

No. 2: Once Upon A Time

Once up- on a time—

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

That's how we'll start this one we're in! Once up- on a time!

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

more! Some- where in Eng- land, (we can't be more spe- cif- ic) a

mag- ic fair- y king- land, where her- oes are pro- lif- ic. Some- time, back yon- der, when

cloth- ing went un- laun- dered, and peas- ants dare not wan- der too far- a- way from

home. Once up- on a time—

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

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

No. 2: Once Upon A Time

41
morn! Once up- on a time! Back when rid- ing hoods were worn.

45
Some- time back when, when ___ hap- py pea- sants fro- licted from hov- el to pen where

48
hap- py pig- gies rol- licted. Once up- on a time— Once up- on a time—

53
Once up- on a time is now!

62

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

I've al- ways tried to do just what my
Ev- 'ry spring they come back, all the

moth- er said to do. I've al- ways been a per- fect lit- tle
pret- ties I have missed. I can't re- sist the urge to go and

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

16 I'd say I'm just the pic- ture of a per- fect lit- tle girl.
Why stay up- on the straight and narrow when joy's a step a- way?

21 Though I nev- er mean to be a naugh- ty girl, I can't stop my

26 head from be- ing in a whirl. All my best in- ten- tions seem to

31 melt a- way ev- 'ry time a pret- ty flow- er comes my way!

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

41 still they seem to wan- der in the wood! For when the wood's so

46 full of flow- ers, I could gath- er them for hours _____. How can a

1

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

50

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

56

lit- tle girl... How can a lit- tle girl be good?

No. 4: She Sells Sea Shells

9 2

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

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

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

26 I've just had a let- ter to say I'm en- gaged ___ to play in a pan- to- sea shells she sells are a ter- ri- ble sell and the song is a "sell" al-

30 mime. The part I'm to play is the Prin- ci- pal Dame, so I'm so. The auth- ors both say it will go ver- ry well, but I

33 in for a beau- ti- ful time. The pan- to's Red Rid- ing Hood; fear I am all that will go. I've suf- fered from lock- jaw and

36 I'm the old "gran"— the one who get chased by the wolf. The stick- jaw as well, in try- ing this chor- us to sing. It's

39 man- a- ger says I must get a good song, a song that's a real- ly good making me lishp, but I shay to my- shelf the shong's sure to go with a

42 spoof. I've com- mis- sioned some auth- ors to write me a song. A shwing! I'm dream- ing of shea- shells when I am in bed. I

D.S.



45

ver- y fine chor- us they've sent me a- long. sure. ev- 'ry
on- ly wish she would shell mat- ches in- shtead!

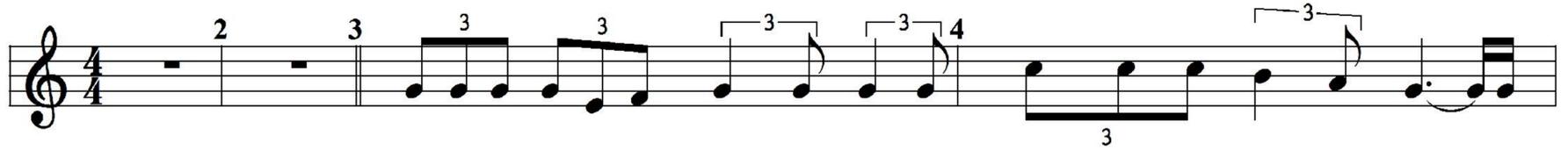
Detailed description: This block contains the first musical staff, measures 45 through 47. It begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). Measure 45 starts with a bracketed measure number '45'. The melody consists of eighth and quarter notes. A sharp sign (#) is placed above the second note of measure 45. A fermata is placed over the final note of measure 47. A double bar line follows, and the staff continues in common time with a half note and a quarter note. The lyrics are written below the staff.

48

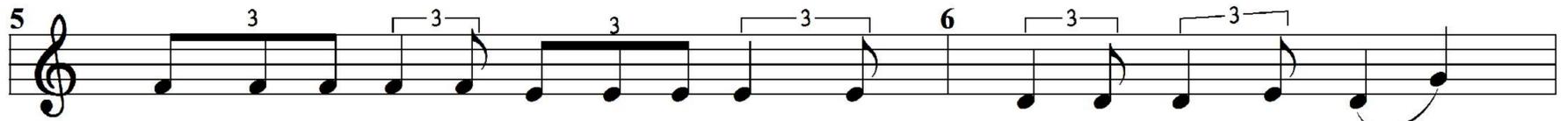
shell she sells is a sea- shore shell, I'm sure.

