

Roald Dahl's Little Red Riding Hood and the Wolf

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EXTRA NOTES ON STAGING

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Introduction

Musicals are by their very nature more complicated than plays. Most musicals combine drama, music, and choreography; this makes them appealing to both audiences and actors, but often daunting to those trying to mount a production. The accompanying notes to **Little Red Riding Hood and the Wolf** (both in the pull-out script and on the CD-ROM) are intended to provide some hints on how you could go about staging this particular piece. Of course, no two directors will approach a production in exactly the same way, and no two productions of a piece are ever the same – this is the beauty of theatre. The suggestions provided here are useful reference points. They are not intended to be prescriptive. You can follow them to the letter if you want to, or alternatively, you can disregard them completely.

However you choose to present your production of **Little Red Riding Hood and the Wolf**, don't forget that this show is light-hearted and should be fun to watch. There are points when the audience will certainly want to laugh. Make sure that you prepare the children for this, and warn them when they may need to leave a gap for audience laughter, or even applause. Also, where there is an obviously comic line, make sure that the delivery of this line is clear and unhurried.

Don't forget to remind the actors that they are telling a story. Never assume that the audience already knows the story that you are trying to put across. It is the job of the actors to make sure that the storyline is clear and that the characters are clearly presented. They will need to deliver their lines with strong, well-projected voices. They should never rush through the dialogue or verse. Above all, the actors must enjoy themselves; a piece such as this, written with tongue firmly in cheek, is there to be enjoyed by the cast as much as the audience. If the actors aren't having a good time, it's very unlikely that the audience will be able to do so.

Staging suggestions for the songs and musical extracts in **Little Red Riding Hood and the Wolf** follow. You may find some of these ideas helpful, but try not to rely on them too heavily. Be creative and inventive if you can, and look for some new ways of approaching the staging of this piece.

Scene 1

1. Overture: Deep in the forest

This is the opening section of Paul Patterson's orchestral work, based on Roald Dahl's *Revoltin' Rhyme*. It can be used here to set the tone of the show; it is slightly creepy, and – like the forest itself – is full of unexpected surprises. It may be used to accompany the children getting into position for the opening of the show. Rather than having the children walking into position, perhaps they can enter as their animal, some stalking, some scurrying, some hopping etc. If there is an aisle through the audience, some could brush against members of the audience, or glare or growl at them. By the end of the orchestral excerpt, the animals should be in position in their two groups, 'Good' and 'Bad'. If they reach this point before the music has ended, fade out the music and go on with the show.

2. Down to the woods (song)

The opening number sets the scene and gives the audience some idea what the show is about. A simple and effective way of staging it is as follows:

1. Position a group of Good Animals on one side of the stage, and a group of Bad Animals on the other side. The children do not move from these positions, though they can perform some simple actions if you wish.
2. At various points in the song a wolf can appear and then disappear in a sinister but entertaining way. An easy way to achieve this effect is to have several wolf masks, maybe with spooky red or green eyes, attached to sticks or rulers, that appear over the heads of each group at specified moments in the song. No sooner have they appeared than they can mysteriously vanish again, only to pop up somewhere else a little later in the song. This is effective if four different children, at separate times, slowly raise a wolf mask on a stick so that it appears above the heads of the group. This can be done as the children sing 'Beware' during a verse; then, on the word 'Shhh', the wolf mask can be quickly lowered out of sight. Here are three moments in the song when this might happen, and places from where Wolf can appear:
 - a Verse 1: on 'Beware' a child near the back of the Bad Animals slowly raises a wolf mask, and on 'Shhh' the wolf mask is quickly lowered out of sight.
 - b Verse 2: same again, this time with a child near the back of the Good Animals.
 - c Verse 3: on 'Beware' a child near the back of each group slowly raises a wolf mask so that two wolf faces appear above the heads of the other children. On 'Wait!' the wolf masks can be quickly lowered again out of sight.
3. For the middle section of the song you may wish to devise some actions for 'Ears', 'Eyes', 'Teeth', 'Tongue' and 'Claws'.

3. Welcome (song)

The most important point about this song is that the Good Animals sing to Little Red Riding Hood to welcome her to the wood, while the Bad Animals sing mainly to the audience, taking them into their confidence and letting them know they are on Wolf's side. The Bad Animals only direct two lines towards Little Red Riding Hood ('The Wolf would love to meet you' and

‘We’re glad to meet you in the wood/Welcome to the wood.’). An effective staging for this song could involve a small group of Good Animals surrounding Little Red Riding Hood, while another group of Bad Animals sing from further away, as though Little Red Riding Hood cannot hear them.

4. The Wolf (song)

The chorus of Bad Animals should chant this from their positions at the side of the stage. You can decide whether Wolf should join in with this, or whether he should be a silent, menacing presence as he makes his way towards Little Red Riding Hood. Ideally Wolf should make his way through an aisle down the centre of the audience. The closer he can be to the audience the better.

5. The marching song

The two groups of animals should join in with the song where indicated. You can decide whether you want them to sing along during the verses too. This will depend on how strong your Three Little Pigs are vocally.

The Three Little Pigs can march and stand to attention in a triangle formation with Sergeant Sue at the point nearest the audience. The song ends with a vigorously shouted ‘SLOP!’. The Three Little Pigs should make a big gesture to accompany this word whenever they use it in the show. This gesture can be as silly or humorous as you want to make it.

6. The marching song (reprise)

See (5).

7. Butterflies and bees (song)

This is quite a complicated song, so it’s a good idea to keep the staging fairly simple. The main point here is to show Little Red Riding Hood being tempted off the path. To make this clear you could have some Bad Animals holding sticks like fishing rods from which they dangle exotic and enticing butterflies, bees, dragonflies etc. in front of Little Red Riding Hood to tempt her from the path.

While the bulk of the children can stay singing in their groups on either side of the stage, a small group of Good and Bad Animals could interact with Little Red Riding Hood on the main stage, some warning her to stay on the path and others tempting her to stray from it.

8. The Wolf/Narration 1 (song)

See (4) above regarding the Wolf section. The Good Animals should sing the narrative section ‘Hungry Wolf could hardly wait’ straight to the audience.

9. Scene change: to Grandma’s cottage

Make the scene change quick and unobtrusive; the audience will be keen to see how the story progresses.

Scene 2

10. Knock, knock, knock (song)

The costume changes in this song should be minimal and need to be achieved simply and quickly. The disguises for the postman, butcher, and baker should consist of a couple of pieces of costume or suitable props. Make sure they are set in advance in the wings and that there is someone ready during the performance to help Wolf take off each disguise and put on the next one.

The entire song takes place with Grandma on one side of her front door and Wolf on the other. It is important to make sure that the door is clearly recognisable, however it is created (see Staging Suggestions).

At the points in the song where Wolf knocks on the door, the children can make a percussive noise with woodblocks, or something similar, while Wolf mimes knocking at the door. He can speak or sing 'knock, knock, knock' as the other children make the sound effect. The two groups of animals (Good and Bad) should sing with either Grandma or Wolf, depending on which group is on which side of the stage. Ideally the Good Animals would sing with Grandma and the Bad Animals with Wolf.

11. Mime: the chase

Grandma is chased around the room by Wolf and finally caught and eaten! Here are two ways to achieve this.

- 1 Grandma runs off-stage with Wolf following her. The audience then hears a scream and Wolf reappears rubbing his stomach.
- 2 Grandma is chased behind part of the set (a table, a sofa, or a cabinet) and Wolf follows her, devouring her out of sight. He then reappears looking pleased with himself.

