

Roald Dahl's Snow-White and the Seven Dwarfs

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LYRIC SHEETS

Click on the title you would like to go to.

It's never easy for a king -
The masquerade ball

Mirror, Mirror (and reprise)

The forest wild

Come on, place your bets!

Go, Mistletoe, go!

Snow-White's scheme

It's never easy for a king

ALL When little Snow-White's mother died,
The King, her father, up and cried,
'Oh, what a nuisance! What a life!
Now I must find another wife!'
(It's never easy for a king
To find himself that sort of thing.)

He wrote to every magazine
And said, 'I'm looking for a Queen.'
At least ten thousand girls replied
And begged to be the royal bride.
The King said with a shifty smile,
'I'd like to give each one a trial.'

The masquerade ball

Verse 1

There were big ones and little ones,
And some in between.
There were sad ones and happy ones,
While some just looked mean.
The King, he had to test them all,
Invited them to his masquerade ball.
He thought he'd find his beauty Queen,
The fairest that you'd ever seen.

Chorus

The girls did dance,
Took a chance to romance!
The King, so nice,
Had to kiss them all twice!
They rocked, they rolled,
And he wooed them with
diamonds and gold.

Verse 2

There were shy ones and chatty ones,
And some who just screamed.
There were posh ones and sporty ones,
And some who just dreamed.
The King he had to test them all,
Invited them to his masquerade ball.
He thought he'd find his beauty Queen,
The fairest that you'd ever seen.

Chorus

The girls did dance,
Took a chance to romance!
The King, so nice,
Had to kiss them all twice!
They rocked, they rolled,
And he wooed them with
diamonds and gold.

Verse 3

Bob a dum dum ... (*four lines of scat singing*)
The King he had to test them all,
Invited them to his masquerade ball.
He thought he'd find his beauty Queen,
The fairest that you'd ever seen.

Coda

The fairest that you'd ever seen.
The fairest that you'd ever seen.
The fairest! That you'd ever seen.

Mirror, Mirror

(Dance – Introduction)

Verse 1

QUEEN Mirror, Mirror on the wall,
Who is the fairest of them all?

(Dance – Fanfare)

MIRROR O Queen, you are the rarest beauty.

(Dance – Fanfare)

(I don't just say this out of duty.)

Verse 2

QUEEN Mirror, Mirror on the wall,
Who is the fairest of them all?

(Dance – Fanfare)

MIRROR Where did you get your looks, please tell us?

(Dance – Fanfare)

Mona Lisa would be jealous.

Verse 3

QUEEN Mirror, Mirror on the wall,
Who is the fairest of them all?

(Dance – Fanfare)

MIRROR A perfect sight from toe to head,

(Dance – Fanfare)

You are the best thing since sliced bread.

Mirror, Mirror (reprise)

(Introduction)

Verse

JOCKEY Mirror, Mirror, please don't joke!
Each one of us is stony broke!

(Fanfare)

Which horse will win tomorrow's race,

(Fanfare)

The Ascot Gold Cup Steeplechase?

(NAR The Mirror whispered sweet and low ...)

MIRROR The horse's name is Mistletoe.

The forest wild

S-W

Verse part 1

Please Mister Huntsman,
Won't you let me go?
Oh please Mister Huntsman,
Would anyone know?

Chorus 1

Put down your knife,
I'm pleading for life.
Do something good,
Just let me escape through the wood.

HM

Verse part 2

Little Snow-White, I'm sorry,
But your heart must come out.
Little Snow-White, I've orders,
I'm afraid there's no doubt.

Chorus 2

Innocent child,
Alone in the wild.
I get no thrill,
In making this cold-blooded kill.

S-W

Solo section

Let me leave this forest wild,
Let me live another life – exiled.
Let me vanish without trace,
From the Mirror I will hide my face.

S-W

HM

Verse part 1

Please Mister Huntsman,
Won't you let me go?
Oh please Mister Huntsman,
Would anyone know?

Verse part 2

Little Snow-White, I'm sorry,
But your heart must come out.
Little Snow-White, I've orders,
I'm afraid there's no doubt.

S-W + HM *Chorus 3*

Taking this heart
Would tear me apart,
Yes it's a crime
To murder a girl in her prime.

S-W

Solo section

Let me leave this forest wild,
Let me live another life – exiled.
Let me vanish without trace,
From the Mirror I will hide my face.

Come on, place your bets!

BOOKIES *Chorus 1*

Come on, place your bets!
Come on, come on, place your bets!
You'll have no regrets,
Ten thousand quid sir, well done!
Come on, place your bets!
Come on, come on, place your bets!
You'll have no regrets,
I'll give you ten to one odds on!

Verse 1

COMS **And they're off,**
Down the course.

JOCKEYS **Hurry up!**
Come on horse!

COMS **As they round the bend it's TIPSTERS' FRIEND,**
Followed by KELLY from CHEETERS' BELLY,
But coming through the field it's LUCKY STEED – in the lead!

JOCKEYS **All our money's riding on this race,**
We can't afford to lose.
The tension's mounting as they jump each fence,
We pray: 'Don't fall or refuse!'
Go neddy, go steady,
Go gallop and advance.
Don't rush it, don't push it,
Don't blow our last chance!

JOCKEYS *Chorus 2*

Come on, jump the fence!
Come on, come on, jump the fence!
No need for suspense,
It's just a tiny privet.
Come on, jump the fence!
Come on, come on, jump the fence!
No need for suspense,
Just keep your nerve and bite the bit.

(continued)

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(Come on, place your bets! – continued)

Verse 2

COMS And they're off,
Down the course.

JOCKEYS Hurry up!
Come on horse!

