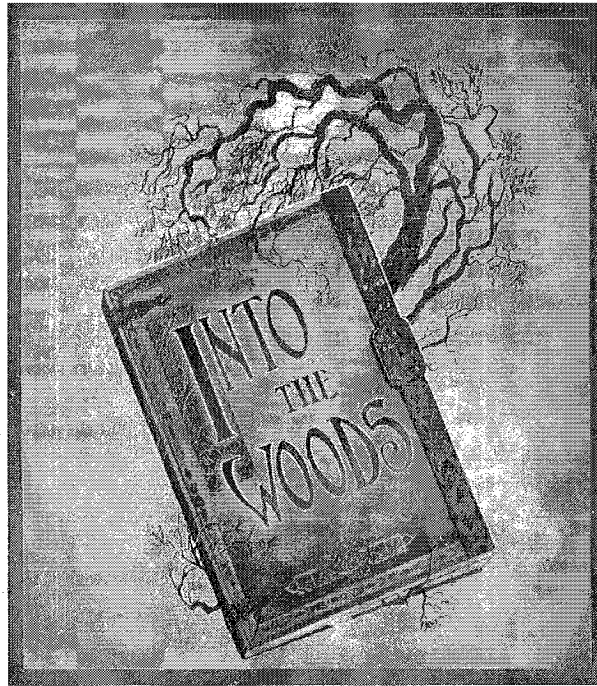


# PIANO CONDUCTOR SCORE ACT 1



*Music, and Lyrics by* **Stephen Sondheim**

*Book by* **James Lapine**

*Originally Directed on Broadway by* **James Lapine**

*Piano Reduction by* **Charlie Harmon**

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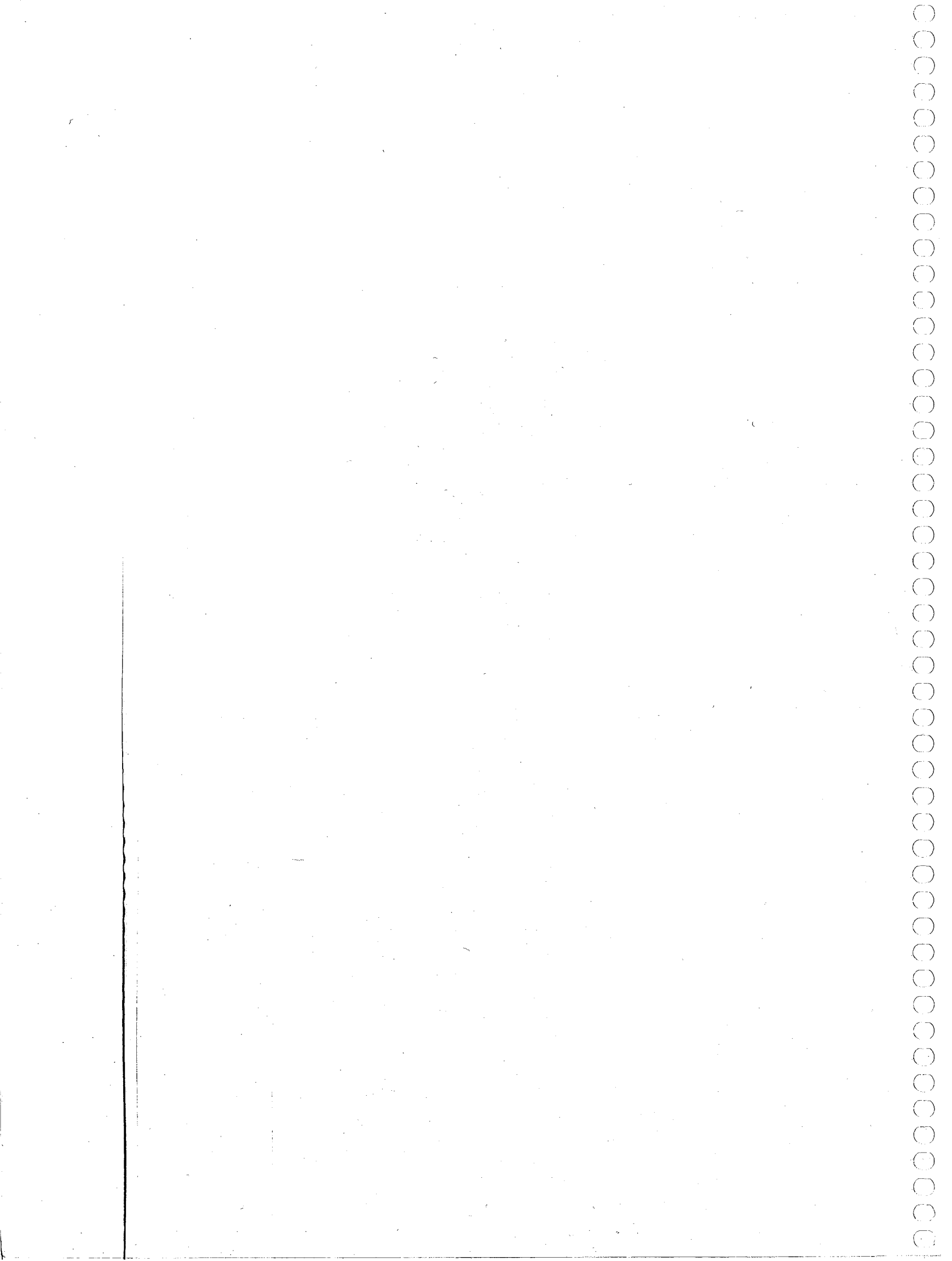
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# VOCAL RANGES

*Innermost notes indicate tessitura (general lie of the vocal part),  
outer quarter notes indicate complete solo singing range,  
cue-size stemless quarter notes indicate range in ensembles*

The image displays a series of musical staves, each representing a different character. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notes are quarter notes, with stems pointing downwards. The characters and their corresponding notes are as follows:

- Rapunzel:** G4, A4, B4, C5 (flat), D5 (flat)
- Cinderella:** G4, A4, B4, C5 (flat), D5 (flat)
- Baker's Wife:** G4, A4, B4, C5 (flat), D5 (flat)
- Little Red Ridinghood:** G4, A4, B4, C5 (flat), D5 (flat)
- Witch:** G4, A4, B4, C5 (flat), D5 (flat)
- Florinda:** G4, A4, B4, C5 (flat), D5 (flat)
- Lucinda:** G4, A4, B4, C5 (flat), D5 (flat)
- Stepmother:** G4, A4, B4, C5 (flat), D5 (flat)
- Jack's Mother:** G4, A4, B4, C5 (flat), D5 (flat)
- Cinderella's Mother:** G4, A4, B4, C5 (flat), D5 (flat)
- Grandmother:** G4, A4, B4, C5 (flat), D5 (flat)
- Snow White & Sleeping Beauty:** G4, A4, B4, C5 (flat), D5 (flat)
- Jack:** G4, A4, B4, C5 (flat), D5 (flat)
- Baker:** G4, A4, B4, C5 (flat), D5 (flat)
- Cinderella's Prince & Wolf 1:** G4, A4, B4, C5 (flat), D5 (flat)
- Rapunzel's Prince & Wolf 2:** G4, A4, B4, C5 (flat), D5 (flat)
- Narrator / Mysterious Man:** G4, A4, B4, C5 (flat), D5 (flat)
- Cinderella's Father:** G4, A4, B4, C5 (flat), D5 (flat)
- Steward:** G4, A4, B4, C5 (flat), D5 (flat)

At the top of the first staff, there are two labels: "solo range" with a bracket above the notes, and "tessitura" with a bracket below the notes.

## INSTRUMENTATION

Flute (doubles Piccolo)  
Clarinet in B $\flat$  (doubles Clarinet in A)  
Bassoon

Horns 1 & 2 in F  
Trumpet in C

Piano  
Synthesizer

Percussion (1 Player)  
Piccolo Snare Drum, Snare Drum, Bass Drum, Tom-toms,  
Cymbal (Suspended), Small Choke Cymbal, Hi-hat,  
Anvil, Temple Blocks, Wood Block, Xylophone,  
Bell Tree, Bells (Glockenspiel), Cow Bell, Crotales,  
Triangle (Medium), Small Triangle, Finger Cymbal,  
Sandpaper Blocks, Electronic Drums, Ratchet,  
Chimes (F4 G A $\flat$  B $\flat$  B $\natural$  C5 E $\flat$ )  
Timpani (F2 F $\sharp$  B $\flat$  E3)

Violin I  
Violin II  
Viola I  
Viola II  
Cello  
Contrabass

*(It is the intent of the orchestrator that each string part  
be played by a solo performer)*

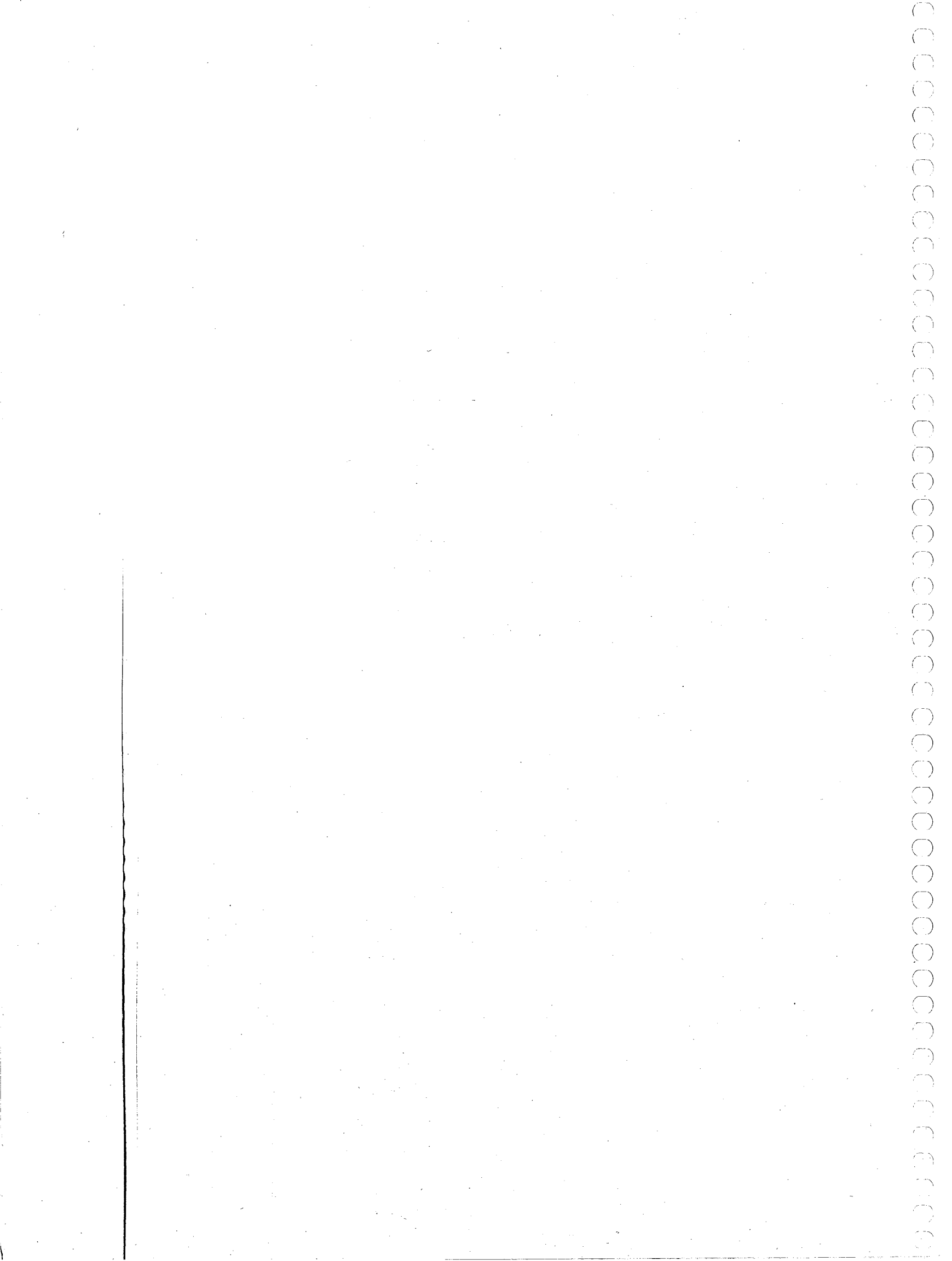
## DURATION

Act One: 1 hour 25 minutes

Act Two: 1 hour 6 minutes

Note that there are alternate endings to #11. Hello, Little Girl and #33. On the Steps of the Palace, and a completely alternate version of #15. Rapunzel. These alternates (#11a, #33a, #15a) appear in sequence in this score, immediately after the numbers which they may replace.

There are also alternate lyrics to #61. Last Midnight,  
printed on an ossia staff within the score.



For Lee and Diane, and Alexander  
**INTO THE WOODS**

**ACT I**

Music and Lyrics by  
Stephen Sondheim

**1. Act I Opening, Part 1**

Narrator, Cinderella, Jack, Baker, Baker's Wife,  
Stepmother, Florinda, Lucinda, Jack's Mother, Little Red Ridinghood

Piano Reduction by  
Charlie Harmon

*Scene One: Prologue (Downstage, three structures:  
Far left, the home of Cinderella. She is in the kitchen cleaning.  
Center, the home/workplace of the Baker and the Baker's Wife. They are preparing tomorrow's bread.  
Far Right, the cottage where Jack lives. He is inside, milking his pathetic-looking cow, Milky-White.  
Behind these homes there is a drop depicting a large forest separating these abodes from the rest of the kingdom.  
A Narrator steps forward.) (Light on Cinderella.)*

**NARRATOR:** Once upon a time...

**(NARRATOR):** in a far-off kingdom...

**Brightly** (♩ = 132)

**CINDERELLA**

*(To audience, polishing floor) mf*

Cinderella

I wish...

Piano

*(Light on Jack and Milky-White)*

**NARRATOR:**

lived a young maiden...

a sad young lad...

Cinderella

More than an - y - thing... More than life... More than jew - els...

**JACK**  
*(To audience, milking Milky-White) mf*

Jack

I wish...

Pno.

# 1. Act I Opening, Part 1

(Light on the Baker and the Baker's Wife)

**NARRATOR:**  
and a childless baker...

**NARRATOR:**  
with his wife.

7

Cinderella I wish...

