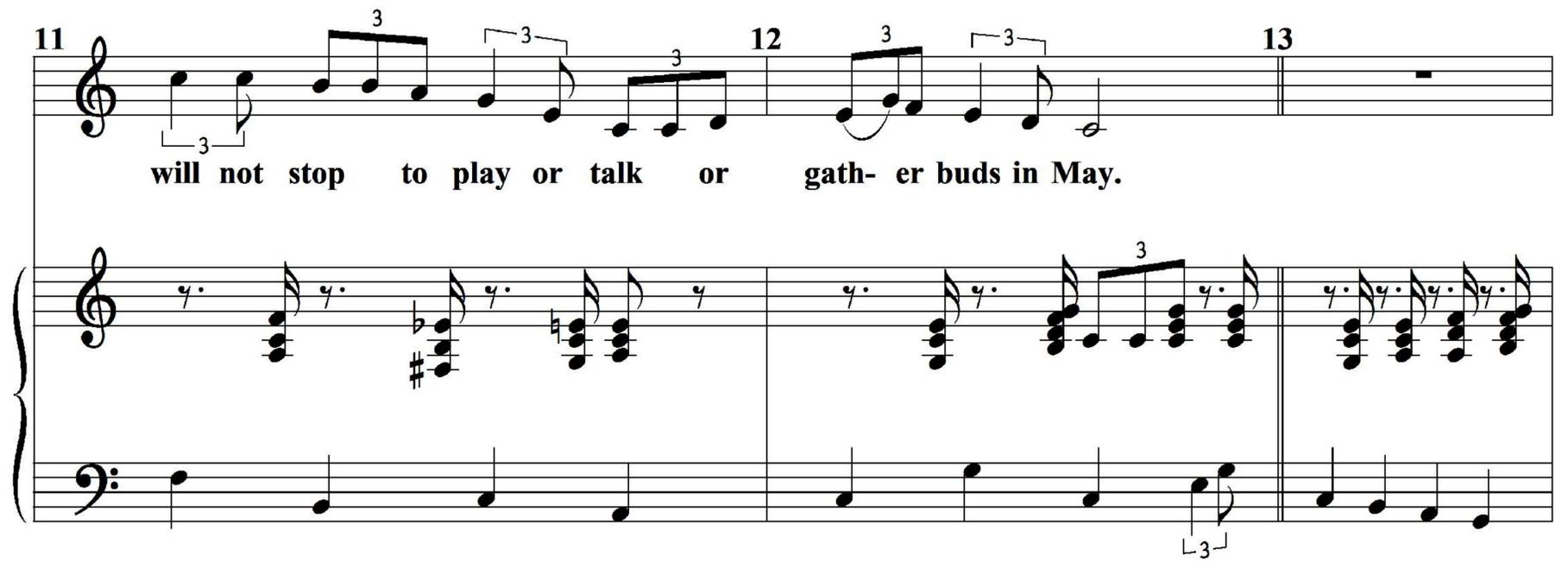
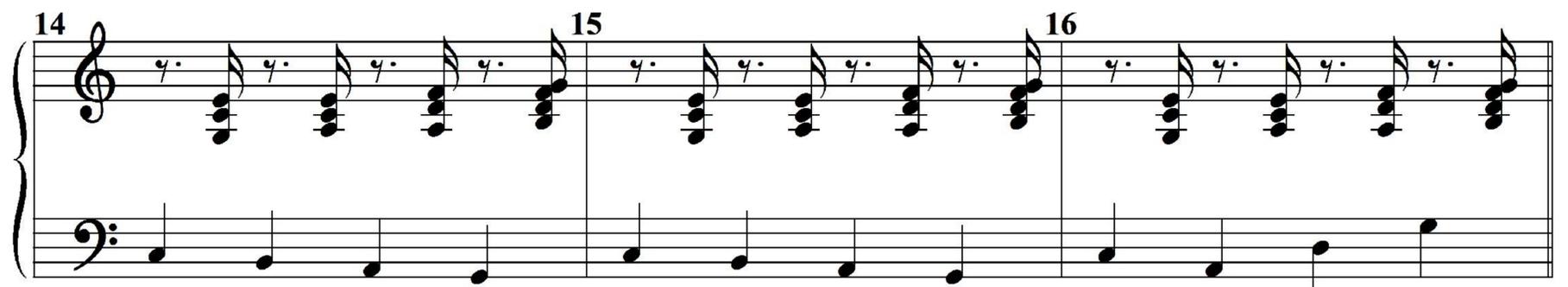
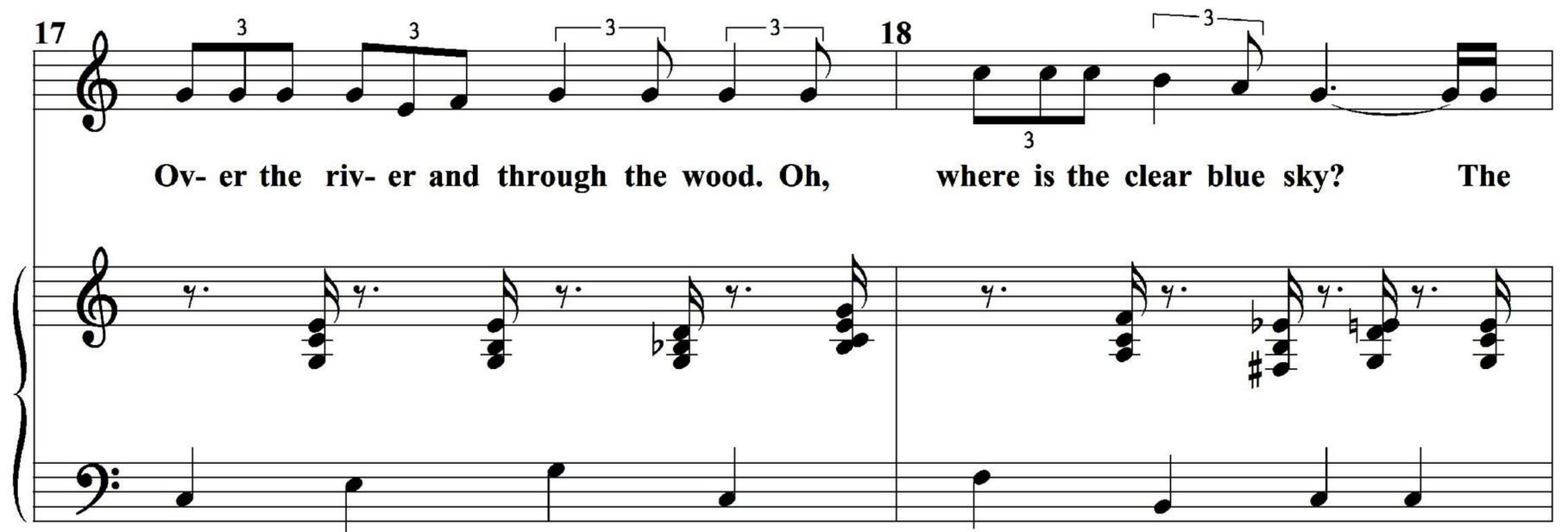