COMS As they hit the straight it's **BOOKIES' BAIT**,
Followed by **PADDY** from **JUMPING DADDY**,
But coming through the field it's **LUCKY STEED** – in the lead!

JOCKEYS All our money's riding on this race,
We can't afford to lose.
The tension's mounting as they jump each fence,
We pray: 'Don't fall or refuse!'

Go neddy, go steady,
Go gallop and advance.
Don't rush it, don't push it,
Don't blow our last chance!

JOCKEYS *Chorus 2*
Come on, jump the fence!
Come on, come on, jump the fence!
No need for suspense,
It's just a tiny privet.
Come on, jump the fence!
Come on, come on, jump the fence!
No need for suspense,
Just keep your nerve and bite the bit.

Verse 3

COMS And they're off,
Down the course.

JOCKEYS Hurry up!
Come on horse!

COMS Seven furlongs left it's **PUNTERS' THEFT**,
Followed by **WINNER** from **GET NO DINNER**,
But coming through the field it's **LUCKY STEED** – in the lead!

JOCKEYS All our money's riding on this race,
We can't afford to lose.
The tension's mounting as they jump each fence,
We pray: 'Don't fall or refuse!'

Go neddy, go steady,
Go gallop and advance.
Don't rush it, don't push it,
Don't blow our last chance!

(continued)

(Come on, place your bets! – continued)

JOCKEYS *Chorus 2*
Come on, jump the fence!
Come on, come on, jump the fence!
No need for suspense,
It's just a tiny privet.
Come on, jump the fence!
Come on, come on, jump the fence!
No need for suspense,
Just keep your nerve and bite the bit.

Jockeys' lament

COMS + BS The odds were against you,
You didn't back a winner.
The going was hard,
So you'll not get any dinner.

JOCKEYS The odds were against us,
We didn't back a winner.
The going was hard,
So we'll not get any dinner.

Bridge

All our money has now disappeared,
We gambled on a tip.
Our stomachs grumble with a hungry despair,
We can't afford any chips.
No credit, just debit,
We've used our cash advance.
We threw it, we blew it,
That was our last chance.

COMS + BS The odds were against you,
You didn't back a winner.
The going was hard,
So you'll not get any dinner.

JOCKEYS The odds were against us,
We didn't back a winner.
The going was hard,
So we'll not get any dinner.
Not get any dinner.

Go, Mistletoe, go!

Verse 1

JOCKEYS Go! Go! Go! Mistletoe, go!
S-W Mirror, Mirror whispered low,
JOCKEYS Run! Run! Run! Mistletoe, run!
MIRROR You can't lose on Mistletoe.
JOCKEYS Well the race is on,
 But we know we've won.
 The Magic Mirror told us so.
 As she jumps each fence,
 We don't feel tense,
 We all just shout and cheer:
 Come on, Mistletoe!
 Gallop, gallop, gallop to the finish, go!

GROUP 1

Chorus

Mistletoe's our fav'rite horse,
 Rocketing around the course.
 Mistletoe is right on track,
 Time the bookies paid us back.

GROUP 2

Chorus

Come on, Mistletoe,
 Fastest round the course,
 Come on, Mistletoe,
 Bookies – paid us back.

Verse 2

JOCKEYS Jump! Jump! Jump! Mistletoe, jump!
S-W Mirror, Mirror whispered low,
JOCKEYS Fly! Fly! Fly! Mistletoe, fly!
MIRROR You can't lose on Mistletoe.
JOCKEYS Well the race is on,
 But we know we've won.
 The Magic Mirror told us so.
 As she jumps each fence,
 We don't feel tense,
 We all just shout and cheer:
 Come on, Mistletoe!
 Gallop, gallop, gallop to the finish, go!

GROUP 1

Chorus

Mistletoe's our fav'rite horse,
 Rocketing around the course.
 Mistletoe is right on track,
 Time the Bookies paid us back.

GROUP 2

Chorus

Come on, Mistletoe,
 Fastest round the course,
 Come on, Mistletoe,
 Bookies – paid us back.

ALL

Go! Go! Go! Mistletoe,
 Go! Go! Go! Mistletoe,
 Go! Go! Go! Mistletoe ... HURRAY!

Snow-White's scheme

ALL *Verse 1*

Snow-White had a stepmother,
Queenie, who didn't love her.
Fairest in the reflection?
Mirror answered the question.
'Take it from me,
It's Snow-White, she's my beauty.'

Queenie, at this rejection,
Murder was her intention.
Huntsman, if he was willing,
Young girl's blood he'd be spilling.
'Don't mean you ill,
But Snow-White, looks can really kill.'

Snow-White pleaded for her life,
Escaped the huntsman's knife.
She needed place to hide,
To city hitched a car ride.
There got a job unpaid
As cook and parlour maid
To seven men in debt,
Whose shocking vice was to bet.

Chorus

Clever Miss Snow-White
Had the perfect scheme,
Magical Mirror,
It's the answer to the
Seven ex-jockeys' dream.

Verse 2

Bedtime back at the palace,
Shadow moves through the darkness.
King, he busy with money,
Queenie, stuffed full of honey.
Thief in the night,
The Mirror caught the face of

Snow-White, walking on tip-toe,
Creeping silently must go.
Footmen, sleep on the flooring,
Servants, they are all snoring.
Grabbed off the wall
The Mirror, missing from the hall.
Snow-White took the Mirror home,
Through papers they would comb,
To find tomorrow's race,
The big Gold Cup Steeplechase.
The Mirror chose the horse,
The fastest round the course.
Each one a millionaire,
They gave the bookies grey hair.

Chorus

Clever Miss Snow-White
Had the perfect scheme,
Magical Mirror,
It's the answer to the
Seven ex-jockeys' dream.

Clever Miss Snow-White
Had the perfect scheme,
Magical Mirror,
It's the answer to the
Seven ex-jockeys' dream,
ex-jockeys' dream.

