

RED RIDING HOOD
or
Her Eyes Were Bigger Than Her Teeth

a panto
by
David Jacklin

PIANO/VOCAL SCORE

Reconciled with 7th draught

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

© 2018/2019
David Jacklin
394 Keays Road, R.R. 1
Balderson, ON
K0G 1A0
Canada

613 267 1884
barndoorproductionstheatre@gmail.com
www.barndoorproductions.ca

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

MUSICAL NUMBERS

Act One

#	Page	Title	Performers
1:	1	Overture	Instrumental
2:	3	Once Upon A Time	The Company
3:	8	How Can A Little Girl Be Good?	Little Red Riding Hood
3a:	12	Scene Change 1	Instrumental
3b:	13	Scene Change 2	Instrumental
3c:	14	Scene Change 3	Instrumental
4:	15	She Sells Sea Shells	Granny Smith/Company/Audience
4a:	20	Scene Change 4	Instrumental
5:	21	Over The River & Through The Woods	Little Red Riding Hood
5a:	24	Over The River, Redux	Little Red Riding Hood
6:	25	Over The River, 1 st reprise	Little Red Riding Hood/Inky/Pinky
6a:	27	Scene Change 5	Instrumental
7:	28	Over The River, 2 nd reprise	Little Red Riding Hood
7a:	31	Over The River, 3 rd reprise	The Big Bad Wolf
7b:	33	Intermission Payout	Instrumental

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

Act Two

8:	34	Entr'Acte	Instrumental
9:	35	Once Upon A Time, reprise	The Narrator
9a:	38	Scene Change 7	Instrumental
10:	39	I Wore A Red Riding Hood	Little Red Riding Hood/Peter
10a:	43	Scene Change 8	Instrumental
11:	44	Spooky Music	Instrumental
11a:	45	Spooky Music 2	Instrumental
11b:	46	Romantic Fill 1	Instrumental
11c:	47	Spooky Music 3	Instrumental
11d:	48	Romantic Fill 2	Instrumental
11e:	49	Spooky Music 4	Instrumental
11f:	50	Romantic Fill 3	Instrumental
12:	51	Finale	The Company
13:	57	Bows & Finale Ultimo	Instrumental/The Company

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

No. 1: Overture

for Little Red Riding Hood

Copyright 2019
David Jacklin

♩=100

Measures 1-3 of the Overture. The music is in 4/4 time. The right hand features a melody with eighth notes and triplets, while the left hand provides a steady bass line with eighth notes. Measure numbers 1, 2, and 3 are indicated at the start of each measure.

Measures 4-6 of the Overture. The right hand continues the melodic line with various triplet patterns. The left hand maintains the rhythmic accompaniment. Measure numbers 4, 5, and 6 are indicated at the start of each measure.

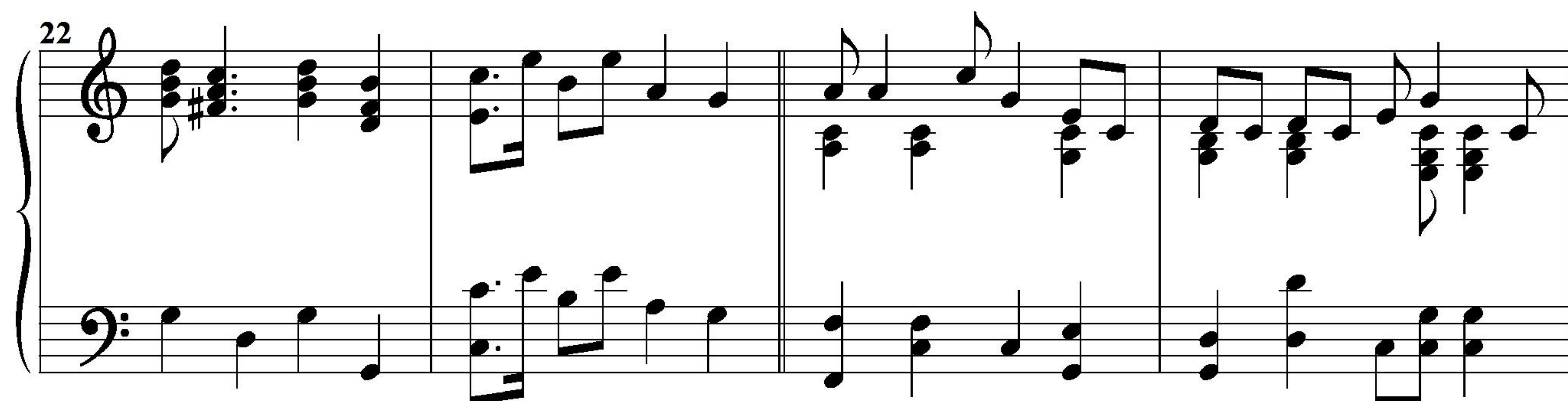
Measures 7-9 of the Overture. The right hand features more complex triplet patterns. The left hand continues the bass line. Measure numbers 7, 8, and 9 are indicated at the start of each measure.

Measures 10-12 of the Overture. The right hand continues the melodic development. The left hand provides harmonic support. Measure numbers 10, 11, and 12 are indicated at the start of each measure.

Measures 13-16 of the Overture. Measures 13 and 14 are whole rests for the right hand. Measures 15 and 16 show the right hand re-entering with a new melodic phrase. Measure numbers 13, 14, 15, and 16 are indicated at the start of each measure.

Measures 17-20 of the Overture. The right hand continues with the melodic line. The left hand provides the bass line. Measure numbers 17, 18, 19, and 20 are indicated at the start of each measure.

22



26



30


PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS



33



35



No. 2: Once Upon A Time

for Little Red Riding Hood

Copyright 2019
David Jacklin

$\text{♩} = 130$

mf

The piano introduction is in 4/4 time, marked *mf* and $\text{♩} = 130$. It consists of four measures. The right hand plays chords in the first, third, and fourth measures, with a fermata over the third measure. The left hand plays a simple bass line with eighth notes and rests.