11  12 13

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 22

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

23 24

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

25 26 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

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David Jacklin

$\text{♩} = 100$

Musical notation for the first system, measures 1-3. The vocal line (treble clef) starts with a whole rest in measure 1, followed by a half rest in measure 2, and then a melodic line in measure 3 with triplets. The piano accompaniment (grand staff) features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The lyrics "Ov- er the riv- er and through the wood, to" are positioned below the vocal line.

Musical notation for the second system, measures 4-5. The vocal line continues with a melodic line in measure 4 and a half note in measure 5. The piano accompaniment continues with the same accompaniment pattern. The lyrics "Grand- moth- er's house I go. I'll give her a fright and have a quick bite be-" are positioned below the vocal line.

Musical notation for the third system, measures 6-7. The vocal line continues with a melodic line in measure 6 and a half note in measure 7. The piano accompaniment continues with the same accompaniment pattern. The lyrics "fore she can say hel- lo! \_\_\_! Ov- er the riv- er and through the wood." are positioned below the vocal line.

Musical notation for the fourth system, measures 8-10. The piano accompaniment continues with the same accompaniment pattern. The lyrics "fore she can say hel- lo! \_\_\_! Ov- er the riv- er and through the wood." are positioned below the vocal line.

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

Musical notation for measures 11-14. The score consists of two staves: a treble clef staff and a bass clef staff. Measures 11-14 are marked with measure numbers 11, 12, 13, and 14. The treble staff features a rhythmic pattern of eighth notes with a dotted quarter note, while the bass staff has a simple eighth-note accompaniment.

Vocal line for measures 15-17. The treble staff contains the melody with lyrics: "Ov-er the riv-er and through the wood to Grand-moth-er's house I go!". Measure 15 includes two triplet markings (3) over eighth notes. Measure 16 includes two triplet markings (3) over eighth notes. Measure 17 ends with a whole note rest.