Jack More than life... More than an - y- thing...

Baker **BAKER** *mf* I wish...

Pno. Cl., Bsn.

10

Cinderella More than the moon... The King is giv - ing a Fes - ti - val. I

Baker's Wife **BAKER'S WIFE** *mf* I wish... More than life...

Jack More than the moon... I wish...

Baker More than the moon... More than life...

Pno. Fl., Cl.



13

Cinderella  
wish to go to the Fes - ti - val... and the Ball... More than

Baker's Wife  
More than rich-es... More than

Jack  
I wish my cow would give us some milk.

Baker  
More than rich-es...

Pno.

16

Cinderella  
an - y thing... I

Baker's Wife  
an - y thing... I want a child.

(To Milky-White)

Jack  
Please, pal, Squeeze, pal.

Baker  
I wish we had a child.

Perc. (Temple Blocks)

Vlns.

Pno.

Bsn., Cello

19 *f* *mp* *f*

Cinderella wish to go to the Fes - ti - val. I wish...

Baker's Wife *f* *f*

I wish we might have a child. I wish...

Jack *f* *mp* *f*

I wish you'd give us some milk or e - ven cheese. I wish...

Baker *f* *f*

I wish we might have a child. I wish...

Pno. *cresc.* *f* *f*

Fl., Cl. *Sbd.*

**STEPMOTHER**

(To Cinderella, leaning in for emphasis)

(Cinderella's Stepmother and her 21 stepsisters Florinda and Lucinda enter)

Stepmother *f*

You wish to go to the Fes-ti- val?

**NARRATOR**

Narrator

The

Pno. *cresc.* *ff*

+Bells

24

**FLORINDA** *f*

What, you, Cin-der-el-la, the

**LUCINDA** *f*

What,

Stepmother

You, Cin-der-el-la, the Fes-ti-val?

Narrator

poor girl's moth-er had died...

Pno.

26

Florinda

Fes-ti-val? The Fes-ti-val?! The Fes-ti-val?! The King's Fes-ti-val!!!!???

Lucinda

you wish to go to the Fes-ti-val?! The Fes-ti-val?! The King's Fes-ti-val!!!!???

Stepmother

You wish to go to the Fes-ti-val?! The Fes-ti-val?! The King's Fes-ti-val!!!!???

Pno.

**NARRATOR:**

And her father had taken for his new wife... | A woman with two daughters of her own.

28

Stepmother

The Fes-ti-val!!!!???

Pno.

Xyl., Pno., Strs. *f* *mp* *ff*

Strs. *ff*

Pno., Cello, Bass

CINDERELLA *mf*

32

Cinderella  
Nev-er- the- less, I

Florinda *mf*  
Look at your nails! You

Lucinda *mf*  
Look at your dress! You

Stepmother *mf*  
Peo- ple would laugh at you. She

Pno.

Bsn., Hns.,  
Cello, Bass

34

Cinderella  
still wish to go to the Fes - ti - val, and dance be - fore the Prince!

Florinda  
still wish to go to the Fes - ti - val, and dance be - fore the Prince?!

Lucinda  
still wish to go to the Fes - ti - val, and dance be - fore the Prince?!

Stepmother  
still wants to go to the Fes - ti - val, and dance be - fore the Prince?!

Pno.

(Stepmother and stepsisters chortle with laughter musically, then fall about out of control)

**NARRATOR:**

All three were beautiful of face, but vile and black of heart. Jack, on the other hand,

36 (laughing)

Florinda  
Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

(laughing)

Lucinda  
Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

(laughing)

Stepmother  
Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

Fl., Cl., Xyl.  
Pno., Strs.

8va

Synth. (Harp)

Strs. Pno.

f mp cresc. f

gliss.

f mf

Cello, Bass

had no father, and his mother...

**NARRATOR:** Well, she was not quite beautiful...

**JACK'S MOTHER (Entering)**

40

Jack's Mother  
I wish... I wish my

Pno.

mp

Bsn.

43

Jack's Mother  
son were not a fool. I wish my

Pno.

# 1. Act I Opening, Part 1

45

Jack's Mother

house was not a mess. I wish the cow was full of milk. I wish the

Pno.

+Cello

48

Jack's Mother

walls were full of gold. I wish a lot of things.

Pno.

(To Jack)  
 You foolish child! What in heaven's name are you doing with the cow inside the house?

50

Jack's Mother

Pno.

+Bass

Cl.

**JACK:**  
 A warm environment might be just what Milky-White needs to produce his milk.

53

Pno.

+Fl.

(There are two knocks on the Baker's door.  
Baker's Wife opens door; it is Little Red Ridinghood.  
Other characters freeze)

**JACK'S MOTHER**  
(A beat; flabbergasted):  
It's a she!

**JACK'S MOTHER:**  
How many times must I tell you?  
Only "she"s can give milk.

**BAKER'S WIFE:**  
Why, come in, little girl.

**Safety**

Fl. play first time only

Temple Block

Synth. (Celesta), Pno.

gliss.

*cresc.*

*mf*

*mf* *mp*

Cello, Bass

**LITTLE RED RIDINGHOOD**

Little Red Ridinghood

60 *mf*

I wish... It's not for me, it's for my Gran-ny in the woods.

Pno.

Tpt.

Cl., Bsn., Cello, Bass

Little Red Ridinghood

63

A loaf of bread, please, To bring my poor old hun - gry

Pno.

Tpt.

Cello, Bass

Little Red Ridinghood

66 (Insistent) ten. //

Gran - ny in the woods. Just a loaf of bread, please.

Pno.

+Cl., Bsn.

ten. //

(Baker gives Little Red Ridinghood a loaf of bread)

**NARRATOR:**

Cinderella's Stepmother had a surprise for her.

(Stepmother throws a pot of lentils into the fireplace)

**STEPMOTHER:**

I have emptied a pot of lentils into the ashes for you. If you have picked them out again in two hours' time, you shall go to the ball with us. (Stepmother, Florinda and Lucinda exit)

**Più mosso** (♩ = 138)

(Takes a bun)

(Takes three more and smiles sheepishly)

68

Little Red Ridinghood

And per-haps a stick - y bun? Or four?

Perc. (Bell Tree), Synth. (Whisper)

Fl., Cl.

Hns. p.

Pno.

71

CINDERELLA

*mp*

Birds in the sky, Birds in the eaves, in the leaves, in the

Pno.

74

Cinderella

fields, in the cas-tles and ponds, Come, lit - tle birds,

Little Red Ridinghood

And a few of those pies, please.

Bells, Vlns., Vlas. tremolo (con sord)

Hn., Cello tremolo

Pno.



77

Cinderella

Down from the eaves and the leaves, o - ver fields, out of cas - tles and ponds.

Little Red Ridinghood

Pno.

(Falling into a trance)

79

Cinderella

Ah, Ah,

JACK *mp*

No, squeeze, pal.

Pno.

Viola sola

*p*

*l.v.*

82 *mf*

Cinderella

Ah, Ah, Ah, Ah,

*f*

Pno.

Cl.

*f* Tpt. solo 3

Hn. 3

*poco rall.* →

Tempo primo (♩ = 132)

*mf*

(Birds descend to the fireplace)

Cinderella

85

Ah, \_\_\_\_\_ Quick, lit- tle birds, Flick through the ash- es.

Pno.

ff  
Strs.  
mf  
Cello

Cinderella

88

Pick and peck, but swift- ly, sift through the ash- es. In - to the pot.

Pno.

Fl., Tpt. & Bsn.  
Cow Bell  
Bsn.  
Cello, Bass

**JACK'S MOTHER:**

Listen well, son. Milky-White must be taken to market.  
(Cow bell clangs continue as the birds work)

**JACK:**

But, Mother, no! He's the best cow...

91

Pno.

**JACK'S MOTHER:**

Was! Was! She's been dry for a week. We've no food nor money, and no choice but to sell her while she can still

94

Pno.

Cl. Tpt. (+Bsn.)  
mp  
cresc.  
Strs.

command a price.

**JACK:** But Milky-White is my best friend in the whole world!

98

Pno.

Fl.  
mf

**JACK'S MOTHER**

(Pointing to Milky-White): Look at her!

**Safety, if needed**

102 *mf*

Jack's Mother: There are bugs on her dugs. There are flies in her eyes.

Pno. *mf*

+Bsn.

106

Jack's Mother: There's a lump on her rump big e-nough to be a hump!

Jack: JACK

But...

Pno.

110

Jack's Mother: Son, we've no time to sit and dith-er, While her with-ers with-er with her.

Pno.

114 *f*

Jack's Mother: Sometimes I fear you're touched. And no one keeps a cow for a friend!

Pno. Cow Bell

Bsn.

## 2. Act I Opening, Part 2

## No. 2

Little Red Ridinghood,  
Baker's Wife, Baker

(Little Red Ridinghood has been compulsively eating sweets at the Baker's house during the previous scene; she now swallows, wiping her hands and mouth)

Leggiero, jauntily (♩. = 138)

## LITTLE RED RIDINGHOOD

*mp*

Little Red Ridinghood



In - to the woods, it's time to go, I hate to leave, I have to, though.

Pno., Perc. (Triangle)

Piano

Piano accompaniment for the first line of lyrics. The right hand features a steady eighth-note accompaniment with a triangle symbol above it, while the left hand plays a simple bass line. The dynamic marking *mp* is present.

Little Red Ridinghood



In - to the woods, it's time, and so I must be - gin my jour - ney.

Pno.

Piano accompaniment for the second line of lyrics. The right hand continues the eighth-note accompaniment. A section marked "+Strs." begins in the second measure of this line, with a fermata over the final chord. The dynamic marking *mp* is present.

Little Red Ridinghood



In - to the woods and through the trees To where I am ex - pect - ed, ma'am,

Pno.

Piano accompaniment for the third line of lyrics. The right hand continues the eighth-note accompaniment. A section marked *mf* begins in the second measure of this line, with a fermata over the final chord. The dynamic marking *mf* is present.

7

Little Red Ridinghood

In - to the woods to Grand-moth-er's house,

Pno. *mp* Cl., Hn. *mf*

**BAKER'S WIFE:**  
You're certain of your way?

9 (*Her mouth full*)

Little Red Ridinghood

In - to the woods to Grand-moth-er's house. The

Pno. *mp* *mf*

11 (*Picking up cookies in rhythm*)

Little Red Ridinghood

way is clear, the light is good, I have no fear, nor

Fl., Cl. (Pno., Tpt. &ba)

Pno. *p* Hn. Bass *sva*

14

Little Red Ridinghood

no one should. The woods are just trees, the trees are just wood. I

Pno. *mp* *p*

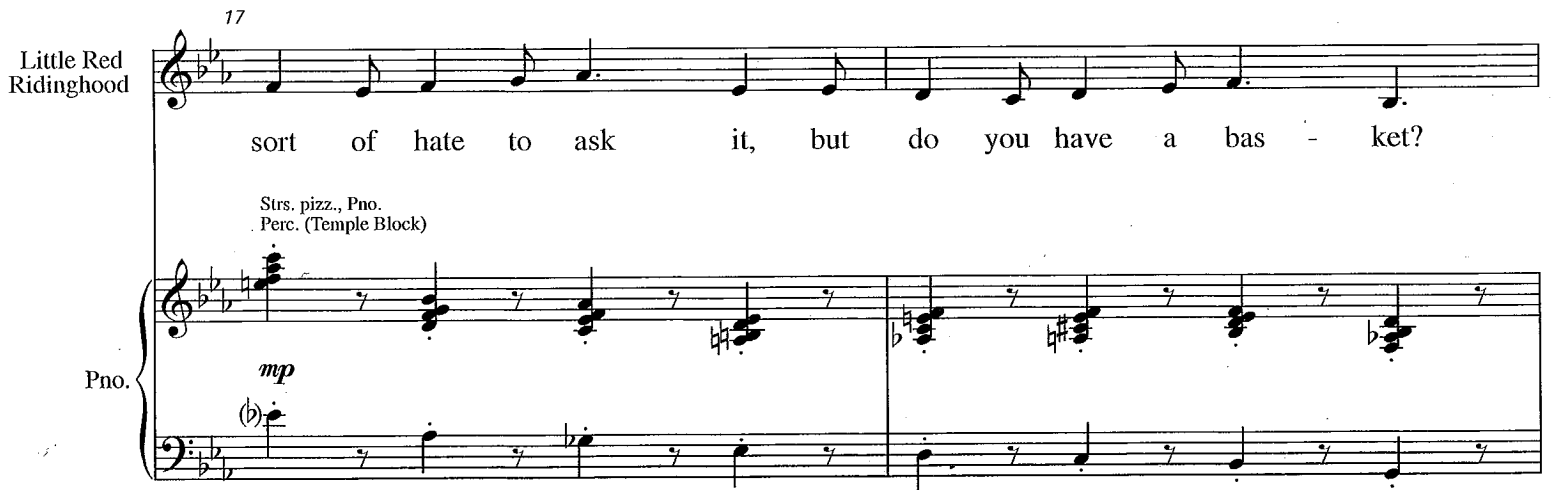
17

Little Red Ridinghood

sort of hate to ask it, but do you have a bas - ket?

Strs. pizz., Pno.  
Perc. (Temple Block)

Pno. *mp*



19

Pno. *mf*

Bsn.




23

Little Red Ridinghood

In - to the woods and down the dell, The path is straight, I know it well.