Wolf needs to get hold of Grandma's clothes after he has eaten her. Again, here are two staging possibilities:

- 1 The easiest solution, assuming Grandma disappeared off stage, is for the narrator who narrates the line 'He quickly put on Grandma's clothes', the Ladybird, to bring on the clothes and to give them to Wolf as he or she recites the line.
- 2 A more comical solution, if Grandma has been eaten behind the sofa, for example, is to follow the line 'Of course he hadn't eaten those' with the child playing Grandma tossing the clothes over the sofa without being seen herself.

12. The Wolf/Narration 2 (song)

See (8).

Scene 3

13. Mime: deep in the forest

This music is sinister and atmospheric. A group of Bad Animals appear from deep within the forest and start to approach Little Red Riding Hood in a menacingly manner. By the end of the musical extract they should be surrounding her. Little Red Riding Hood defends herself with a stick, before summoning the Three Little Pigs.

14. The marching song (reprise)

See (5).

15. Mime: the fight

Little Red Riding Hood and the Three Little Pigs, with some help from Little Red Riding Hood and Sniffy, chase and overcome the Bad Animals. The pigs can:

- capture the Bad Animals and tie them all up
- chase them off-stage
- bop the Bad Animals over the head and leave them in a heap.

If you follow the final option, you need to find a way of removing the Bad Animals from the stage at the end of the scene, eg by having some of the Good Animals drag the Bad Animals from the stage.

16. Narration 3 (song)

The Good Animals sing the narrative section 'Day was turning into night ...' straight to the audience.

17. Scene change: to Grandma's cottage

See (9).

Scene 4

18. The Wolf (reprise)(song)

During this song, heighten the tension before Little Red Riding Hood saves the day. Wolf can slowly and menacingly approach Little Red Riding Hood as the Bad Animals sing from the side of the stage.

19. Mime: Wolf's death

This protracted death can be as comic as you like. There could be several 'false endings' where Wolf appears to die and then springs back up again only to keel over once more. Listen to the music and see how it inspires you. It is funnier if Wolf dies on stage, but this creates two problems: how to get the body off stage, and how to give Little Red Riding Hood his furry coat. Here are some solutions:

1. Wolf dies on-stage, then is dragged off by some of the animals.
2. Wolf dies off-stage.
3. Wolf dies behind the sofa. (If Grandma has died behind the sofa, then Wolf will need to die there too, because later Grandma has to reappear, supposedly from Wolf's stomach.)

The gun which Little Red Riding Hood pulls from her knickers should be a pantomime or cartoon gun. It should not in any way look realistic and could even be a water pistol which squirts water after *Bang, bang, bang*.

20. Whistling and waving (song)

The verses of this song are wordy, and it is important that the audience hears every lyric. Don't be tempted to over-complicate the staging. Devise some simple actions to go with the chorus, such as waving arms, swaying bodies, clapping hands.

At the point when Grandma is rescued, Little Red Riding Hood can brandish a large, pantomime pair of scissors. She can then either go off-stage to operate on Wolf, or go behind the sofa, to suggest to the audience that she is doing something with the scissors.

21. Finale (song)

During the fanfare music Little Red Riding Hood struts about proudly showing off her new coat. The Good and Bad Animals sing together at the end here, suggesting that no one is safe with Little Red Riding Hood on the loose. Simple actions can be incorporated into the reprise of 'Whistling and Waving'. The reprise of 'Down to the Woods' should be staged in a similar way to the opening of the show, perhaps with Wolf masks being raised and lowered above the children's heads as before.

If we adhere to the Roald Dahl text accurately this final song should be set in the forest, as opposed to in Grandma's cottage. However, to change scenes at this point in the show would be absurd. So, using some dramatic licence, this last section takes place inside the house.

Bows

Don't forget to practise the bows. They needn't be complicated, but must involve all the performers and the band too. Also, the director and the musical director should be acknowledged; after all, they will have put a lot of work into this performance. It may be appropriate to have them up on stage for the final bows.

LYRIC SHEETS

Down to the woods

Welcome

The Wolf / The Wolf (reprise)

The marching song

The marching song (reprise)

Butterflies and bees

The Wolf / Narration 1

Knock, knock, knock

The Wolf / Narration 2

Narration 3

Whistling and waving

Finale

Down to the woods

ALL

Verse 1

**If you go down to the woods today,
You'd better go in disguise.
Beware! Hiding in the dark,
There! Gliding through the shadows,
There's a lurking, smirking smile.
I thought I saw a –
*Shhh!***

Verse 2

**If you go down to the woods today,
You'd better not go alone.
Beware! Prowling through the trees,
There! Howling in the hollows,
There's a cheerless, fearless face.
I thought I saw a –
*Shhh!***

GOOD (spoken)

**Ears!
Eyes!
Teeth!**

BAD

**Twitching with excitement,
Sinister and sly,
Sharper than a sabre,**

ALL

Waiting for a little girl to wander by.

GOOD (spoken)

**Tongue!
Claws!**

BAD

**Sliding like a serpent,
Ready to attack,**

ALL

**Something's lurking in the shadows,
Leave the wood and don't come back!**

ALL

Verse 3

**If you go down to the woods today,
Stay on the path, in the light.
Beware! Creeping through the wood,
There! Peeping through the branches,
There's a growling, scowling –
*(spoken) Wait!***

GOOD

**I thought I saw a –
I thought I saw a –
I thought I saw a –**

BAD (spoken)

***What?
Where?
When?***

ALL

I thought I saw a wolf!

Welcome

GOOD

Welcome, Miss, welcome to the forest,
Now that your journey has begun.
Careful miss, careful that you don't
stray from the path,
Hurry back before the day is done.

BAD

(to themselves) What's this? What's this?
A tasty little Miss!
What's this? What's this?
A tasty little Miss!
(pointing to Sniffy) What's that? What's that?
A mangy little rat!
What's that? What's that?
The wolf would love to meet you.

GOOD

Welcome, Miss, welcome to the forest,
Now that your journey has begun.
Careful, Miss, careful that you don't
stray from the path,
Hurry back before the day is done.

BAD

What's this? What's this?

GOOD

And return before the day is done.

BAD

What's that? What's that?

We're glad to meet you in the wood.

ALL

Welcome to the wood!

The Wolf

WOLF + BAD

Sniff! (*they sniff*)

Crunch!

Squish!

Mmm!

Sniff! (*they sniff again*)

Aahh!

WOLF

Shhh!

The Wolf (reprise)

WOLF + BAD

Sniff! (*they sniff*)

Crunch!

Squish!

Mmm!

The marching song

PIGS

Verse 1

**Three little piglets march along,
Proudly singing a marching song,
Keeping the peace and righting wrong,
The wardens of the woods.**

**Three little pigs are on their way,
Fighting crime in the woods today,
Three little pigs are here to stay,
The wardens of the woods.**

PIGS + GOOD

**We're SLOP!
And we'll never stop,
We'll work till we drop**

BAD (*shouted or chanted*)

**S - L - O - P!
S - T - O - P!
D - R - O - P!**

ALL

To make this a great and good land.

PIGS + GOOD

**The best!
We pass every test,
And we'll never rest**

BAD

**B - E - S - T!
T - E - S - T!
R - E - S - T!**

ALL

Till this is a wolf-less woodland.