5

6

7

Once up- on a time— that's how good stor- ies all be-

Measures 5-7. The vocal line enters in measure 5 with the lyrics 'Once up- on a time—'. A fermata is placed over the end of the phrase. The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

8

9

10

gin. Once up- on a time— That's how we'll start this one we're

Measures 8-10. The vocal line continues with 'gin. Once up- on a time—' and 'That's how we'll start this one we're'. The piano accompaniment provides harmonic support with chords and a bass line.

11

12

13

in! Once up- on a time! And once up- on a dis- tant

Measures 11-13. The vocal line continues with 'in! Once up- on a time!' and 'And once up- on a dis- tant'. The piano accompaniment continues with chords and a bass line.

No. 2: Once Upon A Time

14 15 16

shore! Once up- on a time! You real- ly don't need an- y

17 18 19

more! Some- where in Eng- land, (we

20 21

can't be more spe- cif- ic) a mag- ic fair- y king- land, where

22 23

her- oes are pro- lif- ic. Some- time, back yon- der, when

24 cloth- ing went un- laun- dered, and 25 peas- ants dare not wan- der too

26 far- a- way from 27 28 29 30 home.

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

31 32 33 Once up- on a time—

34 that's where our stor- y will be- 35 gin. Once up- on a time— 36

No. 2: Once Upon A Time

37 38 39

Now, let's start this one we're in! Once up- on a time!

40 41 42

And once up- on a mis- ty morn! Once up- on a time!

43 44 45

Back when rid- ing hoods were worn. Some- time back when, when _

46 47

hap- py pea- sants fro- licked from hov- el to pen where

48 49 50

hap- py pig- gies rol- licked. Once up- on a time—

51 52 53 54

Once up- on a time— Once up- on a time

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

55 56 57 58 59

is now!

60 61 62 63

No. 3: How Can A Little Girl Be Good?

for Little Red Riding Hood

Attr. Reginald Tabush

Lyric 2019 D. Jacklin

$\text{♩} = 120$

2 3 4

I've

5 6 7

al- ways tried to do just what my moth- er said to
Ev- 'ry spring they come back, all the pret- ties I have

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

8 9 10 11

do. missed. I've al- ways been a per- fect lit- tle daugh- ter.
I can't re- sist the urge to go and wan- der.

12 13 14 15

I've al- ways kept my feet up- on the nar- row way.
There's an- oth- er pret- ty just a step a- way.

16 17 18

I'd say I'm just the pic- ture of a
Why stay up- on the straight and narrow when

19 20 21 22

per- fect lit- tle girl. Though I nev- er mean to be a
joy's a step a- way?

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

23 24 25 26

naugh- ty girl, I can't stop my head from be- ing

27 28 29 30

in a whirl. All my best in- ten- tions seem to

No. 3: How Can A Little Girl Be Good?

31 32 33

melt a-way ev-'ry time a

34 35 36 3

pret-ty flow-er comes my way! Nev-er-the-less, I

PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS

37 38 39 40

try to keep my foot-steps on the nar-row path,

41 42 43

still they seem to wan-der in the wood!

44 45 46 47

For when the wood's so full of flow- ers, I could gath- er

48 49 50 51

them for hours _____. How can a lit- tle girl be good?

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

52 53 54 55 56

How can a lit- tle girl... a pre- ty, but a lit- tle girl...

57 58 59 60

How can a lit- tle girl be good?

No. 3a: Scene Change 1

for Little Red Riding Hood

Copyright 2019
David Jacklin

♩=100

Musical notation for measures 1-4. The score is in treble and bass clefs, key of D major (two sharps), and common time (C). Measure 1 has a whole rest in the treble and a triplet of eighth notes in the bass. Measures 2-4 contain various chords and melodic lines in both staves.

Musical notation for measures 5-7. Measure 5 continues the bass line with chords. Measure 6 features a melodic line in the treble with a slur. Measure 7 has a whole rest in the treble and a sustained chord in the bass.

Musical notation for measures 8-10. Measure 8 has a sustained chord in the treble and a melodic line in the bass. Measure 9 has a whole rest in the treble and a melodic line in the bass. Measure 10 features a sustained chord in the treble and a melodic line in the bass, ending with a double bar line.

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

No. 3b: Scene Change 2

for Little Red Riding Hood

Copyright 2019
David Jacklin

♩=100

The first system of the musical score is in 4/4 time. The tempo is marked as quarter note = 100. The music is in F major, indicated by one sharp (F#). The dynamic is marked as *mf* (mezzo-forte). The piece consists of two measures. The first measure contains a treble staff with eighth-note triplets and a bass staff with eighth-note chords. The second measure continues the melody in the treble staff with a triplet and a half note, while the bass staff continues with eighth-note chords. The system ends with a repeat sign.

The second system of the musical score continues the piece. It also consists of two measures. The first measure features a treble staff with eighth-note triplets and a bass staff with eighth-note chords. The second measure continues the melody in the treble staff with a triplet and a half note, while the bass staff continues with eighth-note chords. The system ends with a repeat sign.

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

No. 3c: Scene Change 3

for Little Red Riding Hood

Copyright 2019
David Jacklin


♩=100
mf
3
3
3

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

No. 4: She Sells Sea Shells

for Little Red Riding Hood

Attr. H. Gifford
This version
Copyright 2019
David Jacklin

Initial tempo ♩=120

1 2 3 4 5

mf

Musical notation for measures 1-5. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The melody is in the treble clef, and the piano accompaniment is in the bass clef. Measure 1 starts with a mezzo-forte (mf) dynamic. Measures 2-5 continue the melodic and harmonic development.

6 7 8 9

Musical notation for measures 6-9. The melody continues in the treble clef, and the piano accompaniment continues in the bass clef.

10 11 12 13 14

Musical notation for measures 10-14. The melody continues in the treble clef, and the piano accompaniment continues in the bass clef.

PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS

15 16 17

She sells sea- shells by the sea- shore. The sea- shells she sells are

Musical notation for measures 15-17. The melody continues in the treble clef, and the piano accompaniment continues in the bass clef. The lyrics are written below the melody.

18 19 20

sea- shore shells; for if she sells sea- shells by the sea- shore, ev- 'ry

Musical notation for measures 18-20. The melody continues in the treble clef, and the piano accompaniment continues in the bass clef. The lyrics are written below the melody.

21 22 23 1

shell she sells is a sea- shore shell, I'm sure.

24 25 26 27

2 28 29 30 31 32

sure.

33 34 35

I've just had a let- ter to
The sea shells she sells are a

36 37 38

say I'm en- gaged to play in a pan- to- mime. The
 ter- ri- ble sell and the song is a "sell" al- so. The

39 40 41

part I'm to play is the Prin- ci- pal Dame, so I'm in for a beau- ti- ful
 auth- ors both say it will go ver- ry well, but I fear I am all that will

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

42 43 44

time. The pan- to's Red Rid- ing Hood; I'm the old "gran"- the
 go. I've suf- ered from lock- jaw and stick- jaw as well, in

45 46 47

one who get chased by the wolf. The man- a- ger says I must
 try- ing this chor- us to sing. It's making me lishp, but I

No. 4: She Sells Sea Shells

48 49 50

get a good song, a shay to my- shelf the song that's a real- ly good spoof. I've com- shong's sure to go with a shwing! I'm

51 52 53

mis- sioned some auth- ors to write me a song. A ver- y fine chor- us they've dream- ing of shea- shells when I am in bed. I on- ly wish she would shell

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

54 55 56

1st X REALLY FAST!
2nd X CRAZY FAST!
3rd X INSANELY FAST!

sent me a- long. She sells sea- shells by the sea- shore. The mat- ches in- shtead!

57 58 59

sea- shells she sells are sea- shore shells; for if she sells sea- shells



60 by the sea- shore, ev- 'ry 61 shell she sells is a 62 sea- shore shell, I'm

1

2

D.S. al coda *coda*
tempo primo

63 sure. 64 sure. 65 sure. 66 ev- 'ry shell she sells is a

67 sea- shore shell, I'm 68 sure. 69 70

No. 4a: Scene Change 4
for Little Red Riding Hood

Copyright 2019
David Jacklin

Slowly ♩=80

mf

5

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

No. 5: Over The River And Through The Woods

for Little Red Riding Hood

Attr. Edw. Trotter
Lyric Copyright 2019
David Jacklin

$\text{♩} = 100$

mf

5 3 3 3 3 6 3

Ov- er the riv- er and through the wood, to Grand- moth- er's house I go. I

7 3 3 3 3 8 3 3

should know the way; I went yes- ter- day though the woods are fright- 'ning so _ _ !

9 3 3 3 3 10 3

Ov- er the riv- er and through the wood. Oh, Grand- moth- er's house is far!

11 3 3 3 12 3 3

All a- lone in the wild un- known where the creep- _ y craw- lies are!

No. 5: Over The River And Through The Woods

Musical notation for measures 13-16. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

Musical notation for measures 17-19. Measure 17 includes the lyrics "Ov- er the riv- er and through the wood!". The piano accompaniment continues with the same eighth-note pattern.

Musical notation for measures 20-22. Measure 20 includes the lyrics "Ov- er the riv- er and through". A large blue watermark "PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS" is overlaid across the top of this system.

Musical notation for measures 23-25. Measure 23 includes the lyrics "Ov- er the riv- er and". The piano accompaniment continues with the same eighth-note pattern.

No. 5: Over The River And Through The Woods

26 27 28 29

Musical notation for measures 26-29. The treble clef staff contains eighth notes with various accidentals (flats, sharps, naturals). The bass clef staff contains a simple eighth-note bass line. Measure 28 features a triplet of eighth notes in the bass line.

30 31 32 33

Musical notation for measures 30-33. The treble clef staff continues with eighth notes and accidentals. The bass clef staff continues with eighth notes, including a triplet in measure 32.

