-flat).

Musical score for the third system, featuring Violin VI (VI.) part. The part is marked *cresc. -*. The key signature is two flats (B-flat and E-flat).

(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 *cresc. -*. The key signature is two flats (B-flat and E-flat).

the oven falls thundering into bits.)

Musical score for the fifth system, featuring Violin VI (VI.) part. The part is marked *ff*. The key signature is two flats (B-flat and E-flat).

dimin.

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

Vcl. p

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

più p

Hr.

(con sordino) pp

Dr.

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

Bass.

Bel.

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

più p

1 pp

Scene IV.

Molto tranquillo. (♩ = 80)

Sopranos (Girls)

(motionless)

Gingerbread Children.
Altos (Boys)

We're

We're

Molto tranquillo. (♩ = 80)

Vi.

Str. (con sordino)

pp

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

yet you're singing too!

sempre pp
O touch us, we

sempre pp
O touch us, we

pp

Red. * *Red.* *

Hänsel (embarrassed.)

O touch them for

pray, that we may all a - wake!

pray, that we may all a - wake!

m.s. *m.s.*

Red.

Gretel.

Yes, let me stroke this in - nocent face!

me, I dare not try!

* *Red.* * *Red.* * *Red.* *

(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.

Ad. * *Ad.* *

I al - so may a - wakel

I al - so may a - wakel

Ad.

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

Poco a poco accelerando sin' al - while Hänsel seizes the juniper - branch.)

cresc.

* *Ad.* *

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.

f

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

All.

f *ff*

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

hands to - ge - ther while we sing! _____ Then

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

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

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

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

Hänsel.

(drawing back.) The

(drawing back.) We thank!

We thank!

Hb. Hr. *dimin.* Bass. Ten.

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.)

espressivo *p* *Vel.* *ped.* * *ped.* * *ped.* * *ped.* *

VI.

Gretel.

Ye an - - gels,

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

Single. p Praise — and thanks! — *Single. p*

Fl. We

sempre ped. VI.

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!

joy and won - drous de - light!

thank you both for our de - light!

All. We'll thank you

We'll thank you

ff

f

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

all our life!

all our life!

We'll thank you all our life!

ff

mf

$\frac{3}{2}$

Gretel.

We thank you now, we

Hänsel.

We thank you now,

thank you all our life!

We thank you both, we

We'll thank you all our life!

We thank,

cre

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

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

We thank _____

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. *Red.* *

We

We

We praise and thank you both for

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

vi. *Red.* * *Red.* * *Red.* * *Red.* *

*poco**ritard.*

thank, — we thank for our — de - -
 praise — and thank you now for our — de - -
 all — our joy and for all our — de - -
 all our joy and our de - light, for all — our de -

poco *ritard.*

Un poco ritenuto.

light!
 light!
 light!
 light!
 light!

Father (behind the scene.)

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.)

Allegro molto. (♩=120) Fa - ther! Mo - ther!

Hr. *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 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. ($\text{♩} = 104$)

8

Ha!

ff

(middle of the stage.)

f dimin.

Father.

p

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

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 eun - - 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.

riten.

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

Wind. *pp*

Vcl.

Maestoso.

Gretel.

Più allargando.

molto cresc.

When past bear-ing is our grief, God the Lord will

Hansel.

When past bear-ing is our grief, God the Lord will

Mother.

When past bear-ing is our grief, God the Lord will

Father.

lief! God the Lord will

p

When past bear-ing is our grief, God the Lord will

p

When past bear-ing is our grief, God the Lord will

Maestoso.

Più allargando.

p

cresc.

Molto vivace. (♩=120)

ff
 send _____ re- lief!

ff
 send _____ re- lief!

ff
 send _____ re- lief!

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

ff
 send re - - - lief!

ff
 send _____ re- lief!

ff
 send _____ re- lief!

Molto vivace. (♩=120)

ff *ff*
 Ped * Ped *

ff *ff*

The End.