Fl. 8va,  
Bsn. 8ba

Pno. *mp*

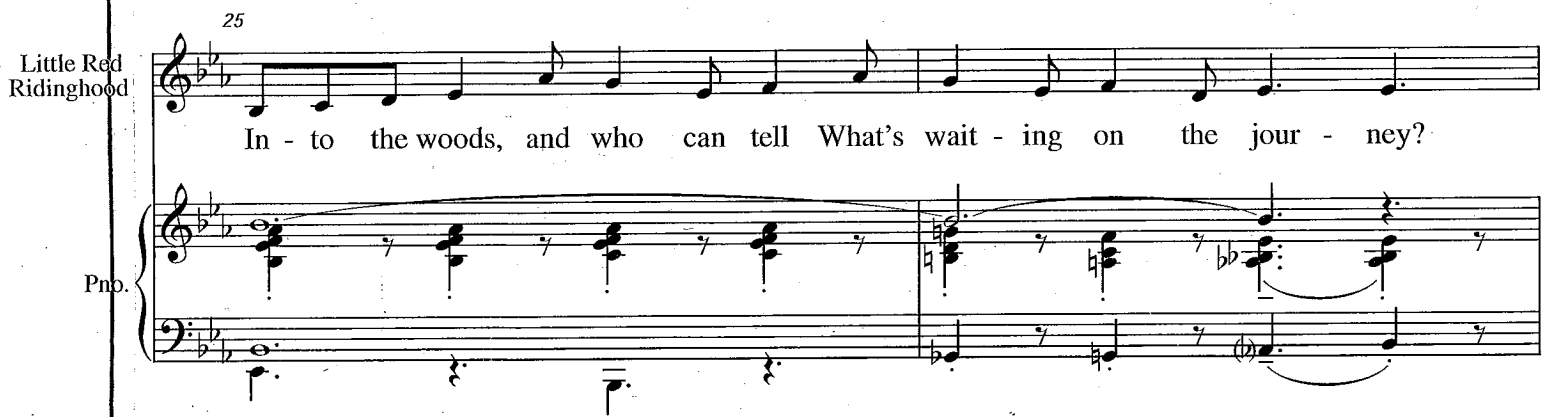


25

Little Red Ridinghood

In - to the woods, and who can tell What's wait - ing on the jour - ney?

Pno.



27  
Little Red Ridinghood  
In - to the woods to bring some bread To Gran - ny who is sick in bed.

Pno. *mf*

29  
Little Red Ridinghood  
Nev - er can tell what lies a - head. For all that I know, she's al - read - y dead.

Pno. *mp* *mf*

31  
Little Red Ridinghood  
But in - to the woods, In - to the woods,

Pno. *f* *cresc.*

33  
Little Red Ridinghood  
In - to the woods to Grand - moth - er's house, And home be - fore dark!

Pno. *ff* Tutti (Perc: Snare Drum)

SEGUE

No. 3

# 3. Act I Opening, Part 3

Cinderella, Florinda, Lucinda

(The birds have helped Cinderella with her task and are flying off)

(♩ = 138)

**Più mosso** (♩ = 160, ♩ = 80)

**Vamp (vocal last time)**

## CINDERELLA (Last time)

Cinderella *mp*  
Fly, birds, Back to the sky,

Piano  
Vins. *p*  
Cl., Vla.  
Cello

(Florinda and Lucinda enter, dressed for the Ball)

Cinderella *cresc.*  
Back to the eaves and the leaves And the fields And the...

Pno.

**Con moto**

## FLORINDA

(Cinderella fusses with her hair)

(To Lucinda)

Florinda *mf*  
Hur-ry up and do my hair, Cin-der-el-la! Are you real-ly wear-ing that?

Pno. *mf*  
(Fl., Cl. trill)  
Bells



CINDERELLA

11

Cinderella *mp*  
You look

LUCINDA (*Pointing to her sleeve*) (*To Florinda, eyeing her hair*)  
*mf*  
Here, I found a lit - tle tear, Cin - der - el - la! Can't you hide it with a hat?

Pno.

Strs.

15

Cinderella  
beau - ti - ful.

Florinda  
I know. Put it in a

Lucinda  
She means me.

Pno.

Bsn., Cello *gliss.*

(To herself, as she fusses with Florinda's hair)

18

Cinderella

Moth-er said be good, fa-ther said be nice, That was al-ways their ad -

Florinda

twist. (Babble)

Lucinda

Who will be there?(Babble)

Pno.

Bells

Pno.

Cello

22

Cinderella

vice. So be nice, Cin - der - el - la, Good, Cin - der - el - la,

Florinda

(Babble)

Lucinda

(Babble)

Pno.

(Triangle)

Cl.

6

6

Bsn.

25

Cinderella

Nice good good nice. What's the good of be - ing good if

Florinda

(Babble) Tight - er! (Babble)

Lucinda

(Babble)

Fl., Cl., Strs.

Pno.

*p* *mp*

Fl. solo

28

Cinderella

ev - 'ry - one is blind And you're al - ways left be - hind? Nev - er

Florinda

(Babble)

Lucinda

(Babble)

Pno.

(Accenting each word with a twist of a strand of Florinda's hair)

31

Cinderella

mind, Cin - der - el - la, Kind Cin - der - el - la, Nice good nice kind good nice...

Florinda

(Babble) (Scream)

Lucinda

(Babble)

Pno.

Cl. 6 6 Fl., Cl., Strs. +Tpt.

*p*

(Backing away)

35

Cinderella

Sor - ry.

(Slaps Cinderella) (Florinda glares at Lucinda)

Florinda

(Slap) Not that tight! Clod.

Lucinda

(Giggles) Hee, hee, hee, hee.

Pno.

+Xyl., Hns.

*p*

# 4. Act I Opening, Part 4

Narrator, Baker, Baker's Wife, Witch

**NARRATOR:**

Because the Baker had lost his mother and father in a baking accident - well, at least that is what he believed...

**Andante** (♩ = 116)

Fl. (tacet first time)

play two times

Piano

Pno., Strs.

**NARRATOR:**

he was eager to have a family of his own, and was concerned that all efforts until now had failed.

(There is a knock on the Baker's door)

**BAKER:** Who might that be? (Moves off to the window to see who is there)

Pno.

**BAKER'S WIFE:**

We have sold our last loaf of bread...

**BAKER:**

It's the Witch from next door. (Opens the door; the Witch enters)

**BAKER'S WIFE & BAKER:**

We have no bread.

**WITCH:**

Of course you have no bread!

**Poco meno mosso**

7 Pno., Synth., Cello, Bass

Pno.

**BAKER:**

What do you wish?--

**WITCH:**

It's not what I wish.

**WITCH:**

It's what you wish.

(Points to Baker's Wife belly)

Nothing cooking in there now, is there?

**Safety**

Pno.

**NARRATOR:**  
The old enchantress went on  
to tell the couple that she had  
placed a spell on their house.

**BAKER:**  
What spell?

**WITCH:**  
In the past, when you were  
no more than a babe, your father...

Vln., Vla. 8ba

Safety

13

Pno.

**WITCH:**  
brought his young wife and you to this cottage. They were a handsome couple, but not handsome neighbors.

Safety

16

Pno.

**WITCH:**  
You see, your mother was with child and she had developed an unusual appetite. She took one look  
at my beautiful garden and told your father that what she wanted more than anything in the world was...

Safety

Vln. 8va,  
Vla. 8ba  
19

Pno.

**WITCH (Conversational)**

23

*cresc.*

Witch

Greens, greens, and noth - ing but greens: Pars - ley, pep - pers, cab - ba - ges and cel - 'ry, As -

*mp*

Pno.

Bsn., Cello

25

Witch

par - a - gus and wa - ter - cress and fid - dle - ferns and let - tuce! He said,

Pno.

Cl.

26 *(Falling into "Rap" style)*

Witch

"All right," but it was - n't, quite, 'Cause I

Pno.

Electronic Drums

27

Witch

caught him in the au-tumn in my gar-den one night! He was rob - bing me, Rap - ing me,

Pno.

(Drums continue)

#4. Act I Opening, Part 4

29

Witch

Root - ing through my ru - ta - ba - ga, raid - ing my a - ru - gu - la And

Pno.

30

Witch

rip - ping up the ram - pi - on (My cham - pi - on! My fa - vor - ite!). I

Pno.

31

Witch

should have laid a spell on him right there, Could have

Pno.

+ Bell Tree  
(Drums stop)

*mf*

32

Witch

turned him in - to stone or a dog or a chair Or a sn... But I

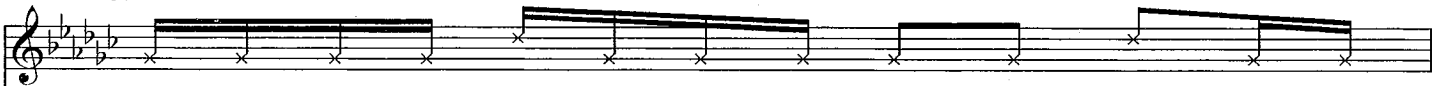
Pno.

*rubato* (Trances) (Abruptly) **A tempo**



34

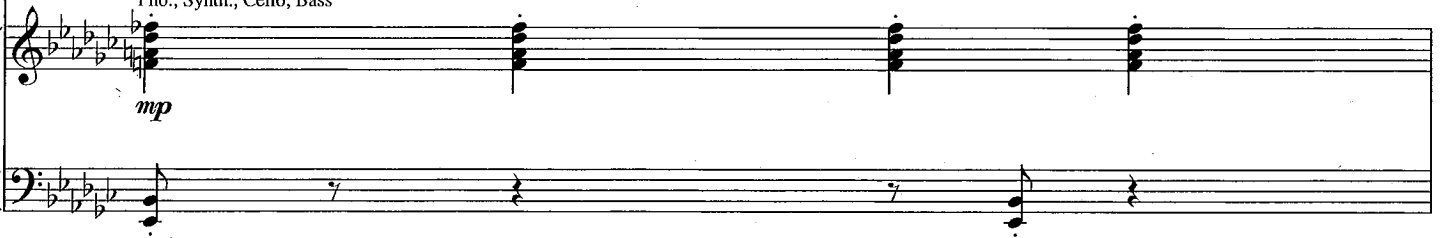
Witch



let him have the ram - pi - on, I'd lots to spare. In re -

Pno., Synth., Cello, Bass

Pno.



*mp*

35

Witch



turn, how - ev - er, said, "Fair is fair:— You can let me have the ba - by that your wife will bear.

Pno.




**BAKER:**  
I had a brother?  
**WITCH:**  
No, but you had a sister.

**NARRATOR:**  
But the Witch refused to tell him  
any more of his sister. Not even  
that her name was Rapunzel.

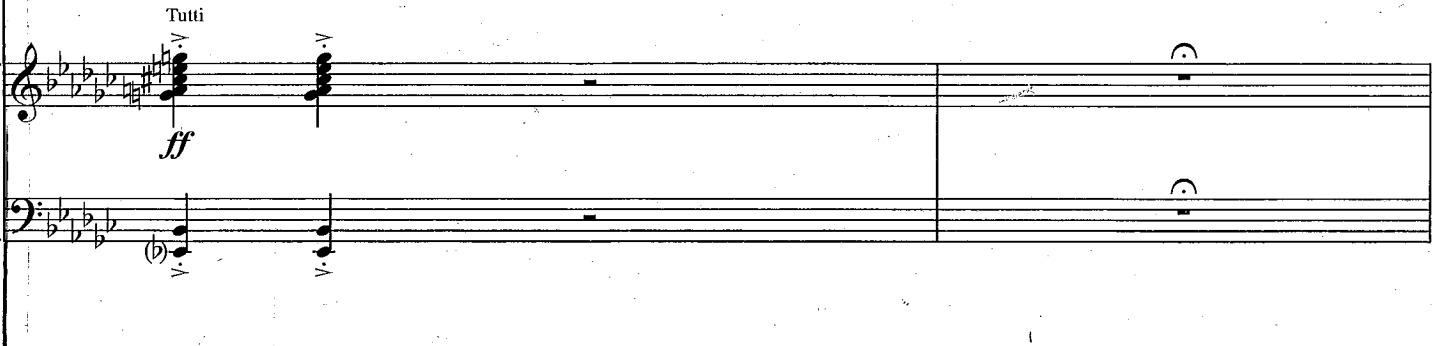
37

Witch



And we'll call it - square."

Pno.



*Tutti*  
*ff*

#4. Act I Opening, Part 4

Cue to continue

**NARRATOR:**

She went on...

**WITCH:**

I thought I had been more than reasonable, and that we all might live happily ever after. But how was I to know what your father had also hidden in his pocket?

**Safety**

Vln., Vla. 8va  
(Play last time)

39

**WITCH:**

You see, when I had inherited that garden, my Mother had warned me I would be punished if I were ever to lose any of the...

(Vln. 8va, Vla.)

**Safety**

43

47 **BAKER'S WIFE**

Baker's Wife

Beans?

**WITCH**

Witch

beans. The spe - cial beans! I let him go, I did - n't know he'd sto - len my beans! I was

**BAKER**

Baker

Beans?

Picc., Cello 15ba

Pno.

mp

Bsn.

49

Witch

watch - ing him crawl Back o - ver the wall, And then

Pno.

cl.

50

Witch

bang! Crash! And the light - ning flash! And... well,

Pno.

Electronic Drums

51

Witch

that's an - oth - er sto - ry, nev - er mind. An - y - way, at last the

Pno.

52

Witch

big day came And I made my claim. "Oh, don't

Pno.

Strs. pizz.

*mp*

(b) (Drums continue)

#4. Act I Opening, Part 4

53

Witch

take a - way the ba - by," they shrieked and screeched, But I

Pno.

54

Witch

did, and I hid her where she'll nev - er be reached. And your

Pno.

55

Witch

fa - ther cried, And your moth - er died When for

Picc., Cello 15ba

Pno.

56

Witch

ex - tra mea - sure (I ad - mit it was a plea - sure) I said,

Pno.

57

Witch

“Sor - ry, I’m still not mol - li - fied.” And I

Pno.

58

Witch

laid a lit - tle spell on them, you too, son,— That your

Pno.

+ Bell Tree (Drums stop)

*f*

Crotales

7

Strs. arco

59

Witch

*rubato* fam - 'ly tree Would al - ways be a bar - ren one. *(Abruptly)* **A tempo** So, there's

Pno.

#4. Act I Opening, Part 4

61

Witch

no more fuss and there's no more scenes And my gar-den thrives, you should see my nec-ta-rines! But I'm

Pno., Synth.

Pno.

*mp*

Cello, Bass +Bsn.

63

Witch

tell - ing you the same I tell kings and queens: Don't

Pno.

64

Witch

ev-er nev-er ev-er mess a-round with my greens! Es-pe-cial-ly the beans!

Cl.

*cresc.*

*f*

*ff*

Tutti

(b) *8vb* **SEGUE**

# 5. Act I Opening, Part 5

Jack's Mother, Jack, Narrator, Witch

(Jack has his cap and coat on)

**JACK'S MOTHER:**

Now listen to me, Jack. Lead Milky-White to market and fetch the best price you can. Take no less than five pounds.

**Tempo primo** (♩ = 132)

Picc. 8va, Cl, Tpt.

Piano

Strs.

*p*

Bsn., Cello

**JACK'S MOTHER:**  
Are you listening to me?

**JACK:**  
Yes.

**JACK'S MOTHER:**  
Now how much are you to ask? No more than five pounds.

(Jack's Mother pinches his ear, hard)

Pno.