34 35 36

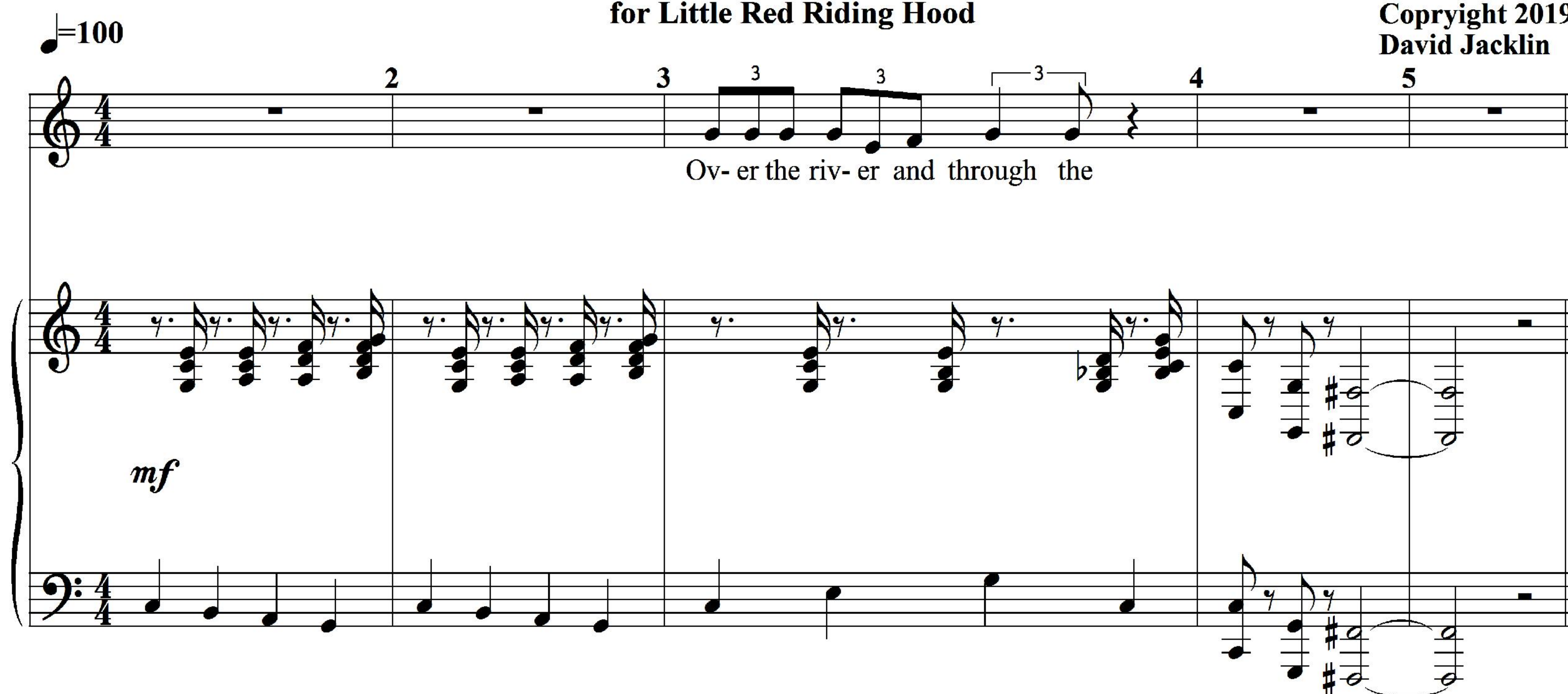
Musical notation for measures 34-36. The treble clef staff continues with eighth notes and accidentals. The bass clef staff continues with eighth notes, including triplets in measures 34 and 36. A large blue watermark is overlaid across the middle of the page.

PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS

No. 5a: Over The River, redux

for Little Red Riding Hood

Copyright 2019
David Jacklin



Tempo: $\text{♩} = 100$

Lyrics: Ov- er the riv- er and through the

Dynamic: *mf*

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

No. 6: Over The River And Through The Woods 1st reprise

for Little Red Riding Hood

Copyright 2019
David Jacklin

♩=100

Ov- er the riv- er and through the wood, to
Ov- er the riv- er and through the wood, to

Grand- moth- er's house I go. I should know the way; I went yes- ter- day though the
look for our bro- ther, Steve. We'll fight off the wolf and then we'll go golf and be

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

woods are fright- 'ning so ___!
safe, we both be- lieve ___!

Ov- er the riv- er and through the wood.

10 11 3 3 3 3 12 13 14

Ov-er the riv-er and through the wood!

15 3 3 3 3 16

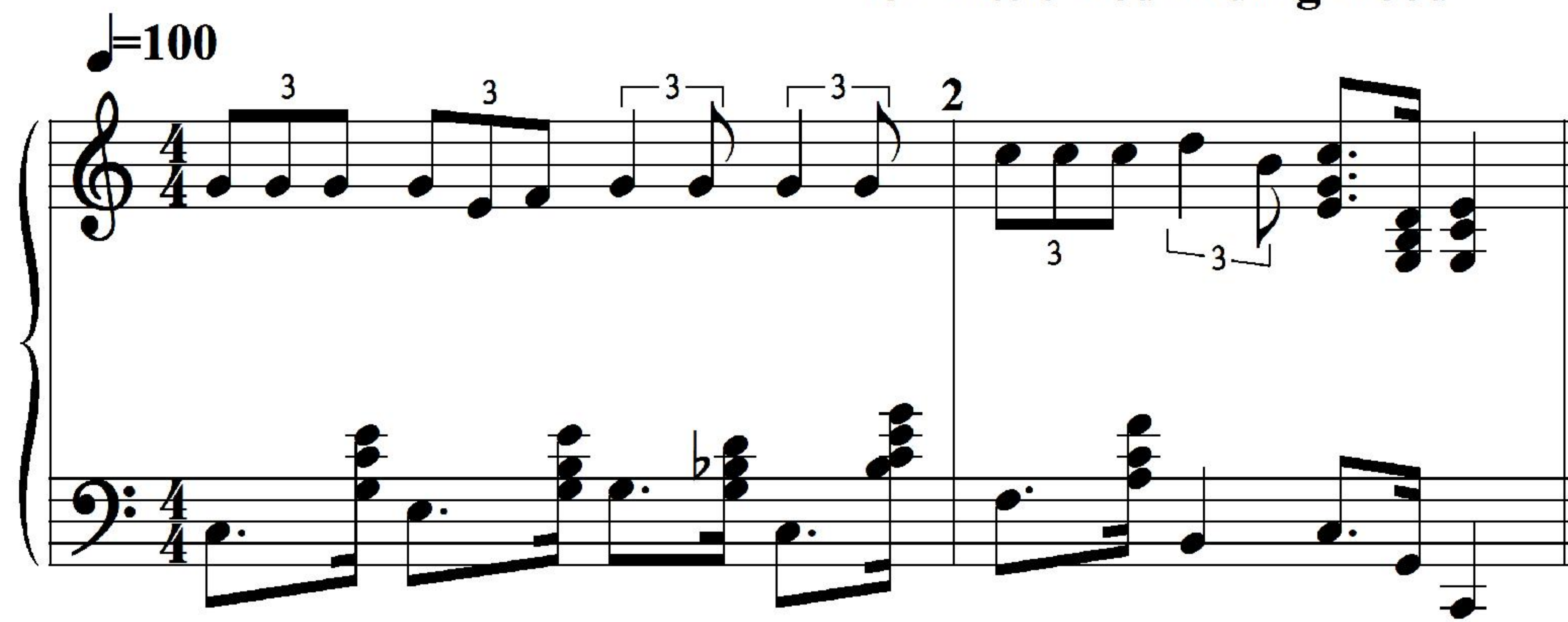
Ov- er the riv- er and through the wood, to Grand- moth- er's house I go.
Ov- er the riv- er and through the wood, to look for our bro- ther, Steve.