Detailed description: This block contains the second musical staff, measures 48 through 50. It begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). Measure 48 starts with a bracketed measure number '48'. The melody consists of quarter and eighth notes. A fermata is placed over the final note of measure 50. A double bar line follows, and the staff continues with a thick black bar for two measures, with a '2' written above it. The lyrics are written below the staff.

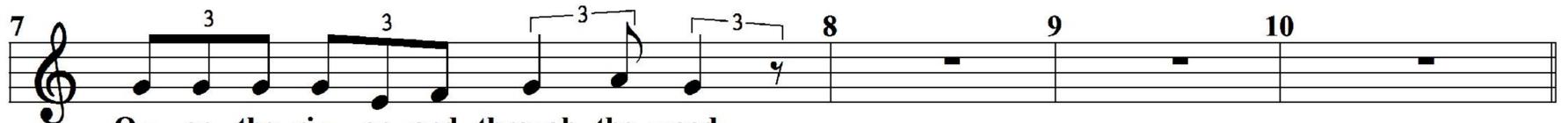
No. 6: Over The River And Through The Woods 1st reprise



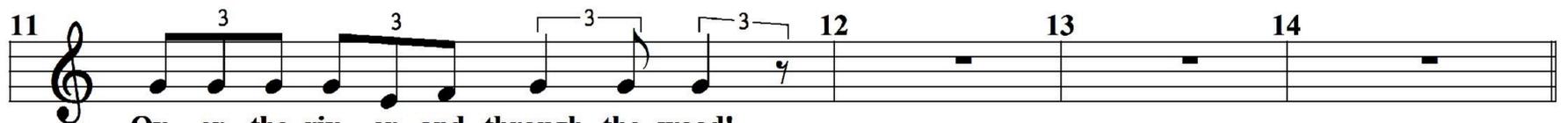
Ov- er the riv- er and through the wood, to Grand- moth- er's house I go. I
Ov- er the riv- er and through the wood, to look for our bro- ther, Steve. We'll



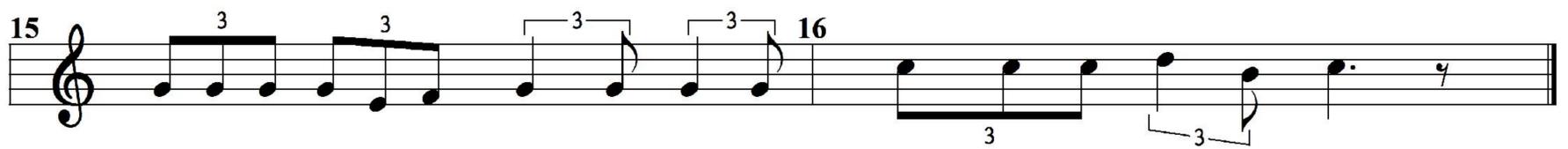
should know the way; I went yes- ter- day though the woods are fright- 'ning so ___!
fight off the wolf and then we'll go golf and be safe, we both be- lieve ___!



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



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



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.

No. 3: I Wore A Red Riding Hood

2 3 4 5 6 7 8 9

10 11 12 13

al- ways tried to do just what my mo- ther said to do. I've
nev- er thought my feet would stray from off the nar- row path. I've

14 15 16 17

al- ways been a per- fect lit- tle daugh- ter— *Shut- up!* You
nev- er done a thing I should- n't do —. *Shut- up!* Oh,

18 19 20 21

found a whole new world to- day while wan- d'ring in the wood! There's
there's a big world waits when you for- get you should be good! There's