PIGS

Verse 2

**Three little piglets march along,
Proudly singing a marching song,
Keeping the peace and righting wrong,
The wardens of the woods.**

**Three little pigs are on their way,
Fighting crime in the woods today,
Three little pigs are here to stay,
We're here to stay!**

(shouted) **SLOP!**

The marching song (reprise)

PIGS

**Three little piglets march along,
Proudly singing a marching song,
Keeping the peace and righting wrong,
The wardens of the woods.**

**Three little pigs are on their way,
Fighting crime in the woods today,
Three little pigs are here to stay,
We're here to stay!**

(shouted) **SLOP!**

Butterflies and bees

WOLF + BAD

Verse 1

**Take a walk in the woodland,
Take a walk where the balmy breezes blow,
Take a walk in the woodland,
Take a walk where exotic flowers grow.
Strolling under the trees,
Chasing squirrels and butterflies and bees,
Take a walk in the woodland, Miss Riding Hood,
please!**

GOOD

Verse 2

**If you want to reach your destination,
Don't, don't, don't delay.
To avoid a sorry situation,
Go, go, go away.
Don't be tempted by a combination of
butterflies and bees,
Don't be late for tea at Granny's,
Miss Riding Hood, please!**

Verses 1 and 2 are then sung simultaneously.

The Wolf / Narration 1

WOLF + BAD

Sniff! (*they sniff*)
Crunch!
Squish!
Mmm!

GOOD

**Hungry wolf could hardly wait,
Off he leaped into the forest,
There to meet his dinner date
For a bite to eat.**

BAD

Sniff! (*they sniff*)

GOOD

For a bite to eat.

BAD

Crunch!

GOOD

For a bite to eat.

Knock, knock, knock

WOLF

Verse 1

**Knock, knock, knock,
It's the postman, Ma'am,
Got a load of parcels in my postal van.
Knock, knock, knock,
Haven't got all day,
Open up the door and I'll be on my way.**

GRANDMA

**Clear off, scoot and skedaddle!
Take a running jump, or row off down
a creek without a paddle!
You must think I'm a loon,
Postmen never visit in the afternoon.**

WOLF

Verse 2

**Knock, knock, knock,
It's the butcher, Ma'am,
Got a load of bacon in my butcher's van.
Knock, knock, knock,
Haven't got all day,
Open up the door and I'll be on my way.**

GRANDMA

**Clear off, scoot, and skedaddle!
Take a running jump, or row off down
a creek without a paddle!
You must think I'm a loon,
Butchers never visit in the afternoon.**

WOLF

Verse 3

**Knock, knock, knock,
It's the baker, Ma'am,
Got some choc'late brownies in my baker's van.
Knock, knock, knock,
Haven't got all day,
Open up the door and I'll be on my way.**

GRANDMA

**Hold on, no, wait a minute!
I love a choc'late brownie, with the choc'late
oozing from within it.
Please don't go, I implore,
Let me find the key and open up the door.**

Knock, knock, knock (continued)

Chorus (beginning very quietly, getting gradually louder)

WOLF
**In my tummy there's a rumbling,
Like there's someone in there tumbling,
But there's little point in grumbling,
'Cos it's teatime.**

GRANDMA
**In my tummy there's a rumbling,
Like there's someone in there tumbling,
But there's little point in grumbling,
'Cos it's teatime.**

Grandma and Wolf sing together on opposite sides of the door.

WOLF
**In my tummy there's a rumbling,
Like there's someone in there tumbling,
But there's little point in grumbling,
'Cos it's teatime.**

GRANDMA
**Please don't scoot and skedaddle,
Please don't scoot and skedaddle,
Please don't scoot and skedaddle,
Please don't, 'cos it's teatime.**

WOLF
**In my tummy, there's a rumbling
Like there's someone in there tumbling,
But there's little point in grumbling,
'Cos it's teatime!**

GRANDMA
**Hold on, no, wait a minute,
Hold on, no, wait a minute,
Hold on, no, wait a minute,
Hold on, 'cos it's teatime.**

WOLF + GRANDMA
**Knock, knock, knock,
'Cos it's time for our –
Knock, knock, knock,
Yes, it's time for our tea!**

The Wolf / Narration 2

WOLF + BAD

Sniff! (*they sniff*)
Crunch!
Squish!
Mmm!

GOOD

**Meanwhile in a forest glade,
Little girl was lost and frightened,
Wishing that she'd never strayed
From the forest path.**

BAD

Sniff! (*they sniff*)

GOOD

From the forest path.

BAD

Crunch!

GOOD

From the forest path.

Narration 3

GOOD

Day was turning into night
As they came to Granny's cottage,
Wolf was waiting out of sight,
Lurking in disguise,

BAD

Sniff! (*they sniff*)

GOOD

Lurking in disguise,

BAD

Crunch!

GOOD

Lurking in disguise.

Whistling and waving

GOOD

Verse 1

Seems sort of odd, sort of strange, and uncanny
That the wolf's very fat,
And there's no sign of granny.

BAD

And you search through the house,
Ev'ry nook, ev'ry cranny,
But she's still nowhere to be seen.

GOOD

We've got a hunch, and it seems that the sinner
Came and sniffed out her gran,
And then ate her for dinner.

BAD

But she won't let a wily old
Wolf be the winner,
So she's going to intervene!

ALL

Chorus

And they'll be whistling and waving
For the girl in the hood,
Who's incredibly brave,
And who's incredibly good,
For she saved all the animals
Who live in the wood
From the wolf!

Yes, they'll be cheering and clapping
For the girl in the hood,
Who's incredibly brave,
And who's incredibly good,
For she saved all the animals
Who live in the wood
From the wolf!

GOOD

Verse 2

No time to lose, 'cos her gran's in his belly,
Where it's dark and it's damp
And it's terribly smelly.

BAD

Time to act like the doctors
You see on the telly,
Time to open him up right now!

GOOD

Nothing to fear from this strange situation,
Just a girl and a wolf,
And a small operation.

BAD

And a grandmother whose
Final extermination
Didn't happen anyhow.

Whistling and waving (continued)

ALL

**And they'll be whistling and waving
For the girl in the hood
Who's incredibly brave,
And who's incredibly good,
For she saved all the animals
Who live in the wood
From the wolf!**

**Yes, they'll be cheering and clapping
For the girl in the hood,
Who's incredibly brave,
And who's incredibly good,
For she saved all the animals
Who live in the wood
From the hungry, heartless wolf!**

Finale

ALL

Did you hear what she said?
Did you see her swanning about?
One false move, we'll be next!
Heads will roll, there isn't a doubt.

So to save our skin, we'll stand by her,
Thick and thin, we'll stand by her,
Sickly grin, we'll stand by her,
Anything to make her happy!
Sing out loud, we'll stand by her,
We're not proud, we'll stand by her,
Join the crowd and follow our lead.

*(Reprise of 'Whistling and waving') with waving
and clapping*

As we go whistling and waving
For the girl in the hood,
Who's incredibly brave,
And who's incredibly good,
For she saved all the animals
Who live in the wood
From the wolf.

Yes, we'll be cheering and clapping
For the girl in the hood,
Who's incredibly brave,
And who's incredibly good,
For she saved all the animals
Who live in the wood
From the - *Shhh!*

(Reprise of 'Down to the woods')

If you go down to the woods today,
You'd better go in disguise.
Beware! Hiding in the dark,
There! Gliding through the shadows,
There's a lurking, smirking smile.

GOOD

BAD

I thought I saw a -
Shhh!

ALL

If you go down to the woods today,
You'd better not go alone.
Beware! Prowling through the trees,
There! Howling in the hollows, there's a
Cheerless, fearless - *Wait!*

Finale (continued)

GOOD

I thought I saw a –

I thought I saw a –

I thought I saw a –

BAD (*spoken*)

What?

Where?

When?

ALL

I thought I saw a wolf!

ACTING GAMES FOR DEVELOPING CONFIDENT PERFORMERS

Click on the game you would like to go to.

Forest folk!