*mf p*

**JACK'S MOTHER, JACK:**

Less. Than five.

(She lets go)

**Safety**

**JACK'S MOTHER**

*mp* gently and lovingly

Jack's Mother

Pno., Strs.

Jack Jack Jack, Head in a sack, The

Pno.

Jack's Mother

house is get-ting cold- er.

This is not a time for dream- ing.

Pno.

18

Jack's Mother

Chim - ney - stack Start - ing to crack, The mice are get - ting bold - er, The

Pno.

21

Jack's Mother

floor's gone slack, Your moth - er's get - ting old - er, Your fa - ther's not back, And you

Pno.

*mf*

24 *mf*

Jack's Mother

can't just sit here dream - ing pret - ty dreams. To wish and wait from

Pno.

CL., Bells *f*



Jack's Mother

27 *dim.*

day ... to day Will nev - er keep the wolves a - way, so

Pno. *dim.*

**Leggiero, jauntily** (♩. = 138)

Jack's Mother

30 *mp*

In - to the woods, the time is now. We have to live, I don't care how.

Hn., Trgl., Pno., Strs.

Pno. *mp*

Jack's Mother

32

In - to the woods to sell the cow, You must be - gin the jour - ney.

Pno.

34

Jack's Mother

Straight through the woods and don't de - lay, We have to face The mar - ket - place.

Pno.

Cl., Bsn.

*mf*

36

(Opens the door)

Jack's Mother

In - to the woods to jour - ney's end.

Pno.

*mp*

*mf*

Bsn., Cello

**JACK'S MOTHER:**  
Someday you'll have a real pet, Jack.  
**JACK:**  
A piggy?  
(Jack's Mother shakes her head in disbelief)

**NARRATOR:**  
Meanwhile, the Witch, for purposes of her own,  
explained how the Baker might lift the spell.

Vamp

**WITCH (Last time)**

38

Witch

You

**JACK (Starts leading Milky-White out)**

Jack

*p*

In - to the woods to sell a friend.

Pno.

*mp*

*mp, fade*

*mf*

SEGUE

Witch

Maestoso (♩ = 138)

WITCH

Witch

(You) wish to have the curse re-versed? I'll need a cer - tain po - tion first.

Crotales, Pno. (Strs. harmonics)

Piano

*mp*

Poco rubato (misterioso)

Witch

3

Go to the wood and bring me back One: the cow as white as milk,

Pno.

*p*

Witch

5

Two: the cape as red as blood, Three: the hair as yel - low as corn,

Pno.

*8va*

non rubato

7

Witch

Four: the slip - per as pure as gold. Bring me these be - fore the chime Of

Pno.

*l.v. al fine*

9

Witch

mid - night in three days' time, And you shall have, I guar - an - tee, A

Pno.

*cresc.*

11

Witch

child as per - fect as child can be. Go to the wood!

Pno.

*8<sup>va</sup>*

*Tutti*

*f*

SEGUE

Stepmother, Cinderella, Cinderella's Father

(♩ = 138)

(Stepmother enters)

STEPMOTHER

Stepmother

La-dies,

Our car-riage waits.

Piano

Cl., Hns., Perc., Strs.

CINDERELLA (Hands her the plate of lentils)

3 mp

Cinderella

Now may I go to the Fes - ti - val?

Stepmother

The Fes - ti - val...!

Pno.

Pno., Strs.

Stepmother

Dar-ling, those nails! Dar-ling, those clothes! Len - tils are one thing but dar-ling, with those, You'd

Pno.

Bsn., Cello

7

Stepmother  
make us the fools of the Fes - ti - val And mor - ti - fy the Prince!

(Cinderella's Father enters) **CINDERELLA'S FATHER**

Cinderella's Father  
The

Pno., Synth. (Vibraphone)

Pno.  
cresc. mf

(Stepmother, Florinda and Lucinda exit with a flourish)

9

Stepmother  
We must be gone.

Cinderella's Father  
car - riage is wait - ing.

Tutti  
Cl., Bsn., Pno., Strs.  
mf

Pno.

(Cinderella's Father grunts and exits) (Sits dejected, crying)

11

Cinderella  
Good night, Fa - ther. I wish...

Vamp

Pno.  
f p

SEGUE

# 8. Act I Opening, Part 8

Baker, Baker's Wife, Cinderella

(The Baker, having gone off, returns in hunting gear: jacket and hat)

**BAKER:** Look what I found in Father's hunting jacket.  
**BAKER'S WIFE:** Six beans.

**BAKER:** I wonder if they are the...  
**BAKER'S WIFE:** Witch's beans?  
We'll take them with us.  
**BAKER:** No! You are not coming.

**Tempo Primo** (♩ = 132)

Pno., Synth (Cel.) Fl.

Piano

Cello, Bass

**BAKER'S WIFE:**  
I know you are fearful of the woods at night.

Baker's Wife

**BAKER** *mf*

The spell is on my house. On - ly

Pno.

Hn., Bsn.

**BAKER'S WIFE**

Baker's Wife

*mf*

No, no, the spell is on our house. We must

Baker

I can lift the spell, The spell is on my house.

Pno.

*mp*

9

Baker's Wife  
lift the spell to- geth- er, The spell is on our house.

Baker  
No. You are not to come and that is final.

Pno. *cresc.* *mf*

11

Baker's Wife  
The cow as white as milk, The

Baker  
Now what am I to return with?

Pno. *mf* *Cl.* *Strs. (pizz.)* *Crotales*

13

Baker's Wife  
cape as red as blood, The hair as yel- low as corn, The slip- per as pure as gold...

Baker  
(Memorizing) *mp*  
The

Pno.



**NARRATOR:**  
And so the Baker, reluctantly,

16

Baker

cow as white as milk, The cape as red as blood, The hair as yellow as corn, The

Pno.

*p*

**NARRATOR:**  
set off to meet the enchantress's demands. As for Cinderella:

**CINDERELLA**  
*mp*

19

Cinderella

Baker

slip-per as pure as gold...

Pno.

*cresc.*

Tpt.

22

Cinderella

still wish to go to the Fes - ti - val, But

(Muttering as he gets ready to leave)

Baker

The cow as white as milk, The

Pno.

*mp*

*cresc.*

24 *mf*

Cinderella  
how am I ev - er to get to the Fes - ti - val? I know! I'll vis - it Moth - er's grave, The

Baker's Wife  
**BAKER'S WIFE (Prompting)**  
The

Baker  
cape as red as blood, The hair as yel - low as corn...

Pno. *mf* *cresc.*

Cl., Bsn., Hn.

27 *f*

Cinderella  
grave at the ha - zel tree, And tell her I just want to go to the King's Fes - ti - val!

Baker's Wife  
slip - per... The *f*

Baker  
The slip - per as pure as gold, The cōw, the cape, The slip - per as pure as gold...


Pno. *f*

+Snare Drum Tutti

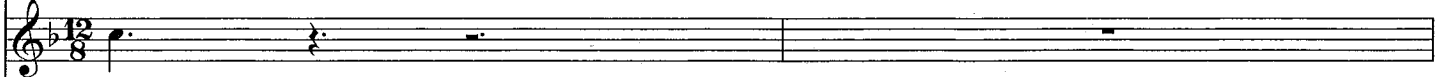
# 9. Act I Opening, Part 9

Cinderella, Baker, Baker's Wife,  
Jack, Jack's Mother, Little Red Ridinghood,  
Stepmother, Florinda, Lucinda, Cinderella's Father

**Alla Marcia** (♩ = 138)  
**CINDERELLA**

Cinderella *mp*  
  
 In - to the woods, it's time to go, It may be all in vain, I know.

**BAKER'S WIFE**  
 Baker's Wife  
 hair!

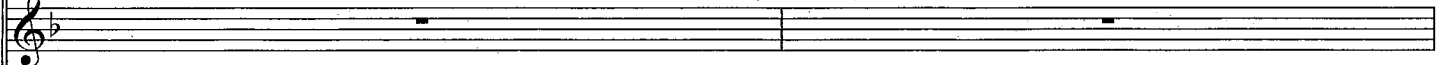



**BAKER** *mp*  
 Baker  
 In - to the woods, it's time to go, It may be all in vain, you know.



Piano *p*  
 Snare Drum, Pno., Strs.  


Cinderella <sup>3</sup>  
  
 In - to the woods, but e - ven so, I have to take the jour - ney.

Baker's Wife  


Baker  
  
 In - to the woods, but e - ven so, I have to take the jour - ney.

Pno.  


5

Cinderella

In - to the woods, the path is straight, I know it well, but who can tell?

**BAKER'S WIFE**  
*mp*

Baker's Wife

In - to the woods, the path is straight, You know it well, but who can tell?

Baker

In - to the woods, the path is straight, I know it well, but who can tell?

Pno.

7

Baker's Wife

In - to the woods to lift the spell...

Baker

In - to the woods to lift the spell...

Pno.

+Cl., Hn.

9

**CINDERELLA** (*Putting on shawl*)

Cinderella

In - to the woods to vis - it Moth - er...

Pno.

11

Cinderella

To go to the Fes - ti - val...

Baker's Wife

In - to the woods to fetch the things...

Baker

To make the po - tion...

Pno.

13

Cinderella

In - to the woods with - out re - gret, The choice is made, the task is set.

Baker's Wife

In - to the woods with - out re - gret, The choice is made, the task is set.

**JACK'S MOTHER**

*mp*

Jack's Mother

In - to the woods with - out re - gret, The choice is made, the task is set.

**JACK**

*mp*

Jack

In - to the woods with - out re - gret, The choice is made, the task is set.

Baker

In - to the woods with - out re - gret, The choice is made, the task is set.

Fl. (Bsn. 15ba)

Pno.

*mp*

15

Cinderella  
In - to the woods, but not for - get - ting Why I'm on the jour - ney.

Baker's Wife  
In - to the woods, but not for - get - ting Why you're on the jour - ney.

Jack's Mother  
In - to the woods, but not for - get - ting Why you're on the jour - ney.

Jack  
In - to the woods, but not for - get - ting Why I'm on the jour - ney.

Baker  
In - to the woods, but not for - get - ting Why I'm on the jour - ney.

Pno.

17

Cinderella  
In - to the woods to get my wish. I don't care how, The time is now.

Baker's Wife  
In - to the woods to get our wish. I don't care how, The time is now.

Jack's Mother  
In - to the woods to get our wish. I don't care how, The time is now.

Jack  
In - to the woods to get my wish. I don't care how, The time is now.

Baker  
In - to the woods to get our wish. I don't care how, The time is now.

Pno.

19 JACK'S MOTHER

Jack's Mother  
In - to the woods to sell the cow...

JACK (*Leads Milky-White into the woods*)  
In - to the woods to get the mon- ey...

Pno.

CINDERELLA  
(*Sets off for the woods*)

21 Cinderella  
To go to the Fes - ti - val...

BAKER'S WIFE

Baker's Wife  
In - to the woods to lift the spell...

BAKER (*Sets off for the woods*)

Baker  
To make the po - tion...

Pno.

LITTLE RED RIDINGHOOD (*Entering, skipping by*)

23 *mf* Little Red Ridinghood  
In - to the woods to Grand - moth - er's house.

Pno. *mf*

25

Cinderella *p* The

Baker's Wife *p* The

Little Red Ridinghood *(Mouth full)* *p* The  
In - to the woods to Grand-moth-er's house.

Jack's Mother *p* The

Jack *p* The

Baker *p* The

Pno.



27

Cinderella

way is clear, The light is good, I have no fear, nor

Baker's  
Wife

way is clear, The light is good, I have no fear, nor

Little Red  
Ridinghood

way is clear, The light is good, I have no fear, nor

Jack's  
Mother

way is clear, The light is good, I have no fear, nor

Jack

way is clear, The light is good, I have no fear, nor

Baker

way is clear, The light is good, I have no fear, nor

Fl., Cl., Tgl.  
Tpt., Pno., Strs. 8ba

*p*

Hn., Cello, Bass

30 *mp*  
Cinderella  
no one should. The woods are just trees, The trees are just wood. No

*mp*  
Baker's Wife  
no one should. The woods are just trees, The trees are just wood. No

*mp*  
Little Red Ridinghood  
no one should. The woods are just trees, The trees are just wood. No

*mp*  
Jack's Mother  
no one should. The woods are just trees, The trees are just wood. No

*mp*  
Jack  
no one should. The woods are just trees, The trees are just wood. No

*mp*  
Baker  
no one should. The woods are just trees, The trees are just wood. No

Pno.  
Musical accompaniment for piano, including chords and bass line.

33 *p* (Apprehensive)

Cinderella  
need to be a - fraid there. There's some - thing in the glade there...

Baker's Wife  
need to be a - fraid there.

Little Red Ridinghood  
need to be a - fraid there.

Jack's Mother  
need to be a - fraid there.

Jack  
need to be a - fraid there.

Baker *p* (Apprehensive)  
need to be a - fraid there. There's some - thing in the glade there...

Wood Block, Pno., Strs.

Pno. *mp* *mf*

(Stepmother, Florinda, Lucinda and Cinderella's Father are seen riding across the stage in their carriage)

35 Tpt., Hn. 8ba  
+ Temple Blocks

Pno. *f*

Cinderella <sup>39</sup> *mf*  
 In - to the woods with-out de - lay, But care - ful not to lose the way.

Baker's Wife *mf*  
 In - to the woods with-out de - lay, But care - ful not to lose the way.

Little Red Ridinghood *mf*  
 In - to the woods with-out de - lay, But care - ful not to lose the way.

**STEPMOTHER**

Stepmother *mf*  
 In - to the woods with-out de - lay, But care - ful not to lose the way.

**FLORINDA, LUCINDA (unis.)**

Florinda Lucinda *mf*  
 In - to the woods with-out de - lay, But care - ful not to lose the way.

Jack's Mother *mf*  
 In - to the woods with-out de - lay, But care - ful not to lose the way.

Jack *mf*  
 In - to the woods with-out de - lay, But care - ful not to lose the way.

Baker *mf*  
 In - to the woods with-out de - lay, But care - ful not to lose the way.

**CINDERELLA'S FATHER**

Cinderella's Father *mf*  
 In - to the woods with-out de - lay, But care - ful not to lose the way.

Pno. *mf*

41

Cinderella  
In - to the woods, who knows what may Be lurk - ing on the jour - ney?