DANCE DEVELOPMENTS

Click on the dance development you would like to go to.

Mirror dance solo

Mirror, Mirror

Snow-White's dance

Forest dance

Jockeys' dance

Escape dance

Celebration dance

Mirror dance solo

The Mirror performs a solo dance on being presented to the King by Miss Maclahose. This is accompanied either by CD track 3 or the children's own music (see Children's music activities).

1. As the music starts, the Mirror comes to life. Listen to the music (Alberga's orchestral music on track 3 or the children's own music) and find smooth, fluid movements to represent the Mirror. While responding to the music use a variety of movements, eg
 - stretch arms up smoothly, one by one or both at the same time
 - gracefully turn the whole body on the spot and while travelling
 - stretch one leg out to the side and slowly trace a circle on the floor
 - stretch arms and legs out and slowly bend from the waist, to one side then to the other
 - sway from side to side responding to the musical phrases
2. Choose a sequence of movements and perform these with the music.

Mirror Mirror

During the instrumental section of the song 'Mirror, Mirror' CD track 4, the Queen dances with the Mirror, which reflects her actions.

Introduction

The Queen and Mirror advance towards each other. The Queen steps proudly, head in air, elegant and vain. She turns her head this way and that, sweeping her cloak out and around her. The Mirror copies her actions exactly.

Verse – Queen's question

While the Queen sings her question she performs one simple action which the Mirror reflects, performing it at the same time, eg combing hair, putting on lipstick.

Fanfare

During the musical fanfare the Queen and Mirror perform travelling movements which are more dance-like, eg changing places, holding hands, twirling round on the spot.

Verse – Mirror's answer

The Queen stands still, but reacts vainly to the replies, eg smoothing her dress, placing her hands on her cheeks while fluttering her eyelashes.

The sequence is repeated with the next two verses. Choose new actions for each of the Queen's questions and Mirror's answers.

Snow-White's dance

Accompanied by CD track 5, Snow-White dances with the Mirror, which has declared her to be fairer than the Queen. Snow-White's interest in the Mirror comes from innocent curiosity rather than vanity. She is intrigued by the Mirror's imitations of her movements and reacts playfully. The Queen, unseen, looks on jealously from the far side of the stage.

Using the recording, develop explorative movements for Snow-White, which correspond with the three sections of music:

Section A 0'.00" – 0'.20"

Snow-White enters and, finding herself supposedly alone with the Mirror, investigates:

- tip-toeing cautiously
- looking around
- moving high, low, to the sides
- peering forwards

Section B 0'.20" – 0'.45"

As the music quickens, Snow-White's movements become bolder and more playful as she delights in the Mirror's imitations of her actions, eg

- skipping lightly from side to side
- hopping from foot to foot
- miming picking things up

Section C 0'.45" – end

Snow-White and the Mirror dance with larger, more expansive movements as the music broadens. As the music ends, they hold their positions and the Queen sweeps forward in fury.

Forest dance

Accompanied by CD track 6, the trees enter to form the forest through which Snow-White is dragged by the Huntsman. The mood is dark and threatening.

The children listen to CD track 6 to develop dance ideas based on the shapes and movements of trees in a dark, wild forest.

Section A (0'.00" – 0'.40")

As the music starts, the children work individually to explore slow, growing movements with angular, sharp and jagged shapes, eg

- elbows bent
- fingers outstretched
- moving from low to high to make menacing shapes
- bending and twisting from side to side

Section B (0'.40" – end)

After the birdsong, the music becomes louder, and the children respond by combining shapes in pairs or small groups to make grotesque tree shapes. These shapes can form lines, or a circle in the performance area.

The Huntsman drags Snow-White through the individual shapes, weaving in and out as the trees try to ensnare them. As they make their group shapes, the trees gradually encircle and close in on Snow-White and the Huntsman, who take their positions in the centre for the song, 'The forest wild'.

As the music ends, Snow-White looks forlorn and the Huntsman is poised with his knife over her.

Jockey's dance

Accompanied by CD track 8, the Seven Jockeys extend the mime in which they have already been engaged during the preceding narration, and develop it into a dance. The mime has had them sitting reading newspapers, drinking tea, polishing boots, and so on. If you have devised your own ideas for the mime you will need to work from these in the following dance.

Listen to CD track 8 to develop the movement ideas. The Jockeys are shown in their home where Snow-White has taken refuge as their cook and parlour maid. The Jockeys can sit or stand to perform the movements on the spot. Ask the children to remember what the Jockeys have been doing, eg

- polishing boots
- reading the racing pages of the newspaper
- drinking tea

Practise repeating these movements to the beat of the music. Snow-White, meanwhile, moves amongst the Jockeys performing household chores, eg dusting with a feather duster, ironing, tidying up.

At any point, the Jockeys may suddenly begin to bounce up and down, miming riding a horse (as though they are unable to forget that they are jockeys - even though retired). The Jockeys might perform these riding actions in concert or individually whenever the mood takes them. They may stay in one place or move around the stage.

Escape dance

Accompanied by CD track 11, Snow-White makes her escape from the palace with the Mirror. She has to find her way through the trees, which obstruct her passage and generally create a scary, threatening mood.

Listen to CD track 11 to develop dance ideas. The trees move forward to form a semi-circle around the palace, and make their grotesque shapes as before, either individually, in pairs, or in small groups. As Snow-White pulls the Mirror through the forest, weaving in and out of the tree shapes, the trees try to ensnare her and prevent her taking the Mirror.

Section A (0'.00" – 0'.24")

Snow-White and the Mirror set off through the forest, weaving in and out of the trees.