Piano accompaniment for measures 15-17. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues the rhythmic pattern from the first system, with triplet markings (3) in measures 15 and 16. The bass staff continues the eighth-note accompaniment from the first system.

# No. 7b: Intermission payout

for Little Red Riding Hood

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$\text{♩} = 100$

*f*

3

# No. 8: Entr'Acte

for Little Red Riding Hood

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♩=120

*f*

6

# No. 9: Once Upon A Time, reprise

for Little Red Riding Hood

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♩=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 dyads, while the left hand plays a simple bass line. The dynamic marking is mezzo-forte (*mf*).

5

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

The first vocal line begins at measure 5. The melody is simple and follows the lyrics. The piano accompaniment continues with the same chordal pattern as the introduction.

9

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

The second vocal line begins at measure 9. The melody continues with the lyrics. The piano accompaniment remains consistent with the previous sections.

13

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

The third vocal line begins at measure 13. The melody concludes with the lyrics. The piano accompaniment continues to support the vocal line.

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

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

No. 9: Once Upon A Time, reprise

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

35

time— Once up- on a time

38

is now!

# No. 9a: Scene Change 7

for Little Red Riding Hood

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$\text{♩} = 120$

*mp*

5 6 7 8

# No. 10: I Wore A Red Riding Hood

for Little Red Riding Hood

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$\text{♩} = 120$

measures 1-6

*mf*

Introduction for measures 1-6. The music is in 4/4 time, key of B-flat major. Measure 1 has a whole rest in the treble and a half note B-flat in the bass. Measures 2-5 feature a melody in the treble with chords in the bass. Measure 6 ends with a repeat sign.

measures 7-11

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

Vocal line for measures 7-11. The piano accompaniment continues with chords and bass notes.

measures 12-16

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-

Vocal line for measures 12-16. The piano accompaniment continues with chords and bass notes.

measures 17-20

*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

Vocal line for measures 17-20. The piano accompaniment continues with chords and bass notes.