A simple warm-up game to encourage children to focus on sound and movement; for groups of eight to sixteen children. [Relevant for all scenes.]

Partners

A game to get children moving, thinking quickly and responding to a partner. [Relevant for all scenes.]

Movement and sound

A game to help with animal movements and animal sounds. [Relevant for all scenes.]

Character voices

A game to enable children to speak the text in character. [Relevant for all scenes.]

Copycats

A game to help with movement. [Relevant for all scenes.]

Forest folk!

A simple warm-up game to encourage children to focus on sound and movement; for groups of eight to sixteen children. [Relevant for all scenes.]

You will need a large circle of chairs – one less than the total number of children – for this activity.

This is a physical game. Make sure that it is understood from the start that there is to be no pushing and shoving. Anyone breaking this rule can be disqualified.

1. Divide the children into four groups and ask each group to give themselves a collective woodland animal name; for example, Squirrels, Rats, Wolves, Badgers.
2. All but one of the children should be asked to take a chair and make a large circle, each child sitting on their chair. It is best if the children sit next to someone from a different animal group.
3. The one remaining child should stand in the middle of the circle with no chair to sit on. When he/she shouts out the name of one of the groups, eg Squirrels, all those in the Squirrel group must move to a new, vacant place, and the child in the middle must try to sit on one of the vacated chairs. This usually means that someone else ends up in the middle. The aim, of course, is not to be left standing in the centre of the circle.
4. The child now in the middle shouts out the name of another animal, and the others respond accordingly.
5. As well as being able to shout out one of four animal names, he/she can also shout out 'Forest folk!'. This means that everyone has to change seats.

Variation 1 (with animal noises)

Ask each group to agree on a noise for their animal. (If they don't know how a certain animal sounds, they can make up their own sound.) When the child in the centre calls out 'wolf', for example, everyone in the wolf group must make the sound of a wolf as he/she tries to change seats.

Variation 2 (with animal movements)

The children move like their specific animal whenever they are called upon to change seats.

Variation 3 (with noises and movements)

The children do both the sound and the movement of their chosen animal.

Partners

***A game to get children moving, thinking quickly and responding to a partner.
[Relevant for all scenes.]***

You will need plenty of space, and a tambourine or bell to make a signal.

This is a physical game; explain to the children that no one is allowed to push or shove, and that any physical contact (except with your partner) is not allowed.

1. Split the children into pairs. Demonstrate the sound for your signal (bang a tambourine or ring a bell).
2. When each child knows who his/her partner is, ask the children to separate and to wander round the room, greeting anyone they pass with a cheerful hello.
3. Make your signal. The children must immediately find their partner in the room. Once they have found them, the pair of children must sit on the floor together.
4. If you wish to make this game competitive, ask the last pair to sit down to sit out. Then, the game continues until there is only one pair left.

Variation 1 (with animal noises)

This is suitable for older children. Though this exercise sounds complicated, once the children have got the hang of it, it is good fun.

1. Ask each pair of children to choose an animal, decide on a noise that their animal makes and practise it together.
2. As before, they are then separated as everyone wanders round the room cheerfully greeting anyone they pass.
3. At the given signal the children all shut their eyes and stay standing where they are.
4. You tap one of the children on the shoulder and they must make their animal noise, still standing still with eyes shut. The partner must also start making the animal noise from wherever they are in the room.
5. The child that you first tapped tries to make his/her way to the other child, still with eyes shut, following the animal noise from the partner. You may have to help the child if he/she looks likely to collide with another child.
6. Once the child has reached his/her partner, they both open their eyes and sit on the floor.
7. Now turn your attention to another child and repeat the process.

Variation 2 (in larger groups)

This is similar to the main game but this time the children get into larger groups, such as 'children with long hair, children with short hair'.

1. The children all split up, wander round the room, and at the given signal have to find their way back to their group as swiftly as possible.
2. Once there they all sit on the floor.

There are lots of variations on this game, and you can think of some more inventive groups to place the children in.

Movement and sound

Two games to help with animal movements and animal sounds. [Relevant for all scenes.]

Game 1

You will need a large space.

1. The children stand in a line against one wall of the room. (If there are too many children to do this successfully, you can split them into two groups).
2. Call out the name of a type of animal, for example, 'horse'.
3. The children make their way across the room using movements that suggest a horse. You should stress that they do not have to go onto all fours for this, but can convey a sense of the motion of a horse, or pig, or rabbit, while still remaining upright. You may want to let some of the more confident children show their work to the other children.

Game 2

1. Space out the children in the room, and ask them to sit on the floor and shut their eyes.
2. Ask them to think of an animal. You can specify a British woodland animal, or an animal that you might find in a jungle. Alternatively, say nothing and leave it to each child to decide.
3. Ask them to visualise their animal: to imagine how big it is, how heavy it is, how hairy it is, how many teeth it has etc.
4. When they have had a chance to do this, ask them to imagine what sort of sound this animal makes.
5. Ask them to start experimenting with the sounds that they have been imagining, while still sitting on the floor with their eyes closed.
6. Once they have tried this out, bring them back to silence again and ask them to concentrate on movement. Still with the image of the animal in their head, they must open their eyes, get up from the floor and slowly start to experiment with the movement of that animal: is it quick and jerky, or slow and lumbering etc. Let them move about the room for a while experimenting with the physicality of their chosen animal.
7. Once they have had the chance to try this out, allow them to combine the sound and the movement and ask them to move about the room as their chosen animal, making appropriate sounds and noises.
8. Choose one or two of the more confident children to show their work to the rest of the class. The observers can have fun guessing what animal is being portrayed.

Character voices

A game to enable children to speak the text in character. [Relevant for all scenes.]

1. Choose a couplet from the Roald Dahl poem, such as:
**'He quickly put on Grandma's clothes,
Of course he hadn't eaten those.'**
2. Ask the children to memorise this.
3. Split the children into groups of three or four.
4. Each group chooses an animal – for example, snake, owl, mouse, etc. – and experiments with speaking the couplet as their chosen animal, eg in a squeaky high voice for the mouse, or a tight, hissing voice for the snake. At first they should try to do this all speaking the couplet together. Once they have mastered this they can try it individually.
5. When this has been achieved, ask the children to split from their groups and wander about the room, mixing with children from the other groups. Ask each child, when meeting another child, to repeat the couplet in their character voice.
6. By this time there should be a cacophony of animal sounds in the room. Quieten them down and choose a few children to demonstrate what they have come up with. The other children can try to guess what animal sound is being used.

Variation 1 (with movement)

Add movement to this exercise. Once the children are moving about the room, mingling with children from different groups, they can physicalise their chosen animal.

Variation 2 (voice projection)

Pick out a few of the confident children and place them at the far end of the room. Ask them individually to repeat the couplet in their animal character. This is a good opportunity to see if the couplet can be delivered clearly and understandably even though the child is in character. If the words are not coming over, the child will need to adapt his/her voice until the couplet is comprehensible. Hopefully by the end of this exercise the children will be able to deliver the poem in character, with a specific voice for their chosen animal, but without compromising the clarity of the poem.

Variation 3 (playing people)

Specify groups of Little Red Riding Hoods, or Grandmas; the exercise does not have to be limited to animal characters.

Copycats

A game to help with movement. [Relevant for all scenes.]