Section B (0'.24" – 0'.35")

As the music becomes louder and more menacing, the trees react, trying to ensnare Snow-White with large grasping and bending movements. The pace and size of these movements matches the mood of the music.

Section C (0'.35" – 1'.00")

During this quieter section, the trees make smaller, gentler movements as Snow-White and the Mirror catch their breath and creep more timidly through the trees.

Section D (1'.00" – end)

As the music becomes faster and louder, the trees try once more to trap Snow-White, but she pulls the Mirror desperately away and as the last *crescendo* is heard, they escape from the forest and exit.

Celebration dance

Accompanied by CD track 15, the whole cast takes part in a wild dance of triumph. Each child dances individually in character: Jockeys dance as Jockeys, trees as trees, and so on. The dance is also an opportunity for the cast to take bows.

There will be too many on stage for the performers to move around the stage to any great extent. It is more important for the children to explore moving to the music on the spot and in character.

When rehearsing the bows, ensure that:

- the children group themselves according to role;
- the children know in which order and when to take their bows, and whether to take them singly or as a group.

You may arrange for each group to move forward to draw attention to themselves, or you might have other members of the cast turn to indicate them.

ACTING GAMES

- FOR DEVELOPING CONFIDENT PERFORMERS

Click on the game you would like to go to.

Telling tales

A game to help children focus on the meaning of their lines, rather than on the rhythm of the poetry. [Relevant for all scenes]

Walking and talking

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

Copcats

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

Who am I?

A game to develop mime. [Relevant for all scenes]

Which queen am I?

A game to develop mime for the masquerade ball. [Scene 1]

Looking in the Mirror

A game to help the children work imaginatively with mimicry. [Relevant for Scenes 1 and 6]

Race-track

A game to develop mime for the race-track scenes. [Relevant for Scenes 4 and 6]

Telling tales

A game to help children focus on the meaning of their lines, rather than on the rhythm of the poetry. [Relevant for all scenes]

1. Allocate to each child a couplet from one section of the poem.
2. Ask them to find an alternative way of saying the same thing, without resorting to rhyme.
3. Ask the children to deliver their new lines, in sequence, so that the original story is being told, but in their own words.
4. Ask the children to return to the original poem and to recite this, with the same attention to meaning. They will now be less concerned with the text as a piece of poetry, and more focussed on the importance of the meaning.

Walking and talking

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

1. Choose a simple couplet from the poem, such as 'The Huntsman dragged the lovely child/Deep deep into the forest wild', and ask the children to learn it off-by-heart.
2. Ask the children each to choose a character from the story (they can, of course, choose a Jockey, a bookie, or whatever), but not to tell anyone what they've chosen.
3. Now ask them to start moving around the room and in their own time to start repeating the couplet in character, concentrating on the voice, ie whether it is high or low, gruff or smooth-sounding.
4. Ask the children to continue to repeat the chosen phrase, but to combine their character's voice with movement too.
5. Choose some of the more confident children to show their work to the group. The other children can have fun guessing which character is being represented.

Copycats

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

1. Ask the children to get into pairs and decide who is A and who is B.
2. All the As secretly choose a character they would like to be (including race-track characters).
3. Ask Bs to stand to the side of the room and watch their partners closely, while As start moving around the room as their chosen character.
4. At a given signal (you might tap a drum, or clap), Bs go to their partners and follow them, copying their movement as closely as possible.
5. Ask Bs what character they thought that they were.
5. Repeat the exercise with Bs leading and As following this time.

Who am I?

A game to develop mime. [Relevant for all scenes]

1. Ask the children to choose a character, but not to tell anyone who they have chosen.
2. Now ask them to start moving, either on the spot or around the room as appropriate, concentrating on gesture, facial expression and body position.
3. Choose one child and tap a drum close by to indicate whom you have chosen. At this signal all the other children stop to watch as this child continues moving in character.
4. The watching children try to guess which character is being mimed.
5. Tap the drum again to continue the game.

Which queen am I?

A game to develop mime for the masquerade ball. [Scene 1]

1. Make two matching sets of cards with one descriptive word on each:
sad happy mean shy chatty posh sporty dreamy
2. Choose an even number of children (up to sixteen can take part at once) and use the appropriate number of pairs of cards. Allocate each child a card, asking them to memorise secretly their descriptive word.
3. The children move around the room in silence, demonstrating their character's personality through their physical movements.
4. As the children move, they look for the person they think has been given the same word, then both stand still when they have found each other.
5. When all the pairs have stopped moving the children can reveal whether their guesses were correct.

Looking in the Mirror

A game to develop mime for the Mirror scenes. [Scenes 1 and 6]

1. Pairs of children stand facing each other as if looking in a mirror. Decide who will be the Queen and who will be the reflection.
2. The Queen mimes an action while looking in the Mirror, eg putting on lipstick, plucking eyebrows, brushing teeth. The reflection carefully copies each movement.
3. Ask the children to suggest other suitable actions for the Queen which emphasise her vanity. Ask them to exaggerate with larger-than-life actions.
4. Now ask the children to choose a sequence of their four favourite movements and practise these to show to the rest of the group.
5. Swap roles and repeat the above stages.
6. Repeat the activity, but instead of the Queen, have Snow-White looking in the Mirror, making her gestures delicate and innocent. Next try being the pleading Jockeys.

Race-track

A game to develop mime for the race-track scenes. [Relevant for Scenes 4 and 6]

1. Divide the children into four groups: bookies, spectators, commentators and horses.
2. Ask the children to suggest the type of actions each group might make on the spot during a race.
3. Play trotting sounds on a two-tone woodblock or on coconut shells to signal to the children to begin their actions. As soon as you stop playing, they should freeze in position until they hear the horses' hooves start again.

LITERACY ACTIVITIES

Click on the activity you would like to go to.