Baker's Wife  
In - to the woods, who knows what may Be lurk - ing on the jour - ney?

Little Red Ridinghood  
In - to the woods, who knows what may Be lurk - ing on the jour - ney?

Stepmother  
In - to the woods, who knows what may Be lurk - ing on the jour - ney?

Florinda Lucinda  
In - to the woods, who knows what may Be lurk - ing on the jour - ney?

Jack's Mother  
In - to the woods, who knows what may Be lurk - ing on the jour - ney?

Jack  
In - to the woods, who knows what may Be lurk - ing on the jour - ney?

Baker  
In - to the woods, who knows what may Be lurk - ing on the jour - ney?

Cinderella's Father  
In - to the woods, who knows what may Be lurk - ing on the jour - ney?

Pno.

43

Cinderella  
In - to the woods to get the thing that makes it worth the jour - ney - ing.

Baker's  
Wife  
In - to the woods to get the thing that makes it worth the jour - ney - ing.

Little Red  
Ridinghood  
In - to the woods to get the thing that makes it worth the jour - ney - ing.

Stepmother  
In - to the woods to get the thing that makes it worth the jour - ney - ing.

Florinda  
Lucinda  
In - to the woods to get the thing that makes it worth the jour - ney - ing.

Jack's  
Mother  
In - to the woods to get the thing that makes it worth the jour - ney - ing.

Jack  
In - to the woods to get the thing that makes it worth the jour - ney - ing.

Baker  
In - to the woods to get the thing that makes it worth the jour - ney - ing.

Cinderella's  
Father  
In - to the woods to get the thing that makes it worth the jour - ney - ing.

Pno.

45

Cinderella  
In - to the woods... To

Baker's Wife  
In - to the woods... To make the po-tion, To

Little Red Ridinghood  
In - to the woods... To

Stepmother  
In - to the woods to see the King, To

Florinda Lucinda  
In - to the woods to see the King, To

Jack's Mother  
In - to the woods... To sell the cow, To

Jack  
In - to the woods... To sell the cow, To

Baker  
In - to the woods... To make the po-tion, To

Cinderella's Father  
In - to the woods to see the King, To

Pno.



47 *cresc.* *f*

Cinderella  
see, To sell, To get, To bring, To make, To lift, To go to the Fes-ti- val! In-to the woods!

*cresc.* *f*

Baker's  
Wife  
see, To sell, To get, To bring, To make, To lift, To go to the Fes-ti- val! In-to the woods!

*cresc.* *f*

Little Red  
Ridinghood  
see, To sell, To get, To bring, To make, To lift, To go to the Fes-ti- val! In-to the woods!

*cresc.* *f*

Stepmother  
see, To sell, To get, To bring, To make, To lift, To go to the Fes-ti- val! In-to the woods!

*cresc.* *f*

Florinda  
Lucinda  
see, To sell, To get, To bring, To make, To lift, To go to the Fes-ti- val! In-to the woods!

*cresc.* *f*

Jack's  
Mother  
see, To sell, To get, To bring, To make, To lift, To go to the Fes-ti- val! In-to the woods!

*cresc.* *f*

Jack  
see, To sell, To get, To bring, To make, To lift, To go to the Fes-ti- val! In-to the woods!

*cresc.* *f*

Baker  
see, To sell, To get, To bring, To make, To lift, To go to the Fes-ti- val! In-to the woods!

*cresc.* *f*

Cinderella's  
Father  
see, To sell, To get, To bring, To make, To lift, To go to the Fes-ti- val! In-to the woods!

Pno.



50

Cinderella

In - to the woods! In - to the woods, then out of the woods, \_\_\_\_\_

Baker's  
Wife

In - to the woods! In - to the woods, then out of the woods, \_\_\_\_\_

Little Red  
Ridinghood

In - to the woods! In - to the woods, then out of the woods, \_\_\_\_\_

Stepmother

In - to the woods! In - to the woods, then out of the woods, \_\_\_\_\_

Florinda  
Lucinda

In - to the woods! In - to the woods, then out of the woods, \_\_\_\_\_

Jack's  
Mother

In - to the woods! In - to the woods, then out of the woods, \_\_\_\_\_

Jack

In - to the woods! In - to the woods, then out of the woods, \_\_\_\_\_

Baker

In - to the woods! In - to the woods, then out of the woods, \_\_\_\_\_

Cinderella's  
Father

In - to the woods! In - to the woods, then out of the woods, \_\_\_\_\_

Pno.

Piano accompaniment for the scene, featuring chords and melodic lines in both hands.

(All freeze for 3 counts, then variously exit, except for Cinderella)

52 *optional 8<sup>va</sup>*-----1

Cinderella and home be-fore dark!

Baker's Wife and home be-fore dark!

Little Red Ridinghood and home be-fore dark!

Stepmother *optional 8<sup>va</sup>*-----1 and home be-fore dark!

Florinda Lucinda and home be-fore dark!

Jack's Mother and home be-fore dark!

Jack and home be-fore dark!

Baker and home be-fore dark!

Cinderella's Father and home be-fore dark!

Fl., Cl., Tpt.

Pno.

Narrator, Cinderella, Cinderella's Mother

Scene Two (The woods. Late afternoon.)

The stage is filled by trees of all variety, many twisted and gnarled, others going straight up to the sky without a branch.

Bright sunlight streams through, creating a wonderful light-maze.

(Cinderella kneels before a tree filled with birds)

NARRATOR: Cinderella had planted a branch at the grave of her mother and she visited there so often, and wept so much, that her tears watered it until it had become a handsome tree. (Exits)

Moderato (♩ = 144)  
Safety

Strs. *pp*

Piano

8<sup>vb</sup> l.v. till bar 7

Cello solo

As the scene progresses, the sunlight is gradually replaced by moonlight.

The foliage rustles in the breeze, with an occasional gust blowing about low-lying fog.)

4

Pno.

7 CINDERELLA

7 *mp*

Cinderella

I've been good and I've been kind, Moth - er, Do - ing on - ly what I learned from

7 Fl., Cl. trill, Pno.

Pno. *mp*

10

Cinderella

you. Why then am I left be - hind, Moth - er, Is there

10

Pno.

13 *mf*

Cinderella

some- thing more that I should do? What is wrong with me, Moth- er?

Pno.

Fl., Bells

16 *mp* //

Cinderella

Some- thing must be wrong. I wish...

Pno.

*p*

(Suddenly, the ghost of Cinderella's Mother appears within the tree)

Safety (vocal last time)

19 *Meno mosso* (♩ = 138)

**CINDERELLA** (first time only)

Cinderella

I wish...

**CINDERELLA'S MOTHER:** What, child? Specify. Opportunity is not a lengthy visitor and good fortune, like bad, can befall when least expected.

(Last time)

Cinderella's Mother

Do you

*Meno mosso* (♩ = 138)

Safety (vocal last time)

19 Violas (con sord.)

Pno.

Cello

Cl.

Cinderella's Mother

22

know what you wish? Are you cer-tain what you wish is what you want? If you

Pno.

This system contains the vocal line for Cinderella's Mother and the piano accompaniment for measures 22 to 24. The vocal line is in a 4/4 time signature and begins with a treble clef. The lyrics are: "know what you wish? Are you cer-tain what you wish is what you want? If you". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line.

Cinderella's Mother

25

know what you want, Then make a wish. Ask the tree,

Pno.

This system contains the vocal line for Cinderella's Mother and the piano accompaniment for measures 25 to 28. The vocal line continues with the lyrics: "know what you want, Then make a wish. Ask the tree,". The piano accompaniment continues with similar chordal textures.

Cinderella's Mother

29

And you shall have your wish.

(Cinderella's Mother disappears)

Pno.

*poco cresc.*

This system contains the vocal line for Cinderella's Mother and the piano accompaniment for measures 29 to 31. The vocal line concludes with the lyrics: "And you shall have your wish." followed by a fermata and the instruction "(Cinderella's Mother disappears)". The piano accompaniment features a *poco cresc.* marking and ends with a fermata.

(A gold and silver dress and fancy slippers drop down from the tree)

CINDERELLA (Rising)

Cinderella *p*

Shiv-er and quiv-er, lit-tle tree, Sil-ver and gold throw down on me.

Pno. *mp* +Vlns. (tremolo)

(Cinderella picks up the clothes and dashes offstage. Jack is walking through the woods, leading Milky-White. He stops and sits on a tree stump)

Cinderella *mp*

I'm off to get my wish.

Pno. *mf* *f* Fl., Cl., Bells Tpt.

+Cello, Bass

Pno. *mp* Hn. Bells

JACK:  
Quiet. Silence everywhere,  
Milky-White. Not to my liking...  
(Dialogue continues)

Pno. *dim.* *p fade* Vamp

Wolf, Little Red Ridinghood

Cue: **NARRATOR:** And so after two sticky buns and a half a loaf of bread, the little girl with the red cape was in for a surprise.

(Another part of the woods. Little Red Ridinghood, skipping to the accompaniment of "Into the Woods," is surprised by the Wolf. Music stops.)

**Brightly** (♩ = 152)

Piano

Pno., Tgl., Strs. pizz.

Detailed description: This block contains the first system of music. It features a piano accompaniment in G major and 12/8 time. The piano part is marked 'mp' and includes a 'Tpt.' (trumpet) line. The music is characterized by a bright, rhythmic melody in the right hand and a steady bass line in the left hand.

**WOLF:**  
Good day,  
young lady.

**LITTLE RED  
RIDINGHOOD:**  
Good day, Mister Wolf.

(Little Red Ridinghood continues.  
Wolf stops her again. Music stops)

Pno.

Detailed description: This block contains the second system of music. It features a piano accompaniment in G major and 12/8 time. The piano part continues with a similar rhythmic pattern to the first system, with some rests in the right hand corresponding to the dialogue.

**WOLF:**  
Whither away  
so hurriedly?  
**LITTLE RED  
RIDINGHOOD:**  
To my Grandmother's.

(Little Red Ridinghood  
continues briefly.  
Wolf stops her once more)

**WOLF:** And what might  
be in your basket? (Sniffs  
basket, then her torso).  
**LITTLE RED  
RIDINGHOOD:** Bread  
and wine, so Grandmother  
will have something good  
to make her strong.

Pno.

Detailed description: This block contains the third system of music. It features a piano accompaniment in G major and 12/8 time. The piano part continues with a similar rhythmic pattern to the previous systems, with some rests in the right hand corresponding to the dialogue.

**WOLF:**  
And where might your grandmother live?  
(Baker appears behind a tree and eavesdrops)

**LITTLE RED RIDINGHOOD:**  
A good quarter of a league further  
in the woods; her house stands under  
three large oak trees.

Pno.

Violin solo

Cello solo

*p dolce*

*poco ritard.*

Detailed description: This block contains the final system of music. It features a piano accompaniment in G major and 4/4 time. The piano part is marked 'p dolce' and includes a 'poco ritard.' (poco ritardando) instruction. There are also parts for a Violin solo and a Cello solo. The music concludes with a final chord in the piano part.

# 11. Hello, Little Girl

(Grunts lasciviously to himself as he watches Little Red Ridinghood skip off)

Slow and heavy (♩ = 100)

17

WOLF

(Rubbing his thighs)

Wolf

Mmmh... Unhh...

Cl., Bsn., Hns.

Pno. *p*

Pno., Perc., Cello, Bass

21 *p* *espressivo, sotto voce*

Wolf

Look at that flesh, Pink and plump. Hel - lo, lit - tle girl...

Pno.

+Tpt.

25

Wolf

Ten - der and fresh, Not one lump. Hel - lo, lit - tle girl...

Pno.

+Tgl.



(Smacks his lips)

29 *mp*

Wolf

This one's es-pe-cial-ly lush, — De-li-cious... Mmmh... — Hel-

*mf*

Pno.

*mp* *cresc.* *mf*

(Runs over and pops up in front of Little Red Ridinghood, holds her as for a tango. He begins moving like Fred Astaire. Little Red Ridinghood leans with him, but doesn't move her feet)

**Andantino** (♩ = 132)

33 *mp*

Wolf

lo, lit-tle girl, — What's — your rush? — You're miss-ing all the flow-ers. —

Snare Drum, Pno., Strs.

Pno.

*mp*

36

Wolf

— The sun won't set for ho-urs, — Take your

Fl., Cl., Bsn.

Pno.

LITTLE RED RIDINGHOOD

(Breaking away)

39 *mf*

Little Red Ridinghood

Moth - er said, "Straight a - head," Not to de - lay or be mis - led.

Wolf

time. But

Tgl., Pno., Synth. (Cel.)

Pno.

41

Wolf

slow, lit - tle girl, Hark! And hush, The birds are sing - ing sweet - ly.

SD, Pno., Strs.

Pno.

44

Wolf

You'll miss the birds com - plete - ly, You're

Pno.

(Little Red Ridinghood stops to listen;  
Wolf devours her with his eyes, mutters to himself)

**Tempo primo**

(sotto voce)

47

Wolf

trav - el - ing so fleet - ly. \_\_\_\_\_ Grand - moth - er first, \_\_\_\_\_

Pno.

Tom-toms, Pno., Strs. tremolo

*p* *cresc.*

50

Wolf

Then Miss Plump... What a de - lec - ta - ble cou - ple:

Pno.

*mf* *p* *cresc.* *f*

(Sees Little Red Ridinghood  
start to move off again)

53

Wolf

Ut - ter per - fec - tion: One brit - tle, one sup - ple... One mo -

Pno.

*mf* *Tutti* *f*

Grazioso

(Little Red Ridinghood stops again)

55 *mf*

Little Red Ridinghood

Moth - er said, "Come what may, fol - low the path and nev - er stray."

Wolf

ment, my dear! — Just

Tgl., Pno., Synth. (Cel.)

Pno. *mp*

Bass harmonic pizz.

57

Wolf

so, lit - tle girl, — An - y path. — So man - y worth ex - plor - ing. —

Pno. SD, Pno., Strs.

60

Wolf

Just one would be so bor - ing. — And

Hn.

Pno. *cresc. poco a poco*

From bar 63 there is an alternate two-wolf version with an insert of six bars; see page 74.

63

(Gestures to the trees and flowers.  
Little Red Ridinghood looks around)

(To himself, sotto voce)  
*mf*

Wolf

look what you're ig-nor - ing. Think of those crisp,

Strs. +Fl., Cl.

Pno. *p* *cresc.* *mf* *mp* Tutti

66

Wolf

ag - ing bones, Then some-thing fresh on the pal - ate.

