

HANSEL AND GRETEL

A ONE ACT PLAY FOR CHILDREN

PIANO SCORE

LYRICS BY MALCOLM BROWN

MUSIC BY

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SONG 1 JOIN TOGETHER, DANCE AND SING

$\text{♩} = 120$

Piano introduction in 4/4 time. The right hand plays chords and moving lines, while the left hand plays a simple bass line. A forte (f) dynamic marking is present.

Join to - ge - ther, dance and sing, On this hap - py fes - tal day.

Vocal line and piano accompaniment for the first phrase. The piano accompaniment includes a treble and bass clef with chords and a bass line.

All our trou - bles leave far be - hind, Joy and laugh - ter

Vocal line and piano accompaniment for the second phrase. The piano accompaniment includes a treble and bass clef with chords and a bass line.

4th time to CODA ♩

drive them all a way.

dim.

Vocal line and piano accompaniment for the final phrase. The piano accompaniment includes a treble and bass clef with chords and a bass line. A decrescendo (dim.) dynamic marking is present. The piece concludes with a CODA symbol.

Life in the vill-age is so hard, Ma-ny a tear is shed.

p

We need to work from dawn to dusk To earn our dai-ly bread.

D.S.

⊕ CODA

way.

2
 Not many sounds of joy are heard
 But for the girls and boys,
 They run and skip and play their games
 With sticks and stones for toys.

3
 Around some corner there must be
 A better life than this.
 Where we would know for evermore
 True happiness and bliss.

SONG 2 SUCH YOUNG AND INNOCENT CHILDREN

$\text{♩} = 120$

First system of musical notation, including a tempo marking of $\text{♩} = 120$ and a key signature of one flat.

It is so strange to see these poor child-ren Ly - ing so

Second system of musical notation, including the lyrics: It is so strange to see these poor child-ren Ly - ing so

help-less with no - one to care. How could it be that

Third system of musical notation, including the lyrics: help-less with no - one to care. How could it be that

some-one could leave them? Dang-ers are lurk - - ing ev'-ry - where.

Fourth system of musical notation, including the lyrics: some-one could leave them? Dang-ers are lurk - - ing ev'-ry - where.

Is there some way that we can help them, Lead them
Find some place where they can be hap - py, Far a -

1. far way from all a - way from here?
2. dang - er and fear. DC.

CODA After verse 3

2
They are such young and innocent children;
They have no knowledge of evil or good.
They must be hungry, soon they'll be starving;
How did they come to be lost in this wood?

3
In this dark wood the dangers are many;
Strange shapes and shadows are watching us here.
Eyes in the blackness follow our movements,
But try to catch them, they disappear.

SONG 3 NOW I HAVE THEM IN MY CLUTCHES

$\text{♩} = 120$

Piano introduction in 4/4 time, key of B-flat major. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line. The piece begins with a forte (*f*) dynamic.

Vocal entry and piano accompaniment. The vocal line begins with the lyrics: "Han-sel dear you're much too thin a boy like you should have more fat! Oh dear Gret-el you're a strong girl, You can do the dail-y chores!". The piano accompaniment is in a moderate dynamic (*mf*).

Continuation of the vocal line and piano accompaniment. The lyrics continue: "Then you'd make a tast-y sup-per, Tell me what you think of that? I can rest while you are work-ing, Wash-ing, cook-ing, scrub-bing floors!". The piano accompaniment continues with the same rhythmic pattern.

Piano conclusion in 4/4 time, key of B-flat major. The right hand plays a series of chords, and the left hand plays a simple bass line. The piece ends with a forte (*f*) dynamic.

First system of musical notation. The vocal line consists of a whole rest. The piano accompaniment is in the right and left hands, featuring chords and moving lines.

Second system of musical notation. The vocal line contains the lyrics: "Now I have them in my clutch-es Let me see what can be done?". The piano accompaniment includes a *mf* dynamic marking.

Third system of musical notation. The vocal line contains the lyrics: "I will make them do my bid-ding, I will sure-ly have such fun!". The piano accompaniment includes repeat signs at the end of the system.