Mirror, Mirror on the wall

The children make up rhyming couplet answers to the Queen's question to the Mirror (they can also supply a musical accompaniment – see music activities). This may be a classroom activity or may form part of your performance (see Script page 10).

The Mirror's bad news

The children make up rhyming couplets to tell the Queen the bad news that she is no longer fairest in the land. This may be a classroom activity or may form part of your performance (see Script page 11).

Both these activities are photocopiable worksheets for the children to work from.

Mirror, Mirror on the wall

Read this conversation between the Queen and the Mirror.

QUEEN	Oh Mirror Mirror on the wall, Who is the fairest of them all?
NARRATORS	The Mirror answered every time,
MIRROR	Oh Madam, you're the Queen sublime. You are the only one to charm us, Queen, you are the cat's pyjamas.
NARRATORS	For ten whole years the silly Queen Repeated this absurd routine.

Use the openings and word lists suggested below to complete your own rhyming couplets. Always begin with the Queen's question:

**Q Mirror, Mirror on the wall,
Who is the fairest of them all?**

A A perfect sight from toe to head,
You are the best thing since sliced _____.

A With eyes like stars and hair in curls,
Your heavenly smiles are rare as _____.

A Your beauty's worth its weight in gold,

(old, told, cold, bold, fold, rolled, mould)

A Oh Madam, you're a superstar,

(car, bra, afar)

A Your Majesty, no one's more fair,

(stare, care, rare, mare, wear, tear, glare, spare)

The Mirror's bad news

NARRATORS

Then suddenly, one awful day,
She heard the Magic Mirror say,

MIRROR

From now on, Queen, you're *Number Two*.
Snow-White is prettier than you!

1. Each of the lines above is made up of a four foot iambic metre:

1 2 3 4
di daa, di daa, di daa, di daa.

2. Find the rhyme to complete the second line.

I tell you this, but please don't shout,
Snow-White is tops, without a _____.

3. Make up your own second line, using one of the given words to end it.

I tell you this, but please don't shout,

(out, spout, clout, trout)

4. Here are some more openings to try and words with which to end a second line of your own:

- I'm sad to say you've failed the test.
Snow-White is fairer, had you _____?
- I'm sad to say you've failed the test.

(best, rest, pest, vest, blessed, guest)
- The fairest one's no longer you,
Today, oh Queen, your facelift's _____!
- The fairest one's no longer you,

(too, two, blue, new, clue, moo)
- Snow-White's the one with fairest face,
You're second now, you've lost first _____.
- Snow-White's the one with fairest face,

(race, space, grace, trace)

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.

Mirror dance solo

Score

The children create music to accompany the Mirror's dance. This may be used in place of the orchestral extract, CD track 3 [Scene 1].

Mirror, Mirror fanfares

Score

The children learn how to play fanfares and make magical sounds which may be added to the song accompaniment during the performance [Scene 1].

Sound effect: Eating the heart

Gruesome sound effects to add to the Queen's hearty dinner [Scene 3].

Midnight at the palace

Score

Incidental music to compose as an accompaniment to the extended mime of Snow-White stealing the Mirror [Scene 5].

Mirror dance solo

On being presented to the King, the Mirror performs a solo dance. The dance may be accompanied by the children's own music in place of the orchestral music, CD track 3 [Scene 1].

For this composition the children can work as a small group with one person playing each part, or as a whole class with small groups and individual children dividing the parts between them. The Mirror dance is based on ideas which Alberga uses in her music to create magical, shiny, reflective sounds.

Ostinato

1. Teach this first using the score on the following page. Use knee tapping (R R R L L L) to establish a steady three-beat pattern, taking the tempo from the orchestral music (the ostinato can be heard very clearly right at the beginning, 0'.00" – 0'.10").

The right hand / left hand alternation will help set the pattern for playing the ostinato notes: D# D# D# (RH) and C# C# C# (LH).

Adding magical sounds

2. Choose three or four children to maintain the ostinato while the others add further sounds. Play the additional sounds over the ostinato, adding only one or two at any time. Decide how to order and combine them with the ostinato and with each other.

Remember you are aiming to make *your music sound magical*. Choose the order and combination of sounds carefully. You may like to find your own extra sounds to add to your piece, eg look for sparkling sounds on keyboard settings, or use sounds made on junk instruments: milk bottle tops, keys, etc.

What you will need

Ostinato

low-pitched tuned percussion or melody instruments with notes D# and C# , eg

metallophone
tenor recorders
keyboard

Magical sounding instruments













high-pitched tuned percussion or melody instruments with notes A B C#, eg

glockenspiel
metallophone
indian bells
triangle
chime bars
bell tree
piano or keyboard (play note clusters – groups of adjacent notes)























Key

 = 
 =  or bell
 = 
 = 
 = *piano: play clusters of notes*
 = 

Ostinato

1	2	3	1	2	3	1	2	3	1	2	3
											
D#			C#			D#			C#		

Magical sounds

1	2	3	1	2	3	1	2	3	1	2	3
C#		C#	A	C#	A						
♩	♩	♩	♩	♩	♩						
											
											
											
											
											

Mirror Mirror fanfares

The children learn how to play the fanfares from the song, Mirror, Mirror (CD track 4). These may be added, along with magical sounds, to the song accompaniment during the performance [Scene 1].

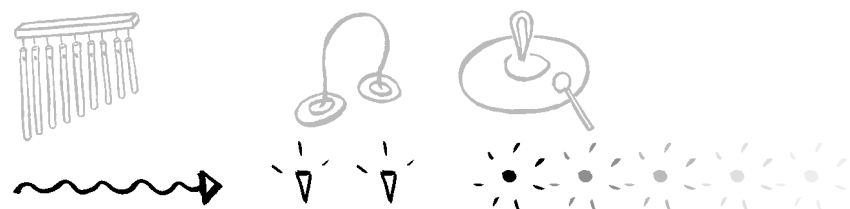
Fanfares

1. One pair of fanfares (A and B) is played in each verse of the song. They may be learned aurally – by the children listening carefully to CD track 4 (the fanfares are played by piano, trumpet and a triangle).