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHT

No. 6a: Scene Change 5

for Little Red Riding Hood

Copyright 2019
David Jacklin



PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

No. 7: Over The River, 2nd reprise

for Little Red Riding Hood

Copyright 2019
David Jacklin

$\text{♩} = 100$

mf

Ov- er the riv- er and through the wood, to Grand- moth- er's house I go. This

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

song is a bore; you've heard it be- fore, but I did- n't write the show ___!

Ov- er the riv- er and through the wood. to Grand- moth- er's house a- way! I

11 will not stop to play or talk or gath- er buds in May.

14 15 16

17 18
Ov- er the riv- er and through the wood. Oh, where is the clear blue sky? The

19 20
wolves do howl; was that an owl?, as I go creep- ing by ___!

No. 7: Over The River, 2nd reprise

21 3 3 3 3 22 3

Ov- er the riv- er and through the wood. Oh, Grand- moth- er's house is far!

23 3 3 3 24 3 3

All a- lone in the wild un- known where the creep- ____- ie craw- lies are.

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

25 3 3 3 26 3 27

All a- lone in the wild un- known where the creep- ____- ie craw- lies are.

No. 7a: Over The River, 3rd reprise

for Little Red Riding Hood

Copyright 2019
David Jacklin

$\text{♩}=100$

2 3 3 3 3 3

Ov- er the riv- er and through the wood, to

mf

4 3 5 3 3 3

Grand- moth- er's house I go. I'll give her a fright and have a quick bite be-

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

6 3 7 3 3 3 3

fore she can say hel- lo! ___! Ov- er the riv- er and through the wood.

8 9 10 3

No. 7a: Over The River, 3rd reprise

Musical notation for measures 11-14. The system consists of a grand staff with a treble and bass clef. Measures 11-14 show a repeating pattern of eighth notes in the treble and quarter notes in the bass.

Musical notation for measures 15-17. Measure 15 contains a triplet of eighth notes. Measures 16-17 contain a triplet of eighth notes. The lyrics "Ov- er the riv- er and through the wood to Grand- moth- er's house I go!" are written below the staff.

Musical notation for measures 18-20. The system consists of a grand staff with a treble and bass clef. Measures 18-20 show a repeating pattern of eighth notes in the treble and quarter notes in the bass. A large blue watermark "PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS" is overlaid across the bottom of the page.

No. 7b: Intermission payout

for Little Red Riding Hood

Copyright 2019
David Jacklin

♩=100

f

f

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

No. 8: Entr'Acte

for Little Red Riding Hood

Copyright 2019
David Jacklin

♩=120

f

6

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

No. 9: Once Upon A Time, reprise

for Little Red Riding Hood

Copyright 2019
David Jacklin

♩=130

mf

The piano introduction consists of two staves in 4/4 time, key of D major. The right hand features a series of chords and eighth-note patterns, while the left hand provides a simple bass line. The tempo is marked as quarter note = 130.

5

Once up- on a time— to help our stor- y start a- gain. Once up- on a time—

The vocal melody begins at measure 5. The piano accompaniment continues with the same chordal pattern as the introduction.

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

9

That's nic- er than a "way back when"! Once up- on a time!

The vocal melody continues at measure 9. The piano accompaniment remains consistent.

13

Back when your par- ents were just kids! Once up- on a time!

The vocal melody concludes at measure 13. The piano accompaniment ends with a final chord.

No. 9: Once Upon A Time, reprise

16

Be- fore the Ro- mans hit the skids! We're still in Eng- land, (we

20

can't af- ford a set change) In good old Mer- rye Eng- land, where stor- ies kind of get strange. Our

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

23

stor- y's set to go, with old char- ac- ters you know, and old jokes from oth- er shows and a

26

hand- some nar- ra- tor. Let's go back back when, and

29

let's get act two rol- ling! Back to the for- est then, where Lit- tle Red is strol- ling.

32

Once up- on a time— Once up- on a

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

35

time— Once up- on a time

38

is now!

No. 9a: Scene Change 7
for Little Red Riding Hood

Copyright 2019
David Jacklin

♩=120

mp

2 3 4

5 6 7 8

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

No. 10: I Wore A Red Riding Hood

for Little Red Riding Hood

Copyright 2019
David Jacklin

$\text{♩} = 120$

mf



7 8 9 10 11

When I was young and in- no- cent, my
I nev- er thought my feet would stray from



PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

12 13 14 15 16

life was sim- ple, too. I've nev- er said or done a thing I ought- n't. Shut-
off the nar- row path. I've nev- er done a thing I should- n't do ____ Shut-



17 18 19 20

up! You found a whole new world to- day while wan- d'ring in the
up! Oh, there's a big world waits when you for- get you should be



No. 10: I Wore A Red Riding Hood

21 22 23 24

wood! good! There's There's sev- lots 'ral oth- er things I'd like to show you, if I
good! There's lots of things we could ex- plore while wan- d'ring in the

25 26 27 28 29

could! I (You) wore a red rid- ing hood when I met you! My (Your) moth- er
wood!

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

30 31 32 33 34

said to be good— then I met you! There's wild- flow'rs there to be found,

35 36 37 38 39

and wild oats, too! I (You) wore a red rid- ing hood when I met

1 40 41 42 2 43 44 45

you. you.

46 47 48 49 50 51

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

52 53 54 55 56 57

58 59 60 61 62

I (You) wore a red rid- ing hood when I met you!

No. 10: I Wore A Red Riding Hood

63 64 65 66

My (Your) moth- er said to be good— then I met you!



67 68 69 70


There's wild- flow'rs there to be found, and wild oats, too!



PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

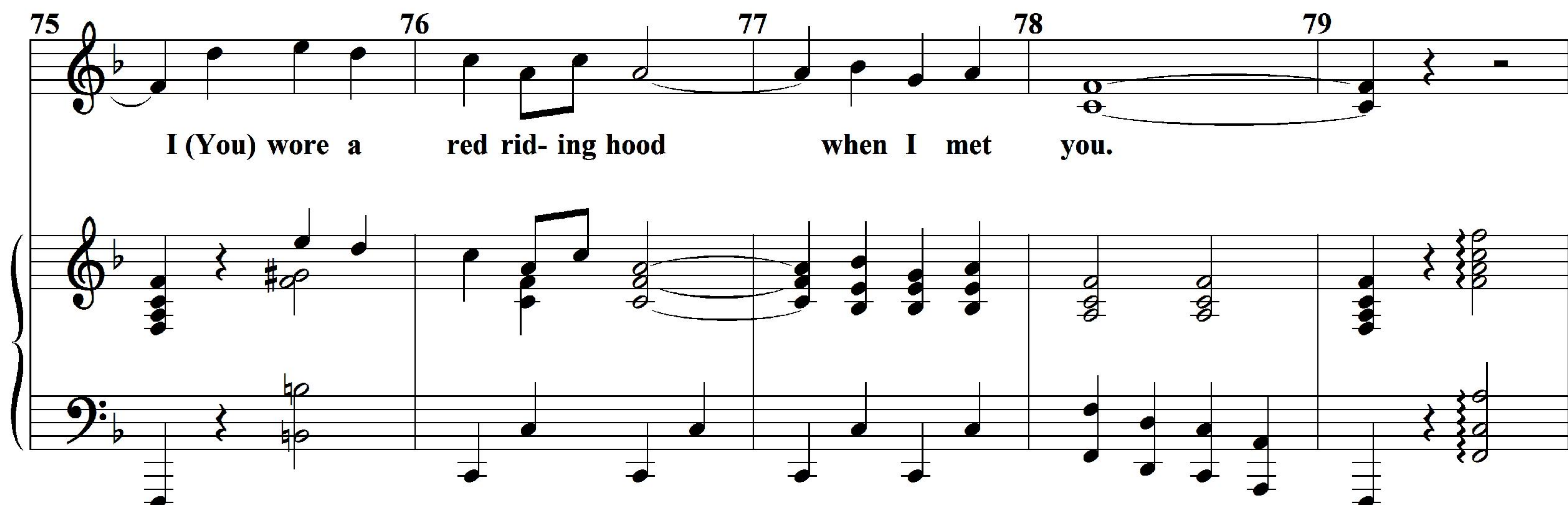
71 72 73 74

I (You) wore a red rid- ing hood when I met you.



75 76 77 78 79

I (You) wore a red rid- ing hood when I met you.



No. 10a: Scene Change 8

for Little Red Riding Hood

Copyright 2019
David Jacklin

$\text{♩} = 120$

2 3 4 5

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

No. 11: Spooky Music

for Little Red Riding Hood Attr.: John Stepan Zamecnik (d. 1953)

♩=120

Measures 1-4 of the piano score. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked as quarter note = 120. The music features a melody in the right hand with dotted rhythms and trills, and a bass line in the left hand. Dynamics include *pp* (pianissimo) and *sfz* (sforzando).

5

Measures 5-8 of the piano score. Measure 5 starts with a piano (*ppp*) melody. Measure 6 has a mezzo-forte (*mp*) accompaniment. Measure 7 features a fortissimo (*ff*) chord followed by a piano (*pp*) melody. Measure 8 returns to mezzo-forte (*mp*). The bass line consists of sustained chords.

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

9

Measures 9-11 of the piano score. Measure 9 continues the fortissimo (*ff*) chord and piano (*pp*) melody from measure 7. Measure 10 has a mezzo-forte (*mp*) accompaniment. Measure 11 continues the mezzo-forte (*mp*) accompaniment. The bass line features sustained chords.

12

Measures 12-14 of the piano score. Measure 12 features a mezzo-forte (*mf*) melody in the right hand and a bass line. Measure 13 has a piano (*pp*) melody in the right hand and a bass line. Measure 14 ends with a pianissimo (*ppp*) chord in the right hand and a bass line. The piece concludes with a double bar line.

No. 11a: Spooky Music 2

for Little Red Riding Hood

Attr.: John Stepan Zamecnik (d. 1953)

♩=120

Measures 1-3 of the piano score. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked as quarter note = 120. The score is written for piano with a grand staff. Measure 1 has a mezzo-forte (*mf*) dynamic. Measure 2 has a sforzando (*sfz*) dynamic. Measure 3 has a sforzando (*sfz*) dynamic followed by a pianissimo (*pp*) dynamic. The melody in the right hand features a series of eighth notes in measure 3, while the left hand has a simple bass line with a half note and a quarter note.

Measures 4-6 of the piano score. Measure 4 has a mezzo-piano (*mp*) dynamic. Measure 5 has a mezzo-forte (*mf*) dynamic. Measure 6 has a mezzo-forte (*mf*) dynamic. The melody in the right hand continues with eighth notes, and the left hand has a simple bass line with a half note and a quarter note.

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

Measures 7-8 of the piano score. Measure 7 has a pianissimo (*pp*) dynamic. Measure 8 has a pianississimo (*ppp*) dynamic. The melody in the right hand is mostly rests, while the left hand has a simple bass line with a half note and a quarter note.

No. 11b: Romantic Fill 1

for Little Red Riding Hood

Copyright 2019
David Jacklin

♩=120

Measures 1-6 of the musical score. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked as 120 beats per minute. The dynamic is *mf*. The score features a treble and bass staff. Measure 1 has a triplet of eighth notes in the treble and a whole note in the bass. Measure 2 has a half note in the treble and a half note in the bass. Measure 3 has a half note in the treble and a half note in the bass. Measure 4 has a half note in the treble and a half note in the bass. Measure 5 has a half note in the treble and a half note in the bass. Measure 6 has a half note in the treble and a half note in the bass.