1. Ask the children to get into pairs, and to decide who is 'A' and who is 'B'.
2. Ask 'B's to stand to the side of the room and watch their partners closely.
3. Ask 'A's to start walking around the room as they would normally.
4. At a given signal from you (this can be a tap on a drum or a hand clap), 'B's should go to their partners and follow them, copying their movement as closely as possible.
5. Now ask the 'A's to drop out and to stand at the side of the room. 'A's will now be watching 'B's doing a physical imitation of themselves. This can be very amusing and also very revealing.
6. Repeat the whole process starting with 'B's.
7. Now ask the children to repeat this exercise, but this time ask 'A's to choose a character (animal or human) and to walk in character.
8. Repeat the exercise with the 'B's following 'A's and imitating them.
9. 'A's then go to the side of the room leaving 'B's to mimic their character.
10. Repeat the whole process starting with 'A's.

Talk to the children about how they felt walking in character, and also how they felt walking as someone else's character.

MUSIC ACTIVITIES

There are a number of opportunities for the children to create their own music, using the orchestral music and songs as a starting point.

Click on any of the following to go to the activity you would like to develop.

[Forest medley](#)

[Sniff crunch mix 'n' match](#)

[I thought I saw a ... What?](#)

[Chase chants](#)

[End of the wolf](#)

[Tuned percussion parts](#)

Forest medley

Small group and class activities

Much of the story of *Little Red Riding Hood and the Wolf* takes place in the forest. The objectives of these activities are to create music based on the forest, and to listen to, consider and understand in more depth the music composed by Paul Patterson at the beginning of his orchestral work, *Little Red Riding Hood*. This can be found on track 1.

What you will need

- CD track 1
- Print-outs of the 'Forest medley composition sheet' (see page 35)
- A large selection of tuned and untuned percussion instruments and lots of sound makers for the children to select from.

Preparation

1. Divide the children into groups. Give each group a 'Forest medley composition sheet'.
2. Lead the following discussion with the whole class.
 - Ask everyone to imagine being in a forest. (Close your eyes, if necessary, to help conjure up the feeling.)
 - Think of words to describe the forest and the feeling of being in the forest. (Examples might include creepy, quiet, magical, shady, green etc.)
 - Imagine the forest at different times of day (for example, dawn, mid-morning, evening, night-time).
 - Lastly make up something that might happen in the forest (for example, having a walk, one animal chasing another, insects crawling up and down a tree trunk).
3. Ask each group to agree on three answers to fill in on its 'Forest medley composition sheet' boxes. Each group must choose:
 - one word to describe the forest
 - a time of day to be in the forest
 - a happening or event in the forest.

Composition

Each group now composes three short sections of music, one for each answer, to create their own forest medley. They can use any instruments or sound sources you can make available.

1. Each group considers what sounds it would like to use to achieve its intended effects. The children may wish to use:
 - the same instruments throughout
 - some different instruments for each section
 - the same instruments played differently for each section
 - one or two instruments for one section, and several for another.

Help them to explore and select sounds.

2. Give each group time to explore and experiment with how they might combine sounds and musical ideas.
3. Each group will need to structure its composition. Each of the three sections will need to be considered. The children may find it helpful to note down ideas on their 'Forest medley composition sheet'. They will also need to consider how they link the sections.

Listening

1. Each group performs its composition to the rest of the class. The other children can comment on what they liked and thought worked successfully in the piece. Although this is quite tricky and subjective, they can also try to guess which words the group started with on their 'Forest medley composition sheet'.
2. Listen to track 1. This contains three sections of music written for orchestra by Paul Patterson based on the forest. Section 1 begins at 00.01, section 2, 00.58 and section 3, 02:03. The first section describes a particular mood in the forest, the second, a time of day, and the third, a feeling that something might happen. Listen to each section. Can the children suggest what answers Paul Patterson might have given on a 'Forest medley composition sheet'?
3. Tell the children that the three sections of music are entitled 'Enchanted Forest', 'Dawn in the Forest' and 'Danger in the Forest'. Listen again. Discuss with the children how Paul Patterson has achieved his intended effects.

You might comment on:

- the high tremolando violins at the beginning of 'Enchanted Forest' (00.01).
- the pitched percussion instruments (vibraphone, glockenspiel) and the suspended cymbal.
- the feeling of stillness created by long sounds coming out of nowhere, and the lack of a feeling of beat or pulse.
- the oboe motif at 00.58, at the beginning of 'Dawn in the Forest'.
- other instruments that play the oboe motif or variations of it (flute, piccolo, muted trumpet).
- more and more instruments playing, building up the sound.
- the music getting faster (01:37).
- the percussion at the beginning of 'Danger in the Forest' (02:03) (timpani and vibraslap).
- sudden accented sounds.
- the music getting louder, higher and faster (02:28).

Forest medley composition sheet

Describe the forest



A time of day



A happening



Sniff crunch mix 'n' match

Pairs

In this activity, the children explore the beginning of Paul Patterson's first wolf theme from his orchestral work *Little Red Riding Hood*. The opening bars of 'The Wolf' song are based on this theme. It consists of a short motif, starting on two different pitches, an augmented fourth apart, played at the same time and creates a very particular kind of effect.

What you will need

- One set of cards or stickers per child numbered 1 2 3 4 5 (see page 37)
- A 'Mix 'n' match note bank' sheet per pair of children (see page 38)
- 'Wolf theme' sheet (see page 39)
- Tuned percussion instruments containing the whole chromatic scale over an octave and a half, and/or keyboards and piano.

Learning the wolf theme

1. Divide the children into pairs, allocating number cards, a 'Mix 'n' match note bank' sheet, the 'wolf theme' sheet and tuned instruments to each pair.
2. The children select one line of five notes from the 'Mix 'n' match note bank'. They find these notes on their instrument, and number them appropriately with the cards.
3. They then work out how to play the wolf theme by reading and playing the 'wolf theme' sheet.

Exploring the effect of two wolf themes played at the same time, starting on different notes

1. When the children have mastered the wolf theme on one set of notes, explore playing it on the different sets of notes indicated on the 'Mix 'n' match note bank'.
2. Then, each pair of children can try playing the wolf theme at the same time, using two different groups of notes. One child should play the top line of notes (C, C#, D, E \flat , E) if you want to explore the different intervals given on the left hand side of the 'Mix 'n' match note bank'.
3. Try different combinations of groups of notes (for example, starting on C and B, C and A, C and F, C and F#). Compare the different effects made.
4. Listen to the beginning of 'The Wolf' song. Using the groups of notes they have and their ears, the children try to work out what two groups of notes are used at the beginning of the song. (The notes are an augmented fourth apart, such as C and F#. Combinations of notes six lines apart on the 'Mix 'n' match note bank' will be an augmented fourth apart.)

If you wish to explore the wolf theme further, try the following. Play it high. Play it low. What is the effect? Play it fast. Play it slow. Again, what is the effect?

1

2

3

4

5

Mix 'n' match note bank

	1	2	3	4	5
unison	C	C#	D	E ^b	E
minor 2nd	B	C	C#	D	E ^b
major 2nd	B ^b	B	C	C#	D
minor 3rd	A	B ^b	B	C	C#
major 3rd	A ^b	A	B ^b	B	C
perfect 4th	G	A ^b	A	B ^b	B
augmented 4th	F#	G	A ^b	A	B ^b
perfect 5th	F	F#	G	A ^b	A
minor 6th	E	F	F#	G	A ^b
major 6th	E ^b	E	F	F#	G
minor 7th	D	E ^b	E	F	F#
major 7th	C#	D	E ^b	E	F

The wolf theme

1 2 3 4 5 + 6					1 2 3 4 5 + 6					1 2 3 4 5 + 6									

e.g.

1 thought I saw a ... What?

Small group and whole class activities

What you will need

- For the listening work:
 - CD tracks 3, 4 and 5
- For the composition work:
 - A large selection of instruments and sound-makers
- For the game:
 - A large space

Listening and preparing for composition work

All the characters that will feature in the game, with the exception of the dog, have either an orchestral extract from Paul Patterson's *Little Red Riding Hood* or a song associated with them.