22 23 24 25

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

26 27 28 29 30

red rid- ing hood when I met you! My moth- er said to be good—

31 32 33 34 35

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

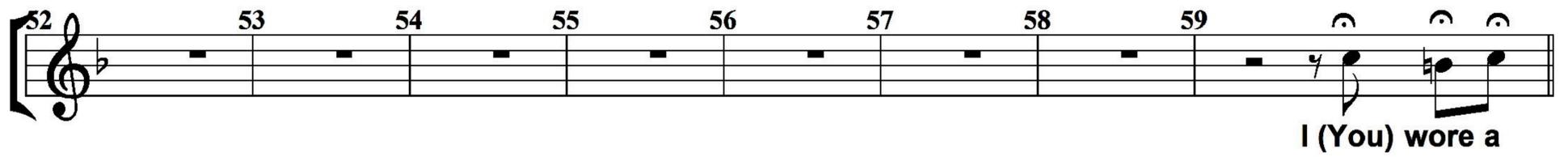
36 37 38 39 40 41

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

42 43 44 45 46 47 48 49 50 51

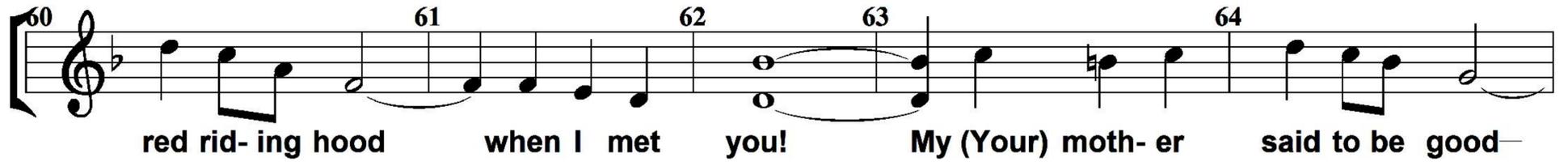
you.

No. 3: I Wore A Red Riding Hood



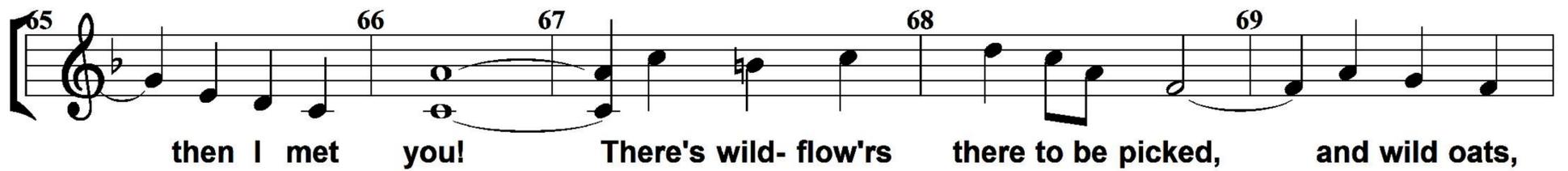
52 53 54 55 56 57 58 59

I (You) wore a



60 61 62 63 64

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



65 66 67 68 69

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



70 71 72 73 74 75

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



76 77 78 79

red rid- ing hood when I met you.

No. 14: Finale

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

Grand- moth- er's house I go. We'll soon learn the way; we'll go ev'- ry day, though the

woods are fright- 'ning so ___ ! Ov- er the riv- er and through the wood, to

Grand- moth- er's house, a- way! We will not stop to play or talk, or

ga- ther buds in May. Ov- er the riv- er and through the wood. Oh,

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

through the woods we go ___! You wore a red rid- ing hood when I met

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

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

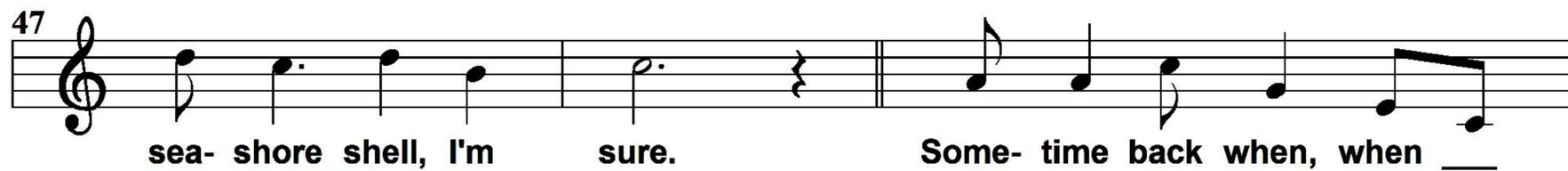
I (You) wore a red rid- ing hood when I met you.