Measures 7-10 of the musical score. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked as 120 beats per minute. The dynamic is *mf*. The score features a treble and bass staff. Measure 7 has a half note in the treble and a half note in the bass. Measure 8 has a half note in the treble and a half note in the bass. Measure 9 has a half note in the treble and a half note in the bass. Measure 10 has a half note in the treble and a half note in the bass. The tempo marking *rallantando* is present.

PERUSAL COPY ONLY--CONTACT AUTHOR FOR RIGHTS

No. 11c: Spooky Music 3

for Little Red Riding Hood

Attr.: John Stepan Zamecnik (d. 1953)

♩=120

Measures 1-3 of the piano score. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked as quarter note = 120. The score is written for piano with a grand staff. Measure 1 has a mezzo-forte (*mf*) dynamic. Measure 2 has a sforzando (*sfz*) dynamic. Measure 3 has a sforzando (*sfz*) dynamic followed by a pianissimo (*pp*) dynamic. The melody in the right hand features a series of eighth notes in measure 3, while the left hand has a simple bass line with a half note and a quarter note.

Measures 4-6 of the piano score. Measure 4 has a mezzo-piano (*mp*) dynamic. Measure 5 has a mezzo-forte (*mf*) dynamic. Measure 6 has a mezzo-forte (*mf*) dynamic. The melody in the right hand continues with eighth notes, and the left hand has a bass line with a half note and a quarter note. A large blue watermark "PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS" is overlaid across the middle of the page.

Measures 7-8 of the piano score. Measure 7 has a pianissimo (*pp*) dynamic. Measure 8 has a pianississimo (*ppp*) dynamic. The melody in the right hand is mostly rests, and the left hand has a bass line with a half note and a quarter note. The score ends with a double bar line.

No. 11d: Romantic Fill 2
for Little Red Riding Hood

Copyright 2019
David Jacklin

$\text{♩} = 120$

Musical score for measures 1 through 6. The piece is in 4/4 time with a key signature of one flat (B-flat). The tempo is marked as 120 beats per minute. The dynamic is *mf* (mezzo-forte). The score features a treble and bass staff. Measure 1 has a treble staff with a triplet of eighth notes (G4, A4, B4) and a bass staff with a whole rest. Measure 2 has a treble staff with a half note (B4) and a bass staff with a half note (G3). Measure 3 has a treble staff with a half note (A4) and a bass staff with a half note (F3). Measure 4 has a treble staff with a half note (G4) and a bass staff with a half note (E3). Measure 5 has a treble staff with a half note (F4) and a bass staff with a half note (D3). Measure 6 has a treble staff with a half note (E4) and a bass staff with a half note (C3).

Musical score for measures 7 through 10. The piece is in 4/4 time with a key signature of one flat (B-flat). The tempo is marked as *rallantando*. The score features a treble and bass staff. Measure 7 has a treble staff with a half note (B4) and a bass staff with a half note (G3). Measure 8 has a treble staff with a half note (A4) and a bass staff with a half note (F3). Measure 9 has a treble staff with a half note (G4) and a bass staff with a half note (E3). Measure 10 has a treble staff with a half note (F4) and a bass staff with a half note (D3).

PERUSAL COPY ONLY--CONTACT AUTHOR FOR RIGHTS

No. 11e: Spooky Music 4

for Little Red Riding Hood

Attr.: John Stepan Zamecnik (d. 1953)

♩=120

Measures 1-3 of the piano score. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked as ♩=120. The score is written for piano with a grand staff. Measure 1 has a mezzo-forte (*mf*) dynamic. Measure 2 has a sforzando (*sfz*) dynamic. Measure 3 has a sforzando (*sfz*) dynamic followed by a pianissimo (*pp*) dynamic. The melody in the right hand features a series of eighth notes in measure 3, while the left hand has a simple bass line with a half note and a quarter note.

Measures 4-6 of the piano score. Measure 4 has a mezzo-piano (*mp*) dynamic. Measure 5 has a mezzo-forte (*mf*) dynamic. Measure 6 has a mezzo-forte (*mf*) dynamic. The melody in the right hand continues with eighth notes, and the left hand has a simple bass line with a half note and a quarter note.

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

Measures 7-8 of the piano score. Measure 7 has a pianissimo (*pp*) dynamic. Measure 8 has a pianississimo (*ppp*) dynamic. The melody in the right hand is a single half note, and the left hand has a simple bass line with a half note and a quarter note.

No. 11f: Romantic Fill 3
for Little Red Riding Hood

Copyright 2019
David Jacklin

♩=120

Musical score for measures 1 through 6. The piece is in 4/4 time with a tempo of 120 beats per minute. The key signature has one flat (B-flat). The score is written for piano (mf). Measure 1 features a triplet of eighth notes in the right hand and a whole note in the left hand. Measure 2 has a half note in the right hand and a half note in the left hand. Measure 3 contains a half note in the right hand and a half note in the left hand. Measure 4 has a half note in the right hand and a half note in the left hand. Measure 5 features a half note in the right hand and a half note in the left hand. Measure 6 has a half note in the right hand and a half note in the left hand.

Musical score for measures 7 through 10. The piece is in 4/4 time with a tempo of 120 beats per minute. The key signature has one flat (B-flat). The score is written for piano (mf). Measure 7 features a half note in the right hand and a half note in the left hand. Measure 8 has a half note in the right hand and a half note in the left hand. Measure 9 contains a half note in the right hand and a half note in the left hand. Measure 10 has a half note in the right hand and a half note in the left hand. The tempo marking *rallantando* is present in measure 8.