No. 10: I Wore A Red Riding Hood

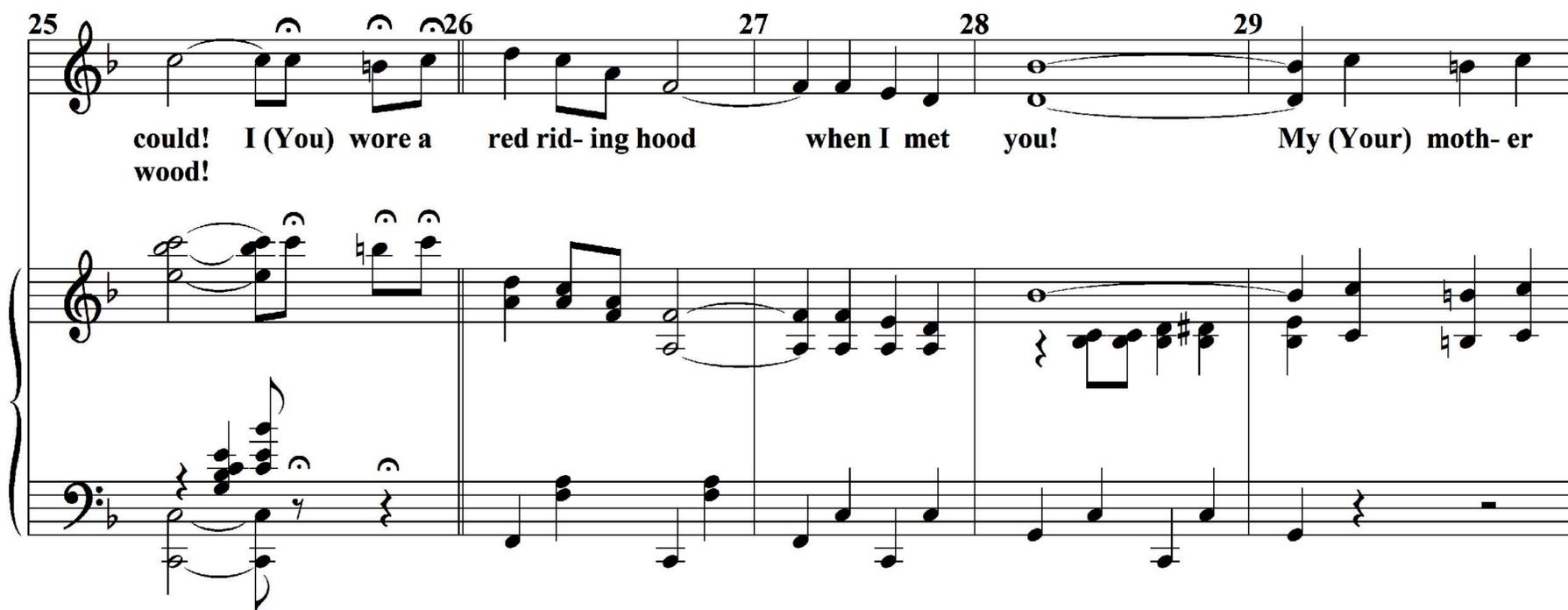
21 22 23 24

wood! There's sev- '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



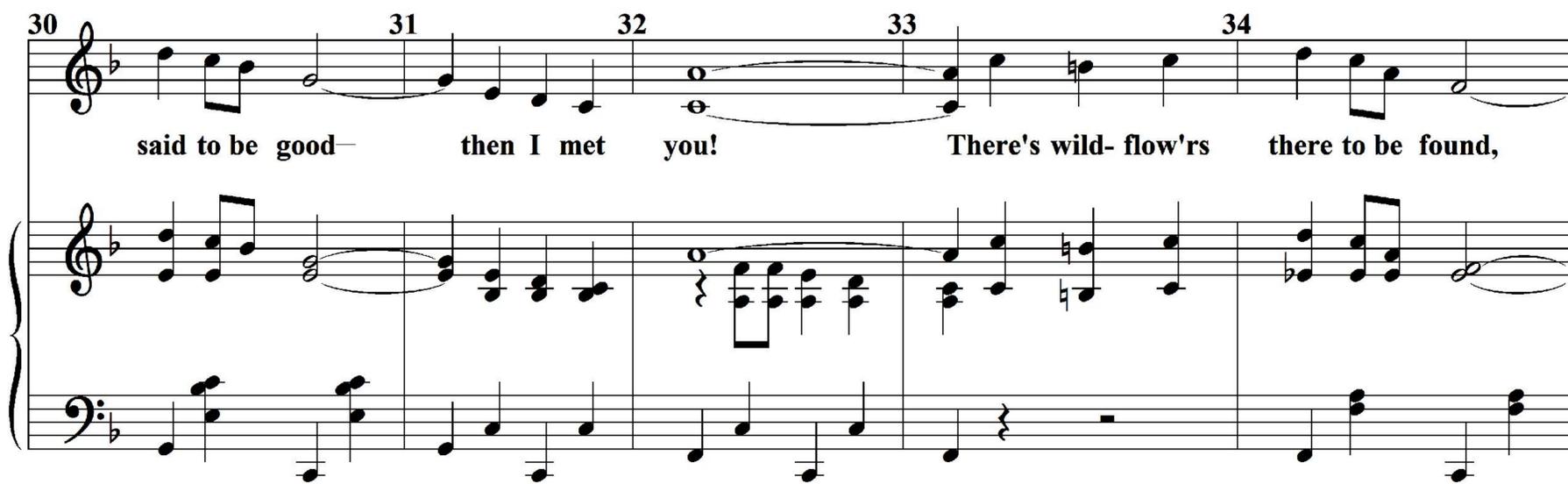
25 26 27 28 29

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



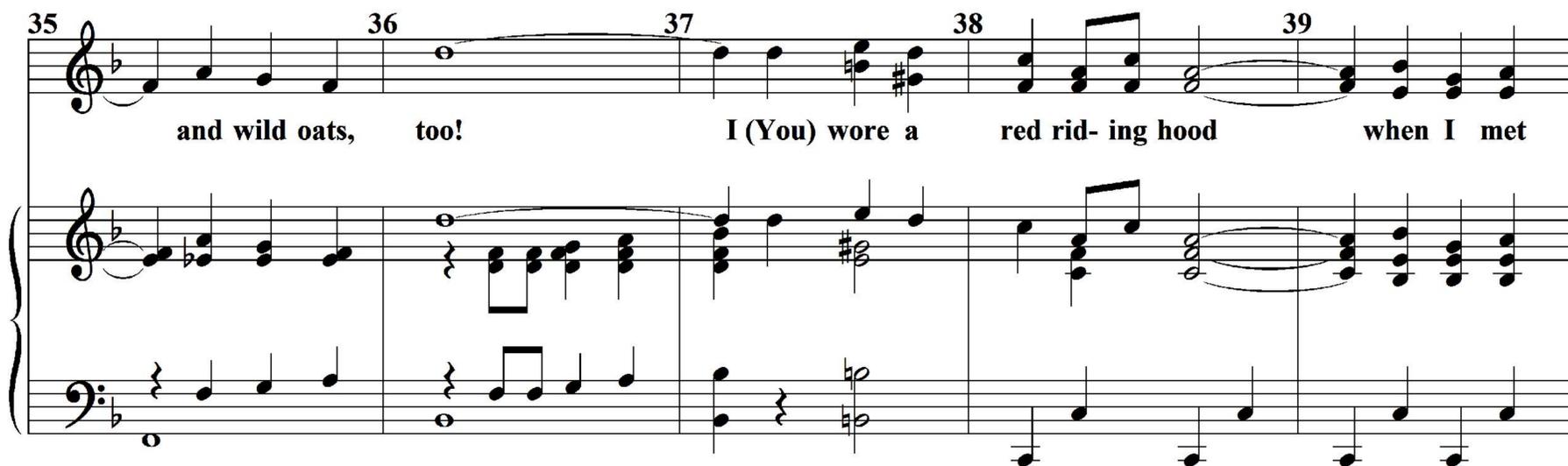
30 31 32 33 34

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 43 44 45

you. you.

46 47 48 49 50 51

52 53 54 55 56 57

58 59 60 61 62

I (You) wore a red riding 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!

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

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♩=120

Musical score for "No. 10a: Scene Change 8" for Little Red Riding Hood. The score is in 4/4 time with a tempo of 120. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The first measure contains a whole note chord with a sharp sign. The second measure is marked with a '2' and contains a half note chord. The third measure is marked with a '3' and contains a half note chord with a slur over it. The fourth measure is marked with a '4' and contains a half note chord. The fifth measure is marked with a '5' and contains a half note chord. The piece ends with a double bar line and repeat signs. The bass staff begins with a bass clef, a key signature of one flat (Bb), and a 4/4 time signature. The first measure contains a whole note chord. The second measure contains a half note chord. The third measure contains a half note chord. The fourth measure contains a half note chord. The fifth measure contains a half note chord. The piece ends with a double bar line and repeat signs.

# No. 11: Spooky Music

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

♩=120

pp sfz pp sfz

tr tr

5

ppp mp ff pp mp

9

ff pp mp

12

mf pp ppp

# No. 11a: Spooky Music 2

for Little Red Riding Hood

Attr.: John Stepan Zamecnik (d. 1953)

♩=120