Pno. *mp*

69

Wolf

Think of that scrump - tious car - nal - i - ty twice in one day!...

Pno. *cresc.*

72 *cresc.*

Wolf

There's no pos-si-ble way To de-scribe what you feel

Pno.

*f* *ff*

76 *f*

Wolf

When you're talk-ing to your meal!

Pno.

*f*

**LITTLE RED RIDINGHOOD**

79 *mp*

Little Red Ridinghood

Moth-er said not to stray. Still, I sup-pose, a small de-lay...

Pno.

Tgl., Pno., Synth. (Cel.)

*mp*

Strs.

81

Little Red Ridinghood

Gran-ny might like a fresh bou-quet... Good -

Pno.

Fl.

SD, Pno.

Bass Bsn.

(Exits)

Little Red Ridinghood

83

bye, Mis - ter Wolf.

Wolf

Good - bye, lit - tle girl...

Pno.

85 (Starts off) (sotto voce, dolce)

Wolf

And hel - lo.

Pno.

Vamp

on cue

Wolf

88

Tgl., Pno., Synth. (Cel.)

(Howls and exits)

Pno.

Bass

Tutti

f

V.

# 11a. Alternate Two-Wolf Version of "Hello, Little Girl"

Wolf 1, Wolf 2, Little Red Ridinghood

## No. 11a (Alternate)

Continuation from page 71

(Grazioso)

(Gestures to the trees and flowers. Little Red Ridinghood looks around)

(Three Little Pigs enter, followed by Wolf #2)

63 WOLF 1

Wolf 1

look what you're ig-nor - ing.

(Grazioso)

Piano

66

Pno.

70

WOLF 1 (To himself, sotto voce)

mf

Wolf 1

Del - i - cate meat, crisp - y bones,

70

Pno.



73

Wolf 1

Wolf 2 (*To himself, sotto voce*)  
*mf*

All of that scrump-tious car-nal-  
Pig is a treat for the pal - ate.

Pno.

76 *cresc.*

Wolf 1

i - ty, Ah, what a day!

Wolf 2 *cresc.*

Ah, what a day! There's no pos - si - ble

Pno.

79 *cresc.*

Wolf 1

To de - scribe what you feel

Wolf 2

way

Pno.

#11a. Alternate Two-Wolf Version of "Hello, Little Girl"

82 *f*

Wolf 1  
When you're talk - ing to your meal!

Wolf 2  
When you're talk - ing to your meal!

82 *f*

Pno.

LITTLE RED RIDINGHOOD

85 *mp*

Little Red Ridinghood  
Moth - er said not to stray. Still, I sup - pose, a small de - lay...

85 *mp*

Pno.

Tgl., Pno., Synth. (Cel.)

Strs.

Safety (vocal last time)

(Crosses to flowers, starts to pick)

87

Little Red Ridinghood  
Gran - ny might like a fresh bou - quet... Good -

Safety (vocal last time)

87 *Fl.*

Pno.

SD, Pno.

Bass Bsn.

Little Red Ridinghood

bye, Mis - ter Wolf.

Wolf 1

Good - bye, lit - tle girl...

Pno.

89

(Exits)

(Both wolves start off)

Wolf 1

(The Three Little Pigs exit)

And hel -

Wolf 2

Good - bye, lit - tle pig - gies...

And hel -

Pno.

91

(sotto voce, dolce)

(sotto voce, dolce)

Vamp

on cue  
(Both wolves  
howl and exit)

Wolf 1

lo.....

Wolf 2

lo.....

Pno.

94

Tutti

f

Bass

Tgl., Pno., Synth. (Cel.)

Vamp

on cue

# 12. Underscore after "Hello, Little Girl"

Baker, Witch, Rapunzel, Baker's Wife

## No. 12

*Cue: BAKER: Is harm to come to that little girl... in the red cape!*  
*(Witch appears)*

**WITCH:** Forget the little girl and get the cape!  
**BAKER (Clutching his chest):** You frightened me.

**WITCH (Nasty):** That's the cape. Get it. Get it. Get it!

**BAKER:** How am I supposed to get it?

**Lento**

Picc., Cl. 8ba

Piano

Bell Tree, Strs.

**WITCH:** You go up to the little thing, and you take it.  
**BAKER:** I can't just take a cloak from a little girl. Why don't you take it!

**WITCH:** If I could, I would! But I...

Pno.

**RAPUNZEL (offstage)**

*p dolce*  
*ten.*

**WITCH (Listens, entranced. Sweetly):**  
Ahhh, my Rapunzel... Listen to her beautiful music...

**WITCH (Yelling):**  
Get me what I need.  
Get me what I need!  
*(Disappears)*

Rapunzel

Ahh

Pno.

**BAKER (Distraught):** This is ridiculous. I'll never get that red cape, nor find a golden cow, or a yellow slipper... or was it a golden slipper and a yellow cow? Oh, no...

**Andante** (♩ = 126)

12 Fl., Synth. (Temple Bells), Pno. +Crotales

Pno. *p* *cresc.*

Cl., Vln., Cello (pizz.) +Vla.

**Vamp (vocal last time)**

**BAKER'S WIFE (Softly, appearing behind a tree)**  
(Last time)

16

Baker's Wife *p*

The cow as white as milk, The cape as red as blood, The

**Vamp (vocal last time)**  
Play first time only

16

Pno. *mp*

Strs. pizz.

**BAKER:** What are you doing here?  
**BAKER'S WIFE (Coming forward, takes a scarf and tries to put it around his neck):**  
You forgot your scarf...

19

Baker's Wife

hair as yellow as corn, The slipper as pure as...

19

Pno. *p*

Cl.

**BAKER (Taking scarf off):** You have no business being alone in the wood. And you have no idea what I've come upon here. You would be frightened for your life. Now go home immediately!

22

Pno.

Fl.

# 12. Underscore after "Hello, Little Girl"

BAKER'S WIFE: I wish to help.

25

Pno.

Safety (vocal last time)

BAKER'S WIFE

(Jack enters, dragging Milky-White by a rope on its neck)

28

Baker's Wife

Our house.

We must

BAKER (Last time)

Baker

No! The spell is on my house! On - ly I can lift the spell, The

Safety (vocal last time)

Play first time only

Strs. (arco)

28

Pno.

+Bsn.

(Baker's Wife, seeing Jack at other side of stage, puts her hand across Baker's mouth)

(Baker sees Jack, takes Baker's Wife's hand away)

*p* (sotto voce)

31

Baker's Wife

lift the spell to- geth - er.

A cow as white as...

Baker

spell is on my house! The spell is on...

milk.

31

Pno.

# 13. I Guess This Is Goodbye

Baker, Jack, Baker's Wife

Cue: **JACK:** Could I buy my cow back someday?

**BAKER (Uneasy):** Well... possibly.

*(Baker hands Jack the beans, counting out five and keeping one for his pocket; Baker's Wife then takes Milky-White)*

**BAKER:** Good luck there, young lad.

**Larghetto** (♩ = 80) **(poco rubato)**

Xyl. solo Viola

Piano *mp* *mp molto legato, cantabile*

Cello Pno., Cello, Bass

**JACK (Tearful; to Milky-White)**

*mp poco rubato*

Jack

5

I guess this is good - bye, old pal. You've been a per-fect

Pno.

7

Jack

7

friend. I hate to see us part, old pal. Some day I'll buy you

Pno.

## # 13. I Guess This Is Goodbye

9 *mf*

Jack  
back. I'll see you soon a - gain. I hope that when I

Pno. *mp* *mf* Fl. +Vlns.

11 *p* *Più mosso* (♩ = 92) (Exits, overcome with emotion)

Jack  
do, It won't be on a plate.

Pno. *p* Viola Fl.

**BAKER** (*Angry*): Take the cow and go home!

**BAKER'S WIFE**: I was trying to be helpful.

**BAKER**: Magic beans! We've no reason to believe they're magic!  
Are we going to dispel this curse through deceit?

**BAKER'S WIFE**: No one would have given him more for that creature.  
We did him a favor.

14 *mp* *p*

Pno.

SEGUE



Baker's Wife, Baker

**BAKER'S WIFE:**  
At least they'll have some food.

**BAKER:**  
Five beans!

Safety (vocal last time)

Moderately (♩ = 92)

**BAKER'S WIFE (Last time)**  
*mp*

Baker's Wife

Viola

Piano

*mp*

Pno., Cello, Bass

Baker's Wife

2

know what you want, then you go and you find it and you

Pno.

Baker's Wife

3

get it... Do we want a child or not? And you

Baker

**BAKER (Pointing off)**

Home.

Hn. solo

Pno.

4

Baker's Wife

give and you take and you bid and you bar - gain, or you

Pno.

5

Baker's Wife

live to re - gret it. There are

Baker

Will you please go home.

Pno.

Hn.

Fl. Cl., Tpt.

6

Baker's Wife

rights and wrongs and in - be - tweens... No one

Pno.

*mf*

7 *mf*

Baker's Wife  
waits when for-tune in-ter-venes. And may-be they're real - ly ma - gic, who

Pno.

Strs. *p* Hn., Tpt.

Pno., Synth. (Cel.)

**Alla marcia**

9

Baker's Wife  
knows? Why you do what you do, that's the point; all the rest of it is

Pno.

Fl., Bells, Cl. 8ba *mf*  
Vla., Cello  
Bsn., Bass

11

Baker's Wife  
chat - ter. If the thing you do is

Baker  
(Looking over at Milky-White)  
Look at her, she's cry - ing.

Pno.

Hns. Tpt. Fl., Xyl.

# 14. Maybe They're Magic

12

Baker's Wife  
pure in in-tent, if it's meant, and it's just a lit-tle bent, does it mat-ter? No, what mat-ters is that

Baker  
Yes!

Pno.

Cl., Bells

(Pause; no reponse)

14

Baker's Wife  
ev - 'ry - one tells tin - y lies. What's im - port - ant, real - ly, is the size. On - ly

Pno.

*ff*

16

Baker's Wife  
three more tries and we'll have our prize. When the end's in sight, you'll re - a - lize: If the

Pno.

Hns.  
+Cl., SD

18

Baker's Wife  
end is right, it just - i - fies the beans!

Pno.

Tutti  
Tutti  
Picc., Xyl., Bsn.  
Tutti  
*p sub.*  
*mf*  
*ff*

Narrator, Rapunzel, Witch, Rapunzel's Prince

Cue: **BAKER:** I will carry this out in my own fashion! (*Baker and Baker's Wife exit in different directions. Narrator enters*)

**NARRATOR:** And so the Baker continued his search for the cape as red as blood. (*Witch enters*)

**Tranquillo** (♩ = 84) **poco rall.** **a tempo**

Piano

Pno., Synth. (Hp.), Strs.

**NARRATOR:**

As for Rapunzel, the Witch was careful not to lose this beauty to the outside world, and so shut her within a doorless tower that lay deep within the forest. And when the old enchantress paid a visit, she called forth: (*Exits as Witch crosses to tower*)

**rall.**

Pno.

(*Rapunzel is heard singing off in the distance. Rapunzel's tower appears*)

**WITCH:**

Rapunzel, Rapunzel. Let down your hair to me.

**Rubato** **Vamp**

**RAPUNZEL**

7

Rapunzel

Pno.

*(Rapunzel stops singing and her hair descends.  
The Witch climbs up, struggling as Rapunzel leans forward in pain)*

**Freely, not fast (on cue)**

Synth (Cel.)

Pno. *f*

*(Rapunzel's Prince comes from around a tree)*

**RAPUNZEL'S PRINCE (To himself):**

Rapunzel, Rapunzel. What a strange name. Strange, but beautiful; and fit for a Prince!  
Tomorrow, before that horrible Witch arrives, I will stand before her window and ask  
her to let down her hair to me.

**Slower**

Pno. *p*

13 Fl.

Pno., Strs.

*(Another part of the woods.*

*Baker steps into Little Red Ridinghood's path; the girl is eating a sweet as she enters)*

**Brightly (♩ = 138)**

Fl., Tpt. 8ba, Tgl., Strs. pizz.

Pno. *mf*

Narrator, Rapunzel, Witch, Rapunzel's Prince

**NARRATOR:** And so the Baker continued his search for the cape as red as blood. (*Witch enters*)  
As for Rapunzel, the Witch was careful not to lose this beauty to the outside world, and so shut her within a doorless tower that lay deep within the forest. (*Exits as Witch crosses to tower*)

Tranquillo (♩ = 84)

poco rall. a tempo

Fl.

Piano

Pno., Strs.

(*Rapunzel is heard singing off in the distance.  
Rapunzel's tower appears*)

rall.

RAPUNZEL

Rapunzel

Ah, Ah, Ah

Cl. 8ba

Pno.

Moderato (♩ = 120)

Rapunzel

WITCH  
mp

Witch

Chil-dren are a bless-ing,

Pno.

Bsn., Cello, Bass

#15a. (Alternate) Our Little World

Rapunzel <sup>12mp</sup>  
Ah, \_\_\_\_\_ Ah \_\_\_\_\_

Witch  
If you know where they are, \_\_\_\_\_

Pno.

Rapunzel <sup>15</sup>

Witch  
Noth - ing's so dis - tress - ing, though, as When they keep you guess - ing, so be

Pno.

Witch <sup>17</sup>  
Sure you don't leave an - y doors a - jar. Make a lit - tle

Pno.



19

Rapunzel

Our lit - tle world \_\_\_\_\_ Is big e - nough for me, \_\_\_\_\_

Witch

world. Our lit - tle world \_\_\_\_\_ Is big e - nough for me, \_\_\_\_\_

+Cl., Tgl.

Pno. *mp*

22

Rapunzel

\_\_\_\_\_ Our lit - tle world \_\_\_\_\_ Is all it needs to

*mf* *mp*

Witch

\_\_\_\_\_ Per - fect! Our lit - tle world \_\_\_\_\_ Is all it needs to

Hns., Tpt. Cl., Pno., Strs.

Pno. *f* *mf* *mp*

25

Rapunzel

be, \_\_\_\_\_ Brush - ing my hair, \_\_\_\_\_ Comb - ing my hair, \_\_\_\_\_

*f*

Witch

be, \_\_\_\_\_ Per - fect!

Fl., Cl., Hns. Tpt. Cl., Pno., Strs.

Pno. *f* *mf* *mp*

29

Rapunzel

On - ly my moth - er and me and my hair... Our lit - tle world is

Witch

Our lit - tle world is

Hns.