Fourth system of musical notation. The vocal line consists of a whole rest. The piano accompaniment is in the right and left hands, featuring chords and moving lines. A *f* dynamic marking is present.

SONG 4 DEAREST GRETEL DON'T DESPAIR

$\text{♩} = 120$

The piano introduction consists of three measures. The first measure is in 4/4 time, the second in 2/4, and the third in 4/4. The melody is in the right hand, starting with a half note G4, followed by quarter notes A4, B4, and C5. The left hand provides a bass line with a half note G3, followed by quarter notes A3, B3, and C4. The tempo is marked as quarter note = 120.

§

Han-sel, I wish I were not so a - fraid for us!

The vocal line begins with a section symbol (§) and a half note G4. The lyrics are: "Han-sel, I wish I were not so a - fraid for us!". The piano accompaniment in the right hand features a rhythmic pattern of eighth notes: G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5. The left hand has a simple bass line: G3, A3, B3, C4.

It's not the work I mind, But the witch is so un-kind, There's no telling just what

The vocal line continues with the lyrics: "It's not the work I mind, But the witch is so un-kind, There's no telling just what". The piano accompaniment in the right hand continues with the same eighth-note pattern: G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5. The left hand continues with the same bass line: G3, A3, B3, C4.

3rd time to CODA

she might do.

mp

This system contains the first three measures of the piece. The vocal line begins with the lyrics "she might do." The piano accompaniment starts with a melody in the right hand and a bass line in the left hand. A dynamic marking of *mp* is placed below the piano part. The system concludes with a double bar line.

Gret - el, dear - est, do not lose heart, Some - one soon will

p

This system contains the next three measures. The vocal line continues with the lyrics "Gret - el, dear - est, do not lose heart, Some - one soon will". The piano accompaniment provides harmonic support with chords and a steady bass line. A dynamic marking of *p* is placed below the piano part. The system concludes with a double bar line.

come to our aid. Then we will run and be so free from all care. Please,

This system contains the final three measures of the piece. The vocal line concludes with the lyrics "come to our aid. Then we will run and be so free from all care. Please,". The piano accompaniment continues with the same harmonic structure. The system concludes with a double bar line.

D.S.

don't look so mourn-ful, dear-est Gret-el don't des - pair.

♻ CODA

mp

2

Gretel:

Hansel, how can you be so sure of what will be?
 The future looks so black,
 If the clock could just turn back,
 Then we would be wiser than before.

Hansel:

It's no use regretting the past;
 Let us think of what we should do.
 At home our worried parents will not find rest
 Until they have brought us safe and sound back to our home.

3

Chorus of elves:

Children, why don't you rest and have some needed sleep?
 Somewhere not far from you
 Friends are faithful, friends are true;
 Help is never very far away.

SONG 5 THE ELVES' SONG

♩ = 120

The first system of the score consists of two staves. The upper staff is a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains four measures of whole rests. The lower staff is a grand staff (treble and bass clefs) with a key signature of one flat and a 4/4 time signature. It begins with a forte (*f*) dynamic marking. The melody in the right hand consists of eighth and quarter notes, while the left hand provides a simple harmonic accompaniment of quarter notes.

The second system of the score features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 4/4 time signature. It begins with a repeat sign (♩) and contains the lyrics: "Shash - takh is a mag-ic word and with such a word you will". The piano accompaniment is in a grand staff with a key signature of one flat and a 4/4 time signature, starting with a mezzo-forte (*mf*) dynamic. The melody in the right hand is supported by a bass line in the left hand.

The third system of the score continues the vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 4/4 time signature, with the lyrics: "find that joy will come to you." The piano accompaniment is in a grand staff with a key signature of one flat and a 4/4 time signature, maintaining the same harmonic structure as the previous system.

The fourth system of the score features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 4/4 time signature, with the lyrics: "Rish - takh is a mag-ic wish and with such a wish you will". The piano accompaniment is in a grand staff with a key signature of one flat and a 4/4 time signature, continuing the harmonic accompaniment.