Alternatively, they may be played from the graphic score on the following page.

Magical sounds

2. The children may also add a selection of magical sounds to the piano accompaniment of the first two lines of the verse, eg



Mirror, Mirror on the wall, Who is the fairest of them all?

Mirror, Mirror on the wall (literacy activity page 19)

If the children have added to the scripted dialogue between the Queen and the Mirror through the literacy activity, *Mirror, Mirror on the wall*, they may like to accompany their extra dialogue with fanfares which they compose themselves. Each new fanfare takes its rhythm from the words they have devised, eg

Queen (spoken or sung)	<i>Mirror, Mirror on the wall, Who is the fairest of them all?</i>
Fanfare A	Tuned percussion
Mirror	<i>A perfect sight from toe to head,</i>
Fanfare B	Tuned percussion
Mirror	<i>You are the best thing since sliced bread.</i>

Alternatively, these additional lyrics may easily be added to the song as extra verses.

What you will need

Fanfares

Tuned percussion with these notes:

C[#] E F[#] A B

Magical sounds

Untuned metal percussion, eg

wind chimes
indian bells
finger cymbals
suspended cymbal
temple bells
bell tree

Mirror Mirror fanfares *A ROALD DAHL MUSICAL* ★ CD-ROM MUSIC ACTIVITIES

1	2	3	4	1	2	3	4
Mirror, Mirror on the wall,				Who is the fair-est of them all?			

				oh			
(piano) fanfare A:				A A			
F# F# F#				E E C# C#			

Queen you are the rarest beauty				1			
(piano) fanfare B:				B B A A			
F# F# F#				F# F#			

don't just say this out of duty.

Key voice fanfare = triangle

Sound effect: Eating the heart

To accompany the gruesome spectacle of the Queen eating Snow-White's 'heart', the children may devise some suitably grisly sound effects. Alberga achieves this in her orchestral music (not included on CD), by creating slow, chewing sounds on cellos and double basses. She asks the musicians to press very hard on the strings with the bow – making a thoroughly nasty sound [Scene 3].

1. Find instrumental or junk sounds to represent the Queen chewing the tough meat.

You could try:

- sandpaper rubbed together
- coconut shells scraped together
- guiros or scrapers of different sizes
- a low, note cluster on the piano or keyboard, eg DEF played simultaneously
- fingernails scraping a large tambour skin

2. Decide on a rhythm pattern for your slow chewing sound effects. Use words to help you (see below).
3. Choose a sound to represent the Queen swallowing a mouthful of boiled heart, eg
 - a single, low drum beat played with a soft beater
 - slide a beater down the bars of a large xylophone
4. Put your sound effects together. You may decide to use voices saying the word patterns, as well as instruments.
5. Decide how many times you will repeat your pattern of slow chewing and swallowing, getting gradually louder each time. Make the last swallow extra loud to end the piece.



crunch



crunch



chewy



chewy



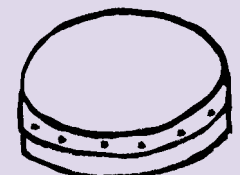
munch



munch



munch



GULP!

Midnight at the palace

The objective is for the children to create music to accompany Snow-White's theft of the Mirror, the central event of Scene 5. The scene opens with Alberga's orchestral music, CD track 10. To this accompaniment, the actors enter and take up position, ready for the events which follow – Snow-White's stealthy burglary of the Mirror. When the music ends and all are in position – trees, palace attendants, King and Queen – the narration, the mime and the children's own musical accompaniment begins. [Scene 5]

Try the ideas on the following page then substitute or add your own. The aim is to create an atmospheric background to the narration – with some comical touches. The Narrators pause after reading each pair of lines, and during the pause, Snow-White mimes the events, accompanied by the music.

What you will need

Snow-White's footsteps

glockenspiel or chime bars: notes C and D

Snow-White's theme

Melody instruments: notes C D F G B, eg

recorder

piano

keyboard

tuned percussion

violin

Sound effects

Untuned percussion, eg

suspended cymbal

tambour

maraca

guiro or scraper

indian bells

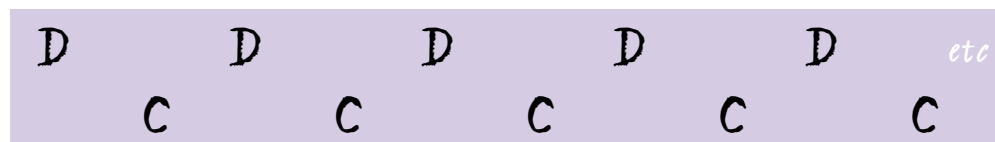
tambourine

sandpaper blocks

pair of cymbals

Snow-White's footsteps

Play this ostinato continuously on tuned percussion (a small glockenspiel or metal chime bars), starting as soon as the orchestral music finishes and continuing until the beginning of the 'Escape dance' music.



Snow-White's theme - 'Clever Miss Snow-White'

This short snippet of melody is heard frequently in Alberga's music. Play it at any time during the mime, slowly or quickly, on different instruments, and to convey different emotions – fearfulness, daring, happiness, and so on. The children will recognise the theme from its appearance in the last song, 'Snow-White's scheme', CD track 14, where it opens the chorus with the lyrics 'Clever Miss Snow-White'.



Create these effects as suggested or with your own ideas:

'Young Snow-White hitched another ride'

Use voices for engine noises, toy squeaker for a car horn.