Pno.

*mp*

*mf*

32

Rapunzel

per - fect, If she just did - n't drool...

Witch

per - fect!

Pno.

**WITCH:**  
 Rapunzel, Rapunzel. Let down your hair to me! Rapunzel... Rapunzel!

**Rubato, colla voce**

35

Rapunzel

Ah

FL.

Pno.

*p colla voce*

Synth. (Cel.), Strs.

(Rapunzel lowers her hair)

Freely, not fast

Moderato (♩ = 120)

Synth. (Cel.)

8<sup>va</sup>

39

Pno.

Vln.

Bsn., SD, Strs.

43

Rapunzel

mf

Witch

Look at her com - ple - xion, Still un -

Vln. (Fl. cue)

Pno.

45

Rapunzel

Witch

touched by the sun.\_\_\_\_\_

Pno.

47

Rapunzel

Witch

Chil - dren need pro - tec - tion Just the way they need af - fec - tion, Or they

Pno.

49

Witch

won - der and they wan - der and they run From your lit - tle

Pno.

51 *mp*

Rapunzel

Our lit - tle world Is all I have to see.

Witch

*mp*

world. Our lit - tle world,

Pno.

Fl., Cl., Pno., Tgl.

*mp*

Strs.

54

Rapunzel

Our lit - tle world \_\_\_\_\_ Is ev - 'ry - thing a

Witch

*f* Per - fect! *mp* Our lit - tle world \_\_\_\_\_ is ev - 'ry - thing a

Pno.

+Hns., Tpt. FL., Cl.

*f* *mf* *mp*

57

Rapunzel

world ought to be! \_\_\_\_\_ Wash - ing my hair, \_\_\_\_\_

Witch

world ought to be, \_\_\_\_\_ *f* Per - fect! *mf* Per - fect!

Pno.

Cl., Hns.

*(mp)*

60

Rapunzel

Dry - ing my hair, Un - rav - el - ing my hair,

Witch

*mp* Tend - ing her hair, \_\_\_\_\_ Strok - ing her hair, \_\_\_\_\_ Look - ing at her

Pno.

#15a. (Alternate) Our Little World

63 *♩ = ♪*

Rapunzel *♩ = ♪*  
Wind - ing and bind - ing and mind - ing my Hair.

Witch *cresc.*  
hair, Some - thing we can share: Hair.

Pno. *cresc.* +Tpt.

65 *f*

Rapunzel *f*  
Our lit - tle world is per - fect, Or at least so she claims.

Witch *f*  
Our lit - tle world is per - fect.

Pno. *f* Tutti (Vlns.)

68 *mf*

Rapunzel *mf*  
If she on - ly would cut her nails,

Witch *dim.* *mf*  
Noth - ing to change her,

Pno. *dim.*

70 *mp*

Rapunzel Did - n't have those point - y teeth,

Witch *mp*  
Each day like the oth - er,

Pno. *p* Cl.

72

Rapunzel Ti - ny eyes...

Witch  
Noth - ing to di - vert her, To dis - con - cert her,

Pno. Strs.

74 *mf cresc.*

Rapunzel Oth - er - wise

Witch *cresc.*  
Noth - ing that can pos - si - bly hurt her...

Pno. *p cresc.* Fl., Cl., Hns., Tpt. *mf cresc.*

#15a. (Alternate) Our Little World

76 *f*

Rapunzel *f*  
Our lit - tle world is per - fect and World e - nough for me.

Witch *f*  
Our lit - tle world is per - fect.

Tutti

Pno. *f*

79 *mp*

Rapunzel  
Grow - ing my hair, —

Witch *dim.* *mp*  
Our lit - tle world, — Braid - ing her hair, —

Vlns. tremolo

Fl., Cl.

Pno. *dim.* *p*

82

Rapunzel  
What do I care What they're do - ing out there? —

Witch *cresc.*  
If what was grow - ing was

Pno. *cresc. poco a poco*



85  $\text{♩} = \text{♩}$

Witch

on - ly her hair... And not her, That I'd pre - fer.

Pno.

88 *f*

Rapunzel

Our lit - tle world, Our lit - tle world is

Witch

*f* Nev - er - the - less, Our lit - tle world is

Pno.

90

Rapunzel

per - fect.

Witch

per - fect.

Pno.

APPLAUSE SEGUE

**Playoff**

(Rapunzel grunts in pain as the Witch climbs up her hair)

94 *f*

Rapunzel  
Our lit-tle world is per-fect. Unh, Unh,

Witch  
*f* Our lit-tle world is per-fect. *f* De-li-cious,

Pno. *f* *dim.* *mp* Cl., Pno. Hn.  
Pno., Cello, Bass

(The Witch keeps swinging and climbing up with difficulty as Rapunzel leans forward in pain. Rapunzel's Prince enters from around a tree)

98

Rapunzel  
Unh, Unh, unh, Unh...

Witch  
*mf* Ful-fill-ing, *mf* Ex-clu-sive, *mp* Un-chang-ing, *p* Ex-em-pla-ry...

Pno.

**RAPUNZEL'S PRINCE (To himself):**

Rapunzel, Rapunzel. What a strange name. Strange, but beautiful; and fit for a Prince! Tomorrow, before that horrible Witch arrives, I will stand before her window and ask her to let down her hair to me.

**Meno mosso**

102 *p* Fl. *8va*  
Pno., Strs.

(Another part of the woods. Baker steps into Little Red Ridinghood's path; the girl is eating a sweet as she enters)

**Brightly** (♩ = 138)

106 *mf* Tpt.  
Pno. *mf*  
Strs. pizz., Tgl.

Baker, Narrator

Cue: **BAKER:** ...and you be careful that no wolf comes your way.

**LITTLE RED RIDINGHOOD:**

I'd rather a wolf than you, any day.  
(Stomps Baker's foot and exits)

**Rubato**

(♩ = 92)

*mp* **BAKER (In pain)**

Baker

Choke Cym.,  
Strs. pizz.

If you know what you need, then you go and you find it and you

Piano

*sfz*

*mp*

Hn.

Baker

3

take it. Do I want a child or not? It's a

Pno.

//

//

**Più mosso, non rubato**

Baker

4

cloak, what's a cloak? It's a joke, it's a stu - pid lit - tle

Pno.

*mp*

Cl.

+Bsn.

(Nods, convincing himself) (With resolve) *mf*

5

Baker

cloak. And a cloak is what you make it. So you take it. Things are

Pno.

**Più mosso, alla marcia**

Baker

on - ly what you need them for, What's im - port - ant is who needs them more...

Pno.

Fl. 8va,  
Cl. 8ba  
//(ten.)

**NARRATOR:**  
 (Baker exits. Narrator enters)  
 And so the Baker, with new-found determination, went after the red cape.  
 As for the little girl, she was surprised to find her grandmother's...

**Più mosso** **ritard.**

9

Baker

Pno. *mf*

Underscore

Narrator, Little Red Ridinghood, Wolf, Baker, Grandmother

**NARRATOR:**

...cottage door standing open.

*(We see Grandmother's cottage with Wolf, dressed as Grandmother, in bed, covers up and hands near his mouth. The walls of the cottage are made of scrim. Little Red Ridinghood enters)*

**LITTLE RED RIDINGHOOD** *(To herself)*: Oh, dear. How uneasy I feel. Perhaps it's all the sweets. *(Towards the bed)* Good day, Grandmother. *(Moves to the bed)* My, Grandmother, you're looking very strange.

**Slow and heavy** (♩ = 100) What big ears you have!

Musical score for the first scene. It features a Piano part with two staves (treble and bass clef) and a Vln. part. The tempo is marked 'Slow and heavy' with a quarter note equal to 100 beats. The key signature has two flats. The score includes dynamic markings like 'p' and 'p<sup>wa</sup>'. The instruments listed are Cl., Bsn., Hns., Perc., Pno., Cello, Bass, and Vln.

**WOLF** *(In a Granny voice)*:  
The better to hear you with, my dear.  
**LITTLE RED RIDINGHOOD**:  
But Grandmother, what big eyes you have!  
**WOLF**:  
The better to see you with, my dear.

**LITTLE RED RIDINGHOOD**:  
But Grandmother, what large hands you have!  
**WOLF**:  
The better to hug you with, my dear.  
**LITTLE RED RIDINGHOOD**:  
Oh, Grandmother, what a terrible, big wet mouth you have!

Musical score for the second scene. It features a Piano part with two staves (treble and bass clef). The score includes dynamic markings like 'p' and 'gliss. +Synth.'. The instruments listed are Pno.

**WOLF**:  
The better to eat you with!  
*(Bloodcurdling scream from Little Red Ridinghood, who disappears)*

**NARRATOR**:  
And scarcely had the Wolf said this,  
than with a single bound he was devouring the little girl.  
*(In clear)*  
Well, it was a full day of eating for both.  
And with his appetite appeased, the Wolf took to bed  
for a nice long nap.  
*(Wolf snores. Baker is outside cottage. Narrator exits. Dialogue continues)*

**Cue: BAKER**:  
I'll get the cape from within your stomach.  
*(Slits the Wolf's stomach. The Wolf howls in pain as the Baker recoils in disgust)*

Musical score for the third scene. It features a Piano part with two staves (treble and bass clef) and a section marked 'on cue Tutti'. The score includes dynamic markings like 'ff' and 'sfz'. The instruments listed are Cl., Hns., Pno., Strs., and Pno.

# 18. I Know Things Now

Little Red Ridinghood

No. 18

Cue: GRANNY: What kind of a hunter are you?  
BAKER: I'm a baker! (Granny pulls him into the house  
as Little Red Ridinghood walks downstage, as if to  
gather stones. Lights change)

## LITTLE RED RIDINGHOOD

Andante risoluto (♩ = 144)

*mf*

Little Red Ridinghood

Moth - er said, "Straight a - head," Not to de - lay or be mis - led.

Bsn., Pno., Strs.

Tgl., Pno., Synth. (Harmonium)

Piano

Little Red Ridinghood

I should have heed - ed her ad - vice...

Pno.

Little Red Ridinghood

But he seemed so nice.

And he

Cl., Strs. pizz.

Strs. arco

Pno.

Bsn.

9  
Little Red Ridinghood  
showed me things, man-y beau-ti-ful things, That I had - n't thought to ex - plore.

Pno.  
Hn.

12  
Little Red Ridinghood  
— They were off my path, so I nev-er had dared. I had

Pno.

*poco cresc.*

15  
Little Red Ridinghood  
been so care - ful I nev-er had cared. And he made me feel ex-cit - ed...Well, ex-cit-ed and

Pno.

+Cl.  
*mf*  
*dim.*

18  
Little Red Ridinghood  
scared. When he said, "Come in!" with that

Pno.

*mp*  
*mp*  
*legato*  
Hn.  
Strs. *gliss.*

21 Little Red Ridinghood

sick-en-ing grin, How could I know what was in store?— Once his

Pno.

24 Little Red Ridinghood

teeth were bared, though, I real-ly got scared... Well, ex-cit-ed and scared, But he

*mf* *p*

Pno.

*Strs. gliss*

27 **Misterioso** Little Red Ridinghood

drew me close And he swal-lowed me down, Down a dark slim-y path Where lie

Pno.

*Strs. tremolo*

*p*

Hn.



30 *mf*

Little Red Ridinghood

se-crets that I nev-er want to know, And when ev-'ry-thing fa-mil-iar Seemed to

Pno. +Fl., Cl. *mf*

32 *cresc.*

Little Red Ridinghood

dis-appear for-ev-er, At the end of the path was Gran-ny once a-gain! So we

Pno. +Bells, Synth. (Cel.) *cresc.* *8va* *Strs.*

Tpt. Bsn., Hn., Cello

35 *f*

Little Red Ridinghood

wait in the dark Un-til some-one sets us free, And we're

Pno. *f* *Tutti*

37 *dim.* *mp*

Little Red Ridinghood

brought in-to the light, And we're back at the start. And I

Pno. *dim.* *mp*

39

Little Red Ridinghood

know things now, man - y val - ua - ble things, That I had - n't known be - fore:

Strs.

Pno.

Bsn.

42

Little Red Ridinghood

— Do not put your faith in a cape and a hood, They will

Pno.

poco cresc.

45

Little Red Ridinghood

not pro - tect you the way that they should. And take ex - tra care with stran - gers, E - ven

*mf*

Pno.

48  
Little Red Ridinghood  
flow - ers have their dan - gers. And though scar - y is ex - cit - ing,  
Pno.

50  
Little Red Ridinghood  
Nice is dif - f' - rent than good.  
Pno.  
+Bsn., Bass

53  
Little Red Ridinghood  
Now I know: don't be scared. Gran - ny is right, just be pre - pared. Is - n't it nice to know a lot!  
Pno. Tgl., Pno., Synth. (Harmonium) *mf*

56  
Little Red Ridinghood  
And a lit - tle bit not...  
Pno. Cl., Strs. pizz. *mp* Strs. arco *mf* Fl., Cl., Tgl.  
Bsn., Cello, Bass

# 19. Jack's Mother

**No. 19**

Underscore

Narrator, Jack's Mother, Jack

**Cue: LITTLE RED RIDINGHOOD:** Maybe Granny will make me another with the skins of that wolf.  
**BAKER:** Thank you!

*(Dancing with joy, the Baker kisses her cheek and exits as Little Red Ridinghood watches, disgusted. Little Red Ridinghood exits. Narrator enters)*

**NARRATOR:** And so the Baker, with the second article in hand, feeling braver and more satisfied than he had ever felt, ran back through the woods.

**Andante risoluto** (♩ = 144)

Piano

Fl.  
mp  
Strs., Bsn.

*(A cutout of Jack's house rises)*

**NARRATOR:** As for the lad Jack:

*(Jack's Mother and Jack come from around the cutout)*

Pno.

**JACK'S MOTHER (Livid):**  
 Only a dolt would exchange  
 a cow for beans!

*(Jack's Mother throws  
 the beans to the ground  
 on cue)*

Pno.

on cue +Xyl.  
sfz sfz  
Cello  
snap pizz.

Underscore

Baker's Wife, Cinderella,  
Cinderella's Prince, Steward

Cue: NARRATOR:

Little did they know those beans  
would grow into an enormous stalk  
that would stretch into the heavens. (Exits)

(Baker's Wife enters upstage, tugging at Milky-White. House cutout descends.  
Ball music in the distance, growing louder.)