3rd time to CODA

find your dreams will all come true.

This system contains a vocal line and piano accompaniment. The vocal line consists of a single line of music with lyrics. The piano accompaniment is written for grand piano with treble and bass staves. The key signature has one flat (Bb) and the time signature is 4/4. The lyrics are: "find your dreams will all come true."

It could be so ver - y eas - y to cast a spell u - pon that wick - ed witch.
If we were to creep up to her house and wait for her to walk through the door.

mf

This system contains a vocal line and piano accompaniment. The vocal line consists of two lines of music with lyrics. The piano accompaniment is written for grand piano with treble and bass staves. The key signature has one flat (Bb) and the time signature is 4/4. The lyrics are: "It could be so ver - y eas - y to cast a spell u - pon that wick - ed witch. If we were to creep up to her house and wait for her to walk through the door." The dynamic marking *mf* is present at the start of the piano part.

And such a spell would make her good and no more would she frigh-ten us so.
Then we could say our mag - ic words and the witch would be un - der our spell.

D.S.

This system contains a vocal line and piano accompaniment. The vocal line consists of two lines of music with lyrics. The piano accompaniment is written for grand piano with treble and bass staves. The key signature has one flat (Bb) and the time signature is 4/4. The lyrics are: "And such a spell would make her good and no more would she frigh-ten us so. Then we could say our mag - ic words and the witch would be un - der our spell." The dynamic marking *D.S.* is present at the end of the system.

CODA

true.

f

This system contains a vocal line and piano accompaniment. The vocal line consists of a single line of music with lyrics. The piano accompaniment is written for grand piano with treble and bass staves. The key signature has one flat (Bb) and the time signature is 4/4. The lyrics are: "true." The dynamic marking *f* is present at the start of the piano part.

SONG 6 JOY AND HAPPINESS EVERYWHERE

$\text{♩} = 140$

Piano introduction in 4/4 time. The right hand features a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), a quarter note (B4), and a quarter note (A4). The left hand plays a steady eighth-note accompaniment.

1 ♩

Joy and ha-ppi-ness ev'-ry where, Child-rens' sweet laugh-ter fills the air.

Vocal line with lyrics: "Joy and ha-ppi-ness ev'-ry where, Child-rens' sweet laugh-ter fills the air." The piano accompaniment continues with the same rhythmic pattern as the introduction.

There's good news we must ce-le-brate, The witch is ev-il no more.

Vocal line with lyrics: "There's good news we must ce-le-brate, The witch is ev-il no more." The piano accompaniment continues with the same rhythmic pattern.

Once we were just so poor, But now we have am-ple rich-^{es}.
Once we were cold at night, But now we are just so warm.

Vocal line with lyrics: "Once we were just so poor, But now we have am-ple rich-^{es}. Once we were cold at night, But now we are just so warm." The piano accompaniment continues with the same rhythmic pattern.

No clothes, no food to eat, But now we are so com-plete.
So sick we could not work, But now we will nev - er shirk.

1. Ev - il has yield-ed to good.

After verse 2 jump to CODA

2. Ev-il has yield - ed to good. *D.S.*

Verse 2:

Join with us as we dance and sing,
And banish ev'ry wicked thing.
Good has triumphed and that is why
We celebrate today.

⊕ CODA

good. Life in the vill - age is just fine,

mf

no bet - ter life than this. Here, we will know for

ev - er - more true ha - ppi - ness and bliss.

Join to - ge - ther, dance and sing, On this ha - ppy spec - ial day.

f

All our trou - les leave far be - hind, Joy and laugh - ter

This system contains the first three measures of the song. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "All our trou - les leave far be - hind, Joy and laugh - ter".

drive them all a - way.

1.

This system contains the fourth and fifth measures of the song. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff. The lyrics are: "drive them all a - way.". A first ending bracket labeled "1." spans the final two measures of this system.

2.

way.

This system contains the sixth and seventh measures of the song. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff. The lyrics are: "way.". A second ending bracket labeled "2." spans the first two measures of this system.