'She slipped in through the palace gate'

- shimmering moonshine – tap a suspended cymbal gently and repeatedly with a soft beater
- rustling leaves – scurry fingernails across a tambour skin
- shadows – faint, occasional maraca shakes
- owls hooting – blow through the head of a recorder
- squeaky gate – long scrape on a guiro

'The King was in his counting house'

- chinking money – indian bells
- counting coins – tap the rim or the jingles of a tambourine
- King – hum the appropriate line from 'Sing a song of sixpence'

'The Queen was in the parlour'

- cutting bread – sweep two sandpaper blocks across each other, to and fro
- Queen – hum the appropriate line from 'Sing a song of sixpence'

'The footmen and the servants slept'

- snoring – soft scraper snores and vocal whistles

'And grabbed THE MIRROR off the wall'

- all play Snow-White's theme once, starting very quietly and stealthily, then rushing up to a loud final note, accented by a clash on cymbals

INSTRUMENTAL PARTS

Saxophone

*It's never easy for a king
The masquerade ball
Mirror, Mirror
The forest wild
Come on, place your bets!
Mirror, Mirror, (reprise)
Go, Mistletoe, go!
Snow-White's scheme*

Trumpet

*It's never easy for a king
The masquerade ball
Mirror, Mirror
The forest wild
Come on, place your bets!
Mirror, Mirror, (reprise)
Go, Mistletoe, go!
Snow-White's scheme*

It's never easy for a king

Saxophone

Dramatically

13

18

rit.

Straight into next song

The masquerade ball

Saxophone

Quickly $\text{♩} = 110$ ($\text{♩} = \text{♩}$ throughout)

9

14

The masquerade ball continued ...

Saxophone

20 3rd time to Coda

25 bawdily

31

37

43 rit. a tempo

50 Coda

54

mp

rit.

Mirror, Mirror

Saxophone

Mysteriously

Verse 1

2

3

5

rit.

a tempo poco rubato

4

Verse 2

senza rubato

12

rit.

a tempo poco rubato

4

19

Verse 3

senza rubato

rit.

a tempo poco rubato

4

The forest wild

Saxophone

Quickly, with feeling ♩ = 100

Verse part 1

2

8

Chorus 1

mp

15

The forest wild continued ...

Saxophone

21 **Verse part 2** **Chorus 2**

8

mp

34 **Solo section**

12

51 **Verse parts 1 and 2 together**

mf

56 **Chorus 3**

mp

61

67 **Solo section** **poco rit.** **rit.** **a tempo**

9 2 3 2

Come on, place your bets!

Saxophone

Lively ♩ = 110 **Chorus 1**

Measures 1-5: **f** (forte), **mf** (mezzo-forte) \leftarrow **f**

Measures 6-10: **mf** \leftarrow **f**, **mp** (mezzo-piano)

Measures 11-14: **mf**

Measures 15-18: **mf**

Measures 19-24: **mp** *poco a poco cresc.*

Chorus 2

Measures 30-33: **f** \leftarrow **mf** \leftarrow **f**

Measures 34-37: **mf** \leftarrow **f**

Come on, place your bets! continued ...

Saxophone

38 1., 2. 3. rit. $\text{♩} = 70$ 7

mp *dim.*

49 *accel.* *Bridge più mosso* *mf*

55 *mp* *poco a poco cresc.*

60 *rit.* $\text{♩} = 70$ 9

Mirror, Mirror (reprise)

Saxophone

Mysteriously 2 *Verse* *mp* 3

5 *rit.* *a tempo poco rubato* 7

Go, Mistletoe, go!

Saxophone

With urgency **2** **Verse (a tempo)**

mf

7 (34)

mp

12 (39)

16 (43)

mp

21 (48) **poco rit.** **Chorus a tempo**

f

25 (52)

f

29 (56) **rit.** **a tempo**

mf *poco a poco cresc*

60

The score is written for a saxophone in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a 2-measure rest marked 'With urgency'. The first staff (measures 1-6) is the 'Verse (a tempo)' starting with a mezzo-forte (*mf*) dynamic. The second staff (measures 7-11) continues the verse with a mezzo-piano (*mp*) dynamic. The third staff (measures 12-15) continues the verse. The fourth staff (measures 16-20) continues the verse with a mezzo-piano (*mp*) dynamic. The fifth staff (measures 21-24) is the start of the 'Chorus a tempo' with a piano (*f*) dynamic. The sixth staff (measures 25-28) continues the chorus with a piano (*f*) dynamic. The seventh staff (measures 29-32) continues the chorus with a piano (*f*) dynamic. The eighth staff (measures 33-36) continues the chorus with a piano (*f*) dynamic. The ninth staff (measures 37-40) continues the chorus with a piano (*f*) dynamic. The tenth staff (measures 41-44) continues the chorus with a piano (*f*) dynamic. The eleventh staff (measures 45-48) continues the chorus with a piano (*f*) dynamic. The twelfth staff (measures 49-52) continues the chorus with a piano (*f*) dynamic. The thirteenth staff (measures 53-56) continues the chorus with a piano (*f*) dynamic. The fourteenth staff (measures 57-60) continues the chorus with a piano (*f*) dynamic.

Snow-White's scheme

Saxophone

Boldly ♩ = 82

f *mp* *mf* *f* *D. S.* *Coda*

8 (20) 15 (27) 34 40 46 51 56 61

Verse 2 3 3

Chorus

1. 2. *Coda*

It's never easy for a king

Trumpet

Dramatically $\text{♩} = \text{♩} = \text{♩}$

f

5

9

mp

14

mf

18

rit.