1. With the class, listen to and discuss the following:
 - The wolf theme by Paul Patterson, as used in the opening bars of 'The Wolf' song and explored in the music activity 'Sniff crunch mix 'n' match'. It has a low, dissonant, slow menacing sound.
 - In Paul Patterson's orchestral work, Little Red Riding Hood's theme is the tune sung by the good animals in the song 'Welcome'. It is a beautiful, expansive melody.
 - The pigs sing 'The marching song', which has a strong, regular beat.
 - Grandma sings in the song 'Knock, knock, knock'. If you have the complete orchestral work by Paul Patterson, there are some other themes contained in it that are associated with Grandma.
2. Consider how each character might move:
 - The wolf might stalk menacingly.
 - Little Red Riding Hood might skip happily.
 - The pigs would march proudly.
 - Grandma might walk slowly, with a stoop.
 - Sniffy the dog would trot, merrily wagging his tail.

Everyone can practise moving in the style of each character.

Composition

Divide the children into small groups. Allocate one of the characters to each group. They compose their own music for the character.

The children might consider what general qualities could contribute to achieving their intended effect. Use the following to provoke ideas and focus attention:

- Fast, medium, slow?
- With a rhythmic pulse?

- Long or short sounds?
- Catchy tune or memorable rhythms?
- Low, middle or high?
- Loud, quiet, sudden changes, or gradual changes in dynamic?
- Mood or feel?
- What kind of sounds? Metal, wood, skin, tuned?
- Single instruments or combinations of sounds?

The game

You require plenty of space for this game. Everyone needs to have their instruments ready to play their composition, and also to be able to get up and move in the style of the characters. Everyone sits ready to play their composition. The teacher leads the following chant to which all the children respond. At the end the teacher says a character and, if necessary, points to the respective composition group.

TEACHER: I thought I saw a ...

CLASS: What?

TEACHER: I thought I saw a ...

CLASS: Where?

TEACHER: I thought I saw a ...

CLASS: When?

TEACHER: I thought I saw ...

A WOLF / LITTLE RED RIDING HOOD / THE THREE
PIGS / GRANDMA / SNIFFY THE DOG

The relevant group performs its composition. The other children stand up very quietly, find a space and move like the character – stalking, skipping, marching, walking slowly or trotting, as appropriate. At the end of the composition, everyone sits down in their places ready for the chant to be repeated with a different character at the end.

Repeat this process until all the compositions have been played.

Chase chants

Whole class activity

The children listen to track 11, containing a section of Paul Patterson's orchestral work, entitled 'Wolf chases and eats Grandma'. They then learn chants based on the rhythms of themes contained in this section of music. They create their own compositions by experimenting with ways of combining the chants and playing their rhythms.

What you will need

- For the listening:
 - CD track 11
- For the chanting:
 - Copies of 'Chase chants' (page 44)
 - A selection of tuned and untuned instruments and sound makers.

Listening

1. Listen to track 11. Discuss with the children their first impressions of the music.
2. Explain that this section of music is entitled 'Wolf chases and eats Grandma', and that it comes from Paul Patterson's orchestral work *Little Red Riding Hood*, based on Roald Dahl's *Revolting Rhyme*. Discuss how Patterson creates the effect of the chase. Answer these questions to help you find out:
 - Is the music fast or slow? (Fast)
 - What is the mood? Does it feel relaxed, urgent, pleasant, frightening? (Urgent, frightening.)
 - Is it loud or quiet? (It begins loudly and ends very loudly.)
 - Is it mainly low or high? (It starts low, and gets higher and higher.)
 - At 00.24 a whip plays. What might Wolf be doing at this point? (His jaws are snapping as he tries to catch Grandma.)
 - How many times does this happen? (Five)
 - This is followed by some very loud chords (00.28). What do you think might be happening here? (Wolf has caught Grandma, and she is screaming as he eats her.)
 - How many loud chords are there? (Five)

The chant

1. Hand out copies of 'Chase chants'. There are four chants to teach to the children:
 - Pigs and Little Red Riding Hood groups: this is the rhythm of the strings at 00.01.
 - Wolf: this is the rhythm of the brass melody at 00.08.
 - Dog: this rhythm is played on the whip at 00.24.
 - Grandma: this is the rhythm of the loud chords heard at 00.28.

Play a steady drum beat. Count from 1 to 8 with the beat. Over this, practise the chants until familiar.

2. Divide the children into five groups: the pigs, Little Red Riding Hood, wolf, dog and Grandma. The children select instruments to play their rhythms. Perhaps select sounds on the following basis:
 - Pigs and Little Red Riding Hood: scraper and tappers
 - Wolf: long sounds
 - Dog: short wooden sounds
 - Grandma: pitched, metal.
3. Try to conduct or direct some interesting effects:
 - Make a continuous chant with the pigs and Little Red Riding Hood groups. One group starts; when it reaches the word 'wolf', the other starts. (The words 'what' and 'wolf' should sound at the same time.) Carry on alternating.
 - As the pigs and Little Red Riding Hood keep alternating, bring in the other groups over the top.
Explore different combinations, repetitions and sequences. Also try different dynamics for dramatic impact (for example, starting quietly getting louder, or sudden loud and quiet contrasts).
 - Decide upon a sequence and structure that works successfully for you and the children.

More listening

Listen again to track 11. Consider again how Paul Patterson structures the musical themes in this section of music to tell the story of the chase.

Chase chants

PIGS
+
LRRH

1	2	3	4	5	6	7	8
What have you	done?	You've made a	mis-take.	The door	should ne-ver	be	op-ened to
let in a							
wolf.							

WOLF

(Rest)	1	have	come	to	eat	you	

DOG

Watch	out,		he'll	bite	you!		

GRANDMA

Help!		Please,			don't	eat	me!

End of the wolf

Whole class and small group activities

Near the end of Roald Dahl's *Little Red Riding Hood and the Wolf*, Little Red Riding Hood whips a pistol from her knickers and shoots Wolf dead. In these activities, the children listen to music composed by Paul Patterson to represent Wolf dying, and create their own compositions for this part of the story.

What you will need

- For the listening:
 - CD track 19
- For the composition:
 - A selection of tuned and untuned percussion and other sound makers

Listening

1. With the children, listen to track 19. This is the music that Paul Patterson wrote to represent Wolf dying in his orchestral work *Little Red Riding Hood*. Discuss the children's general reactions to it.
2. Discuss the music in more detail.
 - After the opening chords, how many instruments can you hear, and what are they? (Two: clarinet and cello.)
 - Listen again, and focus on the clarinet. As it repeats its motif, does it get higher or lower? (Lower)
 - Listen to the cello. How would you describe its sound? Is it playing long or short sounds? (Long sounds) How does the pitch move? Suddenly or by step? (It slides up and down, getting lower and lower.)
 - What happens at the end of the track?

Composition

Compose your own 'Dying Wolf' music.

1. Remind the children of these lines of Roald Dahl's *Revoltin' Rhyme*:

‘The small girl smiles. One eyelid flickers.

She whips a pistol from her knickers.

She aims it at the creature's head,

And bang, bang, bang, she shoots him dead.

(The wolf dies.)

2. Discuss with the children which moments of the story they might describe musically.
 - The smile
 - The flickering eyelid
 - The pistol being whipped out

- The pistol being aimed
- The pistol being fired
- Wolf dying

Imagine how Wolf would fall when Little Red Riding Hood shoots him. Does he look very surprised for a moment, then fall down quickly? Does he tumble down some stairs, landing in a heap at the bottom? Does he stagger around the room and trip over the sofa? Decide how your wolf will move when he dies.