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

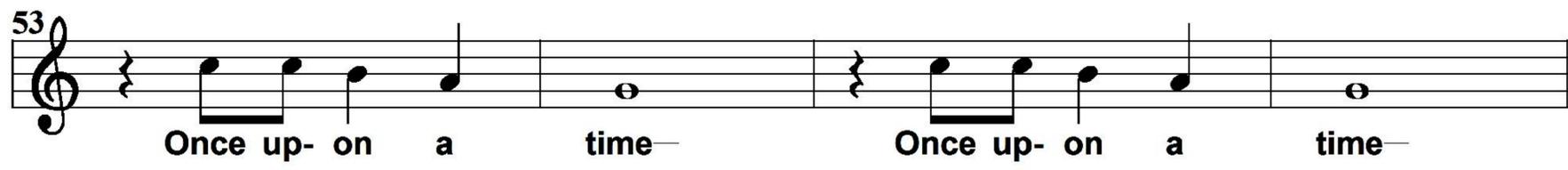
38  **wolves do howl! Was that an owl, as we go creep- ing by ___! She sells sea- shells**

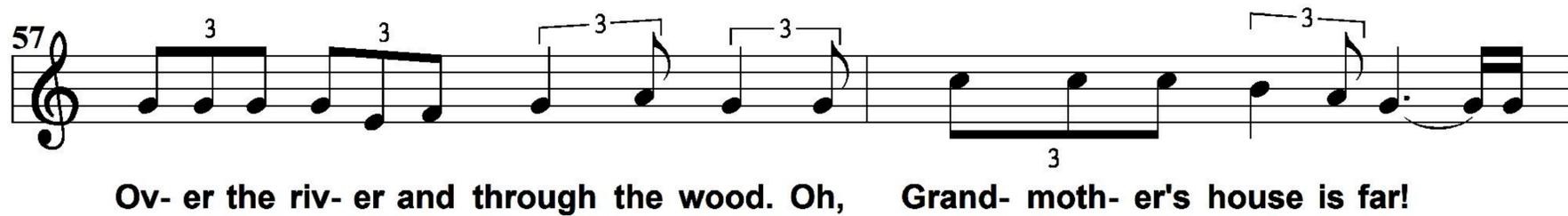
41  **by the sea- shore. The sea- shells she sells are sea- shore shells; for if**

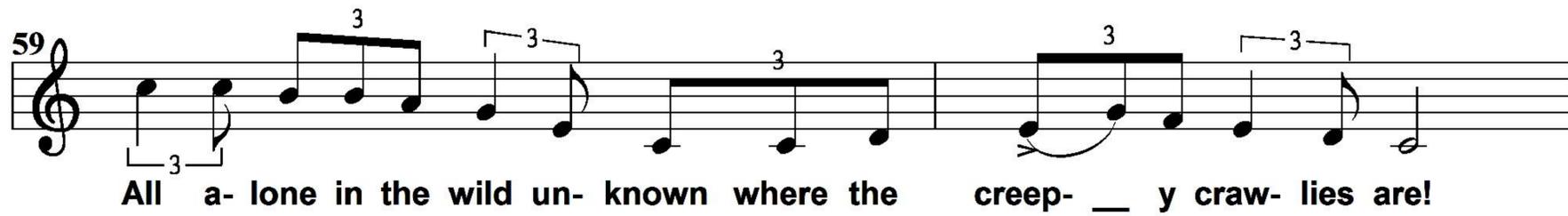
44  **she sells sea- shells by the sea- shore, ev- 'ry shell she sells is a**

47  **sea- shore shell, I'm sure. Some- time back when, when ___**

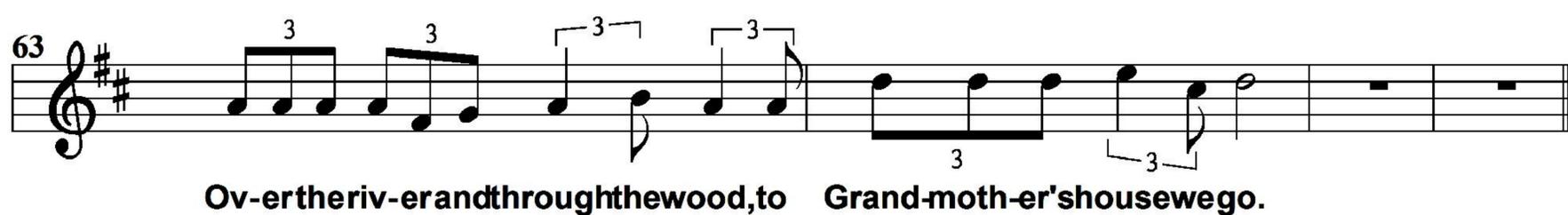
50  **hap- py pea- sants fro- licked from hov- el to pen where hap- py pig- gies rol- licked.**

53  **Once up- on a time— Once up- on a time—**

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

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

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

63  **Ov-ertheriv-erandthroughthewood,to Grand-moth-er'shousewego.**