(Straight into next song)

The masquerade ball

Trumpet

Quickly $\text{♩} = 110$ ($\text{♩} = \text{♩}$ throughout)

mp

8

13

mp

The masquerade ball continued ...

Trumpet

19 *3rd time to Coda* 



25 *bawdily*




31





37



43 *rit.* *D. C. for Verses 2 and 3* *3rd time to Coda*  *a tempo*



50  *Coda*



54 *rit.*



Mirror, Mirror

Trumpet

Mysteriously **2** **Verse 1** **2** **rit.** **a tempo poco rubato**

mf

7

Verse 2 **senza rubato** **2** **rit.** **a tempo poco rubato** **3**

11

Verse 3 **senza rubato** **2**

16

rit. **a tempo poco rubato** **3**

21

The forest wild

Trumpet

Quickly, with feeling ♩ = 100

Verse part 1 **Chorus 1**

2 **8**

mp

15

The forest wild continued ...

Trumpet

21 *Verse part 2*

3 3 *Chorus 2*

30

mp

37

Solo section

12

Verse parts 1 and 2 together

mf

37

Solo section

12

Verse parts 1 and 2 together

mf

53

Musical notation for measure 53. The staff is in treble clef with a key signature of one sharp (F#). The melody consists of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136,

57 *Chorus 3*

mp

63

Measure 63 of the song 'The Rose Tree' in G major. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The measure contains a whole rest, followed by a quarter rest, then a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. A slur connects the G4, A4, and B4 notes. The measure ends with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. A slur connects the B4, A4, and G4 notes. The measure concludes with a quarter note F#4 and a quarter note E4. A slur connects the F#4 and E4 notes.

69 *Solo section* **9** *poco rit.* **2** *rit.* **3** *a tempo* **2**

Come on, place your bets!

Trumpet

Lively ♩ = 110

Chorus 1

f *mf* *f*

5

mf *f*

9

mp

14

18

Bridge

mf

24

mp poco a poco cresc.

29

Chorus 2

f *mf* *f*

33

mf *f*

The score is written for a trumpet in G major (three sharps) and common time. It consists of eight staves of music. The first staff begins with a tempo marking of 'Lively' and a quarter note equal to 110 beats per minute. The first section, 'Chorus 1', spans from measure 1 to 13. It features a series of eighth and sixteenth notes with various dynamics including forte (f), mezzo-forte (mf), and mezzo-piano (mp). The second section, 'Bridge', spans from measure 18 to 23. It is marked mezzo-forte (mf) and consists of a single melodic line. The third section, 'Chorus 2', spans from measure 29 to 33. It returns to the rhythmic patterns of the first chorus, marked with dynamics like forte (f), mezzo-forte (mf), and mezzo-piano (mp). The score includes many accents and slurs to indicate phrasing and dynamics.

Come on, place your bets! continued ...

Trumpet

37 1., 2.

3. rit.

mp *dim.*

42 7

accel. più mosso

mf

54

57 *mp* poco a poco cresc.

61 rit.

70 9

Detailed description: This block contains five staves of musical notation for a trumpet part. The key signature is D major (two sharps). The first staff (measures 37-41) includes first and second endings, with a third ending marked 'rit.' and 'dim.'. The second staff (measures 42-43) starts with a tempo marking of quarter note = 70, followed by a 7-measure rest, then a 2/4 time signature change, another rest, and then a melodic phrase marked 'accel. più mosso' and 'mf'. The third staff (measures 44-46) continues the melodic line. The fourth staff (measures 47-50) continues the melodic line, marked 'mp poco a poco cresc.'. The fifth staff (measures 51-53) includes a 9-measure rest and ends with a final 9-measure rest, with a tempo marking of quarter note = 70.

Mirror, Mirror (reprise)

Trumpet

Mysteriously 2

Verse 2

rit.

a tempo poco rubato

mf

7 3

Detailed description: This block contains two staves of musical notation for a trumpet part. The key signature is D major (two sharps). The first staff (measures 1-4) starts with a 'Mysteriously' tempo marking and a 2-measure rest, followed by a 'Verse' section with another 2-measure rest, then a 4-measure rest, and finally a melodic phrase marked 'a tempo poco rubato' and 'mf'. The second staff (measures 5-8) continues the melodic line, marked '3' for a triplet, and ends with a final 3-measure rest.

Go, Mistletoe, go!

Trumpet

With urgency **Verse (a tempo)**

2

mp

7 (34)

2

mp

12 (39)

16 (43)

20 (47) **poco rit.** **Chorus a tempo**

mp *f*

24 (51)

f

29 (56) **rit.** **a tempo**

2

mf *poco a poco cresc*

61

The musical score is written for a Trumpet in G major (three sharps) and common time (C). It consists of seven staves of music. The first staff begins with a tempo marking 'With urgency' and a dynamic of 'mp'. It features a double bar line with repeat dots, followed by a 'Verse (a tempo)' section. The second staff continues the melody with a '2' above the first measure and a dynamic of 'mp'. The third staff starts at measure 12 (39) and includes slurs and ties. The fourth staff starts at measure 16 (43) and ends with a key signature change to D major (two sharps) and a time signature change to 2/4. The fifth staff starts at measure 20 (47) with a 'poco rit.' marking, followed by a 'Chorus a tempo' section with a dynamic of 'f'. The sixth staff starts at measure 24 (51) with a dynamic of 'f'. The seventh staff starts at measure 29 (56) with a 'rit.' marking, followed by an 'a tempo' section with a dynamic of 'mf' and a 'poco a poco cresc' instruction. The final staff starts at measure 61 and ends with a double bar line.

Snow-White's scheme

Trumpet

Boldly ♩ = 82

f

mp

8 (20)

15 (27)

mf

34

41

47 **Chorus**

f

52

1. *D. s.* 2.

57 **Coda**

62