3. Divide the children into small groups or pairs. Each group chooses up to four instruments: two to tell the story up to Little Red Riding Hood shooting Wolf, and two for Wolf dying.
4. Each group devises its composition. The children can write down the events and select sounds to describe them. They then work on structuring the ideas into a piece of music. They can notate their ideas in any way to help them.
5. When the compositions have been developed sufficiently, ask groups to play to the rest of the class. What can the children deduce about how Wolf dies from listening to each composition?

Further listening

Listen again to track 19. How do you think Paul Patterson imagined Wolf would fall down dead after he was shot by Little Red Riding Hood? Try miming or acting the part of Wolf as you listen to the music.

Tuned percussion parts

Group / whole class activities

Here are three melodies featured in the musical, arranged for tuned percussion band. The melody lines are the most demanding parts to play; the bass and harmony parts are more straightforward, and play on the strong beats.

Narration theme (Patterson)

What you will need

- Melody – soprano/alto xylophone with the notes B, E F# G A B C'
- Harmony – alto xylophone with the notes C D D# E F# G A
- Bass – bass xylophone/metallophone with the notes A B C D D# E F#

Whistling and Waving (Patterson)

What you will need

- Melody – soprano/alto xylophone with the notes E \flat E F G \flat G A \flat A B \flat B C
- Harmony – alto xylophone with the notes C D E F \sharp G A B
- Bass – bass xylophone/metallophone with the notes F G \flat G A B \flat B C D \flat D

A ROALD DAHL MUSICAL ★ CD-ROM MUSIC ACTIVITIES

Percussion band

Whistling and waving 1 (Patterson)

Count	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4		
Lyric	And they'll be				whist-ling and wav-ing for the				girl in the hood,				who's in - cre - di - bly brave and who's in-					
Melody			A	B	C	B	C	B	C	C	B	C		B \flat	A	B \flat	A	B \flat
Harmony	E		E		E		E		F \sharp		F \sharp		D		D			
Bass	C		B		A		A		D		D		G		G			

Count	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	
Lyric	-cre - di - bly good,				for she saved all the a-				ni - mals who live in the wood				from the wolf. Yes they'll be				
Melody	B \flat	B \flat			A \flat	A \flat			A \flat	A \flat						A	B
Harmony	E		E		C		C		D		D		E \flat		E		E
Bass	C		C		F		F		B \flat		B \flat		C		B		

A ROALD DAHL MUSICAL ★ CD-ROM MUSIC ACTIVITIES

Percussion band

Whistling and waving 2 (Patterson)

Count	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4				
Lyric	cheer-ing and clap-ping for the				girl in the hood,				who's in-cre-di-bly brave				and who's in-cre-di-bly good,				for she			
Melody	C	B	C	A	B	C	A	G	A	B \flat	A	B \flat	A	B \flat	A	G	F	G		
Harmony	E		E		F \sharp		F \sharp		D		D		E		E					
Bass	A		A		D		D		G		G		C		C					

Count	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
Lyric	saved all the a-				ni-mals who live in the wood				from the				wolf.			
Melody	A \flat	A \flat	F	A \flat	A \flat	A \flat	F			G \flat	F		G \flat			
Harmony	C		C		B		B		B		B		A			
Bass	F		F		D \flat		D \flat		D \flat		D \flat		G \flat			

In my tummy (from Knock, Knock, Knock)

What you will need

- Melody – soprano/alto xylophone with the notes C D \flat E \flat F G A \flat A B \flat C'
- Harmony – alto xylophone with the notes C D E \flat E F G
- Bass – bass xylophone/metallophone with the notes C E \flat F G A \flat C'

A ROALD DAHL MUSICAL ★ CD-ROM MUSIC ACTIVITIES

	Percussion band				In my tummy				(Play four times, starting quietly, getting louder)				(Knock, knock, knock)							
Count	1	2	+	3	4	1	+	2	3	4	1	2	+	3	4	1	+	2	3	4
Lyric	In	my	tum -			my	there's	a			rumb -	ling,	like			there's	some-one	in	there	
Melody	A			A				A			Bb			Bb					Bb	Bb
Harmony		C							C				C				C			C C
Bass	F	C'	C	F		C'	C	F	C'		G	C'	C	G		C'	C	G	C'	
Count	1	2	+	3	4	1	+	2	3	4	1	2	+	3	4	1	+	2	3	4
Lyric	tumb -	ling,				But					there's	lit-tle	point	in	grumb -	ling,	'Cos			
Melody	A				A				A	A						Bb			C'	
Harmony			C											C						
Bass	F	C'	C	F		C'	C	F	C'		G	C'	C	G		C'	C	C'	C	

A ROALD DAHL MUSICAL ★ CD-ROM MUSIC ACTIVITIES

	Percussion band				In my tummy				Ending				(Knock, knock, knock)				
Count	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	
Lyric	Knock,	knock,	knock,		'cos	it's time	for our,		Knock,	knock,	knock,		Yes,	it's time	for our		
Melody	C'	C'	C'		C'	C'	C'	C'	Bb	Bb	Bb		Bb	Bb	Bb	Bb	
							Ab									G	
Harmony	Eb	Eb	Eb						G	G	G						
Bass	Ab	Ab	Ab						Eb	Eb	Eb						
Count	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	
Lyric	tea!				(Yes,	it's time	for our	tea!)	tea!				(Yeah!)				
Melody	A								F				F				
					Db	Eb	F	Eb	Db								
Harmony	F								F				F				
Bass	F								F				F				

Instrumental parts

B♭ clarinet

Down to the woods

Welcome

The marching song

The marching song (reprise)

Butterflies and bees

The Wolf Narration 1 and 2

Knock, knock, knock

Narration 3

Whistling and waving

Finale

Cello

Down to the woods

Welcome

The marching song

The marching song (reprise)

Butterflies and bees

The Wolf Narration 1 and 2

Knock, knock, knock

Narration 3

Whistling and waving

Finale

Down to the woods

B \flat clarinet

With movement $\text{♩} = 76$

1. *f* 3

5 *p* 3

12

17

21 *f* 3

25 *f* 3

28 *mf*

Down to the woods (continued)

B \flat clarinet

33

38

43

47

53

58

62

67

Welcome

B \flat clarinet

Broadly ♩ = 120

5

22

28

32

43

The marching song

B \flat clarinet

With a strong beat ♩ = 108

The musical score is written for B \flat clarinet in 2/4 time. It consists of ten staves of music. The key signature is one sharp (F#), and the tempo is marked 'With a strong beat ♩ = 108'. The score includes various dynamics: *ff* (fortissimo) at the beginning, *mp* (mezzo-piano) at measures 7, 13, and 39, *mf* (mezzo-forte) at measure 19, and *f* (forte) at measure 57. There are also *ossia* markings at the end of the piece. The music features a mix of eighth and sixteenth notes, often beamed together, with some rests and slurs. The score ends with a double bar line and repeat dots.

The marching song (reprise)

B \flat clarinet

With a strong beat ♩ = 108

ff

4 *mp*

8

12 *mp*

15

19 *f* *ossia*

Butterflies and bees

B \flat clarinet

Verse 1: Play; Verse 2: Tacit; Verse 3: Play

With an easy feel ♩ = 112

The musical score is written for B \flat clarinet in G major (one sharp) and 12/8 time. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. A 3-measure rest is indicated above the first three measures. The tempo is marked 'With an easy feel ♩ = 112'. The first measure of music is marked *mp*. The score includes various rhythmic values such as quarter notes, eighth notes, and dotted notes, along with rests and dynamic markings. The piece concludes with a double bar line and repeat signs. The final measure is marked *mf*.