Musical score for measures 1-3. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as ♩=120. The score consists of two staves: a treble clef staff and a bass clef staff. Measure 1 features a half note chord in the treble (F4, B-flat4) and a half note chord in the bass (F2, B-flat2), with dynamics *mf* and *sfz*. Measure 2 features a half note chord in the treble (F4, B-flat4) and a half note chord in the bass (F2, B-flat2), with dynamics *sfz*. Measure 3 features a half note chord in the treble (F4, B-flat4) and a half note chord in the bass (F2, B-flat2), with dynamics *sfz* and *pp*. The treble staff in measure 3 contains a melodic line starting with a half note F4, followed by a quarter note G4, and then a sixteenth note triplet (A4, B-flat4, A4).

Musical score for measures 4-6. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The score consists of two staves: a treble clef staff and a bass clef staff. Measure 4 features a half note chord in the treble (F4, B-flat4) and a half note chord in the bass (F2, B-flat2), with dynamics *mp*. Measure 5 features a half note chord in the treble (F4, B-flat4) and a half note chord in the bass (F2, B-flat2), with dynamics *mp*. Measure 6 features a half note chord in the treble (F4, B-flat4) and a half note chord in the bass (F2, B-flat2), with dynamics *mf*. The treble staff in measure 6 contains a melodic line starting with a half note F4, followed by a quarter note G4, and then a sixteenth note triplet (A4, B-flat4, A4).

Musical score for measures 7-8. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The score consists of two staves: a treble clef staff and a bass clef staff. Measure 7 features a half note chord in the treble (F4, B-flat4) and a half note chord in the bass (F2, B-flat2), with dynamics *pp*. Measure 8 features a half note chord in the treble (F4, B-flat4) and a half note chord in the bass (F2, B-flat2), with dynamics *ppp*. The treble staff in measure 8 contains a melodic line starting with a half note F4, followed by a quarter note G4, and then a sixteenth note triplet (A4, B-flat4, A4).