PERUSAL COPY ONLY--CONTACT AUTHOR FOR RIGHTS

No. 12: Finale

for Little Red Riding Hood

Copyright 2019
David Jacklin

$\text{♩} = 100$

mf

5

Ov- er the riv- er and through the wood, to Grand- moth- er's house I go. We'll

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

7

soon learn the way; we'll go ev'- ry day, though the woods are fright- 'ning so ___ ___!

9

Ov- er the riv- er and through the wood, to Grand- moth- er's house, a- way! We

No. 12: Finale

11 12 13 UP/HOP DOWN/HOP UP

will not stop to play or talk, or ga-ther buds in May.

14 STEP FORWARD/STEP BACK JUMP UP 15

Ov-er the riv-er and through the wood. Oh,

16 17 PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

how the wind does blow! It stings the nose and bites the toes as

18 19 20 Slower

through the woods we go! I (You) wore a red rid-ing hood

21 22 23 24

when I met you! My (Your) moth- er said to be good—

25 26 27 28

then I met you! There's wild- flow'rs there to be found,

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

29 30 31 32

and wild oats, too! I (You) wore a red rid- ing hood

33 34 35

when I met you.

Tempo 1

No. 12: Finale

36 3 3 3 3 37 3

Ov- er the riv- er and through the wood, oh, where is the clear blue sky? The

38 3 3 3 3 39 3 3 40 **FASTER**

wolves do howl! Was that an owl, as we go creep- ing by ___! She sells sea- shells

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

41 42 43 44

by the sea- shore. The sea- shells she sells are sea- shore shells; for if she sells sea- shells

45 46 47 48

by the sea- shore, ev- 'ry shell she sells is a sea- shore shell, I'm sure.

49 **=125** 50 51

Some- time back when, when _____ hap- py pea- sants fro- licked from hov- el to pen where

52 53 54 55

hap- py pig- gies rol- licked. Once up- on a time— Once up- on a

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

A little slower

56 57 3 3 3 3

time— Ov- er the riv- er and through the wood. Oh,

58 59 3 3 3 3

Grand- moth- er's house is far! All a- lone in the wild un- known where the

No. 12: Finale

60 61

creep- y craw- lies are! Ov- er the riv- er and through the wood.

62

Ov- er the riv- er and through the wood.

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

63 64

Ov- er the riv- er and through the wood, to Grand- moth- er's house we go.

65 66

No. 13: Bows and Finale Ultimo

for Little Red Riding Hood

Copyright 2019
David Jacklin

$\text{♩} = 100$

First system of musical notation (measures 1-3). The treble clef staff contains eighth-note triplets and quarter notes. The bass clef staff contains eighth-note triplets and quarter notes. A forte (*f*) dynamic marking is present in the first measure.

Second system of musical notation (measures 4-6). The treble clef staff contains eighth-note triplets and quarter notes. The bass clef staff contains eighth-note triplets and quarter notes.

Third system of musical notation (measures 7-9). The treble clef staff contains eighth-note triplets and quarter notes. The bass clef staff contains eighth-note triplets and quarter notes. A blue watermark text "PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS" is overlaid across the system.

Fourth system of musical notation (measures 10-12). The treble clef staff contains eighth-note triplets and quarter notes. The bass clef staff contains eighth-note triplets and quarter notes.

Fifth system of musical notation (measures 13-15). The treble clef staff contains eighth-note triplets and quarter notes. The bass clef staff contains eighth-note triplets and quarter notes.

No. 13: Bows and Finale Ultimo

Musical notation for measures 16-18. Measure 16: Treble clef has a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). Bass clef has a triplet of eighth notes (F3, G3, A3) followed by a quarter note (B3). Measure 17: Treble clef has a quarter note (B4), an eighth note (C5), and a triplet of eighth notes (D5, E5, F5). Bass clef has a triplet of eighth notes (G3, A3, B3) followed by a quarter note (C4). Measure 18: Treble clef has a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). Bass clef has a triplet of eighth notes (F3, G3, A3) followed by a quarter note (B3).

Musical notation for measures 19-21. Measure 19: Treble clef has a triplet of eighth notes (G4, A4, B4), a quarter note (C5), and a triplet of eighth notes (D5, E5, F5). Bass clef has a triplet of eighth notes (G3, A3, B3) followed by a quarter note (C4). Measure 20: Treble clef has a quarter note (B4), an eighth note (C5), and a triplet of eighth notes (D5, E5, F5). Bass clef has a triplet of eighth notes (G3, A3, B3) followed by a quarter note (C4). Measure 21: Treble clef has a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). Bass clef has a triplet of eighth notes (F3, G3, A3) followed by a quarter note (B3).

Musical notation for measures 22-24. Measure 22: Treble clef has a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). Bass clef has a triplet of eighth notes (F3, G3, A3) followed by a quarter note (B3). Measure 23: Treble clef has a quarter note (B4), an eighth note (C5), and a triplet of eighth notes (D5, E5, F5). Bass clef has a triplet of eighth notes (G3, A3, B3) followed by a quarter note (C4). Measure 24: Treble clef has a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). Bass clef has a triplet of eighth notes (F3, G3, A3) followed by a quarter note (B3).

Musical notation for measures 25-26. Measure 25: Treble clef has a triplet of eighth notes (G4, A4, B4), a quarter note (C5), and a triplet of eighth notes (D5, E5, F5). Bass clef has a triplet of eighth notes (G3, A3, B3) followed by a quarter note (C4). Measure 26: Treble clef has a quarter note (B4), an eighth note (C5), and a triplet of eighth notes (D5, E5, F5). Bass clef has a triplet of eighth notes (G3, A3, B3) followed by a quarter note (C4).

Ov- er the riv- er and through the wood to Grand- moth- er's house, you know! We've

No. 13: Bows and Finale Ultimo

27 28

wan- der'd far where the **wild things** are and now ___ it's time to go.

29 30

Ov- er the riv- er and through the wood. Ov- er the riv- er and through the wood.

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

31 32

Ov- er the riv- er and through the wood, to Grand- moth- er's house we go.

33 34