The Wolf Narration 1 and 2

B \flat clarinet

With menace $\text{♩} = 54$

7

mmm

piano

pp

11

p

14

18

rall.

Knock, knock, knock

B \flat clarinet

With energy $\text{♩} = 74$ ($\text{♩} = \text{♩}^3$)

The musical score is written for B \flat clarinet in 2/2 time. It consists of ten staves of music. The key signature has two sharps (F# and C#). The tempo is marked 'With energy' with a quarter note equal to 74 beats. A note value equivalence is shown as $\text{♩} = \text{♩}^3$. The score includes various dynamics: *mf* (mezzo-forte), *p* (piano), *mp* (mezzo-piano), and *f* (forte). It features several triplet markings (3) and an eighth-note triplet (8). There are first and second endings at measures 23-27 and 28-32. The piece concludes with a final triplet and a fermata.

Narration 3

B \flat clarinet

♩ = 112

Whistling and waving

B \flat clarinet

With spirit ♩ = 134

The musical score is written for B \flat clarinet in 4/4 time, with a key signature of three sharps (F#, C#, G#). The tempo is marked 'With spirit' at 134 beats per minute. The score consists of eight staves of music:

- Staff 1:** Measures 1-4. Starts with a forte (*f*) dynamic. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).
- Staff 2:** Measures 5-8. Measure 5 contains a whole rest with a '7' above it. Measure 6 starts with a piano (*p*) dynamic and contains a triplet of G4, A4, B4. Measure 7 contains a whole rest with a '3' above it. Measure 8 contains a whole rest.
- Staff 3:** Measures 9-14. Measures 9-10 contain whole notes G4 and F#4. Measures 11-12 contain quarter notes G4 and A4. Measures 13-14 contain quarter notes B4 and C5.
- Staff 4:** Measures 15-19. Measure 15 contains a whole note G4. Measure 16 contains a whole note F#4. Measure 17 contains a quarter note G4. Measure 18 contains a quarter note A4. Measure 19 contains a quarter note B4.
- Staff 5:** Measures 20-24. Measure 20 starts with a mezzo-piano (*mp*) dynamic and contains a quarter note G4. Measure 21 contains a quarter note A4. Measure 22 contains a quarter note B4. Measure 23 contains a quarter note C5. Measure 24 contains a quarter note B4.
- Staff 6:** Measures 25-29. Measure 25 contains a quarter note B4. Measure 26 contains a quarter note C5. Measure 27 contains a quarter note B4. Measure 28 contains a quarter note A4. Measure 29 contains a quarter note G4.
- Staff 7:** Measures 30-34. Measure 30 contains a quarter note F#4. Measure 31 contains a quarter note G4. Measure 32 contains a quarter note A4. Measure 33 contains a quarter note B4. Measure 34 contains a quarter note C5.
- Staff 8:** Measures 35-38. Measure 35 starts with a forte (*f*) dynamic and contains a quarter note B4. Measure 36 contains a quarter note C5. Measure 37 contains a quarter note B4. Measure 38 contains a quarter note A4.
- Staff 9:** Measures 39-42. Measure 39 starts with a forte (*f*) dynamic and contains a quarter note G4. Measure 40 contains a quarter note A4. Measure 41 contains a quarter note B4. Measure 42 contains a quarter note C5.

Finale

B \flat clarinet

Fearfully, then with spirit ♩ = 134

4

15

f 3 3

mp

22

26

30

34

mf

39

43

Finale (continued)

B \flat clarinet

47

p

51

p 3 *p*

57

62

67

1. *p*

71

2. *pp*

74

cresc..

78

ff

Down to the woods

Cello

With movement ♩ = 76

1. *f*

5. *p*

9.

13.

17.

21. 1. *f*

25. 2. *f*

29. *mf*

Down to the woods (continued)

Cello

34

mp *mf*

39

mp

44

f *p*

48

f *p*

52

f *p*

56

f *p*

61

pp *cresc.*

66

ff

Welcome

Cello

Broadly ♩ = 120

5

5

14

19

24

28

32

43

The marching song

Cello

With a strong beat ♩ = 108

The musical score is written for Cello in bass clef, 2/4 time, and B-flat major. It consists of ten staves of music. The tempo is marked 'With a strong beat' with a quarter note equal to 108 beats per minute. The score includes various dynamics: *ff* (fortissimo) at the beginning, *mp* (mezzo-piano) at measures 6 and 51, *p* (piano) at measure 17, and *f* (forte) at measure 57. The piece features several slurs, accents, and fingerings (1, 2, 4) for the left hand. The key signature changes from two flats to two sharps at measure 51. The score ends with a double bar line at measure 57.

The marching song (reprise)

Cello

With a strong beat ♩ = 108

ff

4

mp

8

12

mp

15

19

f

Butterflies and bees

Cello

Verse 1: Tacit; Verses 2 and 3: Play

With an easy feel ♩ = 112

The musical score is written for Cello in 12/8 time. It begins with a tempo instruction 'With an easy feel ♩ = 112'. The first staff starts with a 4-measure rest, followed by a melodic line in bass clef with a mezzo-piano (*mp*) dynamic. The second staff continues the melody. The third staff includes a *ossia* marking. The fourth staff is also marked *ossia* and changes to a treble clef. The fifth staff continues in treble clef with a *mp* dynamic and includes another *ossia* marking. The sixth staff contains a first ending (4 measures) and a second ending (3 measures). The seventh staff contains a third ending (3 measures).

The Wolf Narration 1 and 2

Cello

With menace ♩. = 54

7

piano

(mmm)

p

V

11

sim.

V

V

15

19

rall.

Knock, knock, knock

Cello

With energy ♩ = 74 (♩.♩ = ♩³)

The musical score is written in bass clef with a 2/2 time signature. It consists of ten staves of music. The first staff begins with the instruction 'arco' and a dynamic marking of *mf*. The second staff starts at measure 5 and includes a 'pizz.' (pizzicato) instruction and a *p* dynamic. The third staff starts at measure 10. The fourth staff starts at measure 15 and includes a '2' (second ending) and 'arco' instruction with a *p* dynamic. The fifth staff starts at measure 23 and includes first, second, and third endings, with a '2' (second ending) and a *p* dynamic. The sixth staff starts at measure 28 and includes a first and second ending with dynamics *pp* and *p*. The seventh staff starts at measure 33 and includes a first and second ending with dynamics *mp* and *mf*. The eighth staff starts at measure 39. The ninth staff starts at measure 43 and includes a *f* dynamic. The tenth staff starts at measure 48 and includes a triplet of eighth notes and a *f* dynamic.

Narration 3

Cello

♩ = 112

f

5

♩ = 54

9 *rit.* *mf* V

13 V

17

21 *rall.*

Whistling and waving

Cello

With spirit ♩ = 134

The musical score is written for Cello in 4/4 time, key of D major (two sharps). It consists of eight staves of music. The first staff (measures 1-4) is marked *f*. The second staff (measures 5-13) starts with a first ending bracket over measures 5-7, marked *p*. The third staff (measures 14-19) continues the melody. The fourth staff (measures 20-24) is marked *mp*. The fifth staff (measures 25-29) continues the melody. The sixth staff (measures 30-34) is marked *p*. The seventh staff (measures 35-38) is marked *f* and includes a first ending bracket. The eighth staff (measures 39-42) is marked *f* and includes a second ending bracket. The score concludes with a double bar line.

Finale

Cello

Fearfully, then with spirit ♩ = 134

Finale (continued)

Cello

51