Allegro moderato (♩ = 92)

Vamp

Strs. tremolo Synth., Strs.

Piano *p cresc. poco a poco*

Cl., Bsn., SD, Pno., Strs.

(Cinderella falls)

**BAKER'S WIFE**

(Leaves Milky-White to help):

Are you all right, miss?

**CINDERELLA (Breathless):**

Yes. I just need to catch my breath.

**BAKER'S WIFE:**

What a beautiful gown you're wearing

Were you at the King's Festival?

**CINDERELLA (Preoccupied):**

Yes.

**BAKER'S WIFE:**

Aren't you the lucky one. Why ever  
are you in the wood at this hour?

(Cinderella dashes onstage,  
looking over her shoulder)

4 Tpt.

Pno.

Fl., Cl.

+Hns.

8<sup>vb</sup>

Bsn., Tom-tom,  
Hns., Pno.

(Ball music in the distance, growing louder.

We hear men's voices offstage.

Cinderella signals to Baker's Wife to keep quiet,  
then ducks behind a tree.)

A tempo

7 Strs. tremolo Hn.

Pno. *p cresc. poco a poco*

Cl., Bsn., SD,  
Pno., Synth., Strs.

# 20. Cinderella Coming from the Ball

(Fanfare.  
Cinderella's Prince runs onstage,  
followed by his Steward.)

(They look about for a moment,  
notice Baker's Wife, who is  
curtseying deeply)

**CINDERELLA'S PRINCE:**

Have you seen a beautiful young woman  
in a ball gown pass through?

**BAKER'S WIFE (Breathless):**

I don't think so, sir.

**STEWARD:**

I think I see her over there.  
(Cinderella's Prince signals  
Steward off in that direction,  
then takes another look at  
Baker's Wife before following)

**BAKER'S WIFE:**

I've never lied to royalty before.  
I've never anything to royalty before!  
(Cinderella comes out.  
Dialogue continues.)

SEGUE

Cinderella, Baker's Wife

Cue for vocal: **BAKER'S WIFE:**  
Now, the Prince, what was he like?

**Allegretto grazioso** (♩ = 92)  
Safety (vocal last time)

**CINDERELLA** (Last time)

*mp*

Cinderella

He's a ver-y nice prince. And... It's a ver-y nice

**BAKER'S WIFE**

Baker's Wife

And...?

Pno., Vla., Bass sustain

Synth. (Cel.)

Piano

Cinderella

ball. And... When I en-tered, they trum-pet-ed...

Baker's Wife

And...? And...? The

(Cel. continues)

Pno.

7

Cinderella

Oh, the Prince... Well, he's tall.

Baker's Wife

Prince...? Yes, the Prince! Is that all? Did you

Pno.

*mp* Fl.

10

Cinderella

We did noth- ing but

Baker's Wife

dance? Is he charm- ing? They say that he's charm- ing.

Pno.

13

Cinderella

dance. And it made a nice

Baker's Wife

Yes..? And...?

Pno.



16

Cinderella

change. Oh, the Prince... He has charm for a

Baker's Wife

No, the Prince! Yes, the Prince.

Pno.

19

Cinderella

prince, I guess... I don't meet a wide range.

Baker's Wife

Guess?

Pno.

**BAKER'S WIFE:** Are you to return to the Festival tomorrow eve?  
**CINDERELLA:** Perhaps.  
**BAKER'S WIFE:** Perhaps?  
 Oh, to be pursued by a Prince.  
 All that pursues me is tomorrow's bread.

22

Cinderella

And it's all ver - y strange.

Pno.

Cello *p* (Cello first time only)

Safety

(We hear the first chime of midnight)

**BAKER'S WIFE:** What I wouldn't give to be in your shoes.  
(Second chime; chimes continue under dialogue)

**CINDERELLA:** Will you look over there.

(Milky-White stands and looks)

An enormous vine growing next to that little cottage.

**BAKER'S WIFE** (Looking down at Cinderella's feet):  
...I mean slippers.

26 Chime +Strs. tremolo (continue *al fine*) Chime

Pno. *cresc. poco a poco*

**CINDERELLA:** It looks like a giant beanstalk rising into the sky.

**BAKER'S WIFE** (Excited): As pure as gold?

**CINDERELLA**

I must get home.  
(Begins to leave)

30 Fl., Tpt. 8va. Chime & Bells, Strs.

Pno. *f* *cresc.* *ff* Chime

**BAKER'S WIFE:** Wait!

(Cinderella exits)

I need your shoes!

(Baker's Wife starts after Cinderella;

Milky-White lets out a "Moo!" and takes off in the other direction;

Baker's Wife stops, torn between Milky-White and Cinderella)

**MILKY-WHITE** (Running off)

35

Milky-White

Moo!

Tutti (Synth: Carillon)

Pno. *ff* Chime

**BAKER'S WIFE** (To Cinderella): Hey!

(To Milky-White) Come back here!

(Takes off after Milky-White.

Final chime of midnight)

38

Pno.

Baker, Mysterious Man, Witch, Cinderella's Prince,  
Rapunzel's Prince, Florinda, Lucinda, Stepmother, Jack,  
Jack's Mother, Little Red Ridinghood, Cinderella's Father,  
Rapunzel, Grandmother, Steward, Cinderella, Baker's Wife

*(One by one, each of the characters appears moving through the woods,  
darting in and out of the trees and paths, pursuing his or her errands,  
mostly oblivious to the others.  
The night turns gradually into dawn)*

**Pesante, ma sempre staccato** (♩ = 116)

**BAKER**

Baker

One mid - night gone...

**Pesante, ma sempre staccato** (♩ = 116)

Piano

SD, Pno., Strs. +Cl., Bsn.

Hns. *mf*

**MYSTERIOUS MAN**

Mysterious Man

No knot un - ties it - self...

Pno.

**WITCH**

Witch

Some - times the things you most wish for Are not to be touched...

Pno.

**CINDERELLA'S PRINCE**

9  
Cinderella's Prince

The hard-er to get, the bet-ter to have...

**RAPUNZEL'S PRINCE**

Rapunzel's Prince

The hard-er to get, the bet-ter to have...

9 Tpt.  
Pno.

12  
Cinderella's Prince

A - greed?

Rapunzel's Prince

A- greed.

12  
Pno.

16 **FLORINDA**

Florinda

Nev - er wear mauve at a ball...

**LUCINDA**

Lucinda

Or pink...

16  
Pno.

18 STEPMOTHER (To Florinda and Lucinda)

Stepmother

Musical notation for Stepmother's vocal line, measures 18-19. The staff shows a treble clef, a key signature of two flats, and a 7/8 time signature. The melody consists of quarter and eighth notes.

Or o - pen your mouth...

**JACK**  
(Looking up and off at the beanstalk)

Jack

Musical notation for Jack's vocal line, measures 18-19. The staff shows a treble clef, a key signature of two flats, and a 7/8 time signature. The melody is mostly rests, with a few notes at the end of measure 19.

The

Pno.

Piano accompaniment for measures 18-19. The left hand plays a steady eighth-note bass line. The right hand features chords and moving lines, with a fermata over the final chord in measure 19.

20

(Exits)

Jack

Musical notation for Jack's vocal line, measures 20-21. The staff shows a treble clef, a key signature of two flats, and a 7/8 time signature. The melody consists of eighth notes.

dif-f'rence be-tween a cow and a bean Is a bean can be-gin an ad-ven-ture...

Pno.

Piano accompaniment for measures 20-21. The left hand plays a steady eighth-note bass line. The right hand features chords and moving lines, with a fermata over the final chord in measure 21.

**JACK'S MOTHER**  
(Looking off in Jack's direction)

22

Jack's Mother

Musical notation for Jack's Mother's vocal line, measures 22-23. The staff shows a treble clef, a key signature of two flats, and a 4/4 time signature. The melody consists of quarter notes.

Slot-ted spoons don't hold much soup...

Pno.

Piano accompaniment for measures 22-23. The left hand plays a steady eighth-note bass line. The right hand features chords and moving lines, with a fermata over the final chord in measure 23.

25

**LITTLE RED RIDINGHOOD**

Little Red Ridinghood

Musical notation for Little Red Ridinghood's vocal line, measures 25-26. The staff shows a treble clef, a key signature of two flats, and a 4/4 time signature. The melody consists of quarter notes.

The

Pno.

Piano accompaniment for measures 25-26. The left hand plays a steady eighth-note bass line. The right hand features chords and moving lines, with a fermata over the final chord in measure 26.

28  
 Little Red Ridinghood  
 pret - ti - er the flow - er, the far - ther from the path...

Cinderella's Father  
 CINDERELLA'S FATHER  
 The

Pno.  
 28 +Bsn. 15ba

30  
 Rapunzel  
 Aaahhh

Cinderella's Father  
 RAPUNZEL (Offstage)  
 clos - er to the fam 'ly, the clos - er to the wine...

Pno.  
 30

32  
 Rapunzel

Witch  
 WITCH (Reappearing suddenly)  
 One mid - night gone...

Grandmother  
 GRANDMOTHER  
 The

Pno.  
 32

35  
Grandmother  
mouth of a wolf's not the end of the world...

STEWARD  
A ser- vant is not just a dog to a prince...

35 +Hn. 15ba  
Pno.

37 CINDERELLA  
Op- por- tu- ni- ty is not a length- y vis- i- tor...

BAKER'S WIFE  
Baker's Wife  
You may

37 +Tpt. 8ba  
Pno.

**poco a poco accel.**

40  
Baker's Wife  
know what you need, but to get what you want, bet- ter see that you keep what you have.

BAKER  
Baker  
One mid- night

**poco a poco accel.**

40 SD, Pno., Strs.  
Pno.  
Cello *mp cresc. poco a poco*

# 22. First Midnight

42

Witch  
Some-times the things you most wish for Are not to be touched...

Florinda  
Nev-er wear

Baker  
gone... One mid- night gone... One mid- night gone...

Cinderella's Prince  
The hard-er to get, the bet-ter to have...

Rapunzel's Prince  
The hard-er to get, the bet-ter to have...

Pno.

44

Baker's Wife  
To get what you want, bet - ter keep what you

Little Red Ridinghood  
The pret - ti - er the flow - er...

Florinda  
mauve at a ball...

Lucinda  
or pink...

Jack's Mother  
Slot - ted spoons don't hold much soup... 12/8

Cinderella's Prince  
A - greed?

Rapunzel's Prince  
A - greed.

Pno.



45 *f*

Cinderella  
One mid-night gone... One mid-night gone... In - to the woods,

Baker's Wife  
have... One mid-night gone... In - to the woods,

Little Red Ridinghood  
One mid-night gone... One mid-night gone... In - to the woods,

Witch  
One mid-night gone... One mid-night gone... In - to the woods,

Florinda Lucinda Stepmother  
(unis.)  
One mid-night gone... In - to the woods,

Jack's Mother  
One mid-night gone... In - to the woods,

Grandmother  
One mid - night, One mid - night, One mid - night gone... In - to the woods,

Baker  
One mid - night gone... One mid - night gone... In - to the woods,

Cinderella's Prince  
Rapunzel's Prince  
(unis.)  
One mid - night gone... In - to the woods,

Cinderella's Father  
One mid - night, One mid - night, One mid - night gone... In - to the woods,

Steward  
One mid - night gone... In - to the woods,

Mysterious Man  
One mid - night, One mid - night, One mid - night gone... In - to the woods,

Pno. *f* +Fl., Cl.

Detailed description: This is a musical score for the song 'First Midnight'. It consists of 13 staves. The first 12 staves are vocal parts for different characters: Cinderella, Baker's Wife, Little Red Ridinghood, Witch, Florinda Lucinda Stepmother, Jack's Mother, Grandmother, Baker, Cinderella's Prince and Rapunzel's Prince (unison), Cinderella's Father, Steward, and Mysterious Man. Each vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 12/8. The lyrics are: 'One mid-night gone... One mid-night gone... In - to the woods,'. The piano accompaniment is on the bottom staff, starting at measure 45. It features a melody in the right hand and a bass line in the left hand. The piano part includes a dynamic marking of *f* and an instruction '+Fl., Cl.' above the staff. The score is written in a standard musical notation style with notes, rests, and bar lines.

47  
Cinderella  
In-to the woods, In-to the woods, then out of the woods And home be- fore... //

Baker's Wife  
In-to the woods, In-to the woods, then out of the woods And home be- fore... //

Little Red Ridinghood  
In-to the woods, In-to the woods, then out of the woods And home be- fore... //

Witch  
In-to the woods, In-to the woods, then out of the woods And home be- fore... //

Florinda  
Lucinda  
Stepmother  
In-to the woods, In-to the woods, then out of the woods And home be- fore... //

Jack's Mother  
In-to the woods, In-to the woods, then out of the woods And home be- fore... //

Grandmother  
In-to the woods, In-to the woods, then out of the woods And home be- fore... //

Baker  
In-to the woods, In-to the woods, then out of the woods And home be- fore... //

Cinderella's Prince  
Rapunzel's Prince  
In-to the woods, In-to the woods, then out of the woods And home be- fore... //

Cinderella's Father  
Steward  
In-to the woods, In-to the woods, then out of the woods And home be- fore... //

Mysterious Man  
In-to the woods, In-to the woods, then out of the woods And home be- fore... //

Pno.  
47  
Tutti  
In-to the woods, In-to the woods, then out of the woods And home be- fore... //

Jack

(Scene Three. Baker sleeps beneath a tree.  
Jack appears suddenly from the trees,  
carrying an oversized money sack)

Maestoso

JACK

Jack

*f*

There are gi - ants in the sky! \_\_\_\_\_ There are

Crotales, Pno., Synth.

Cl., Bsn., BD,  
Pno., Strs.

Piano

Andante moderato, non rubato  
(♩ = 132)

Jack

4

big tall ter-ri-ble gi-ants in the sky!

Pno.

Pno., Synth.

*mp*

Cl., Cello

Jack

7

*mp*

When you're way up high and you look be - low At the

Pno.

9

Jack

world you've left and the things you know, Lit-tle more than a glance is e-nough to show you

Pno.

11

Jack

Just how small you are. When you're

Pno.

+Strs.

Bsn.

13

Jack

way up high and you're on your own In a world like none that you've ev - er known, Where the

Pno.

*mp*

15

Jack

sky is lead and the earth is stone, You're free to do What -

Pno.

*mf*

17

Jack

ev - er pleas - es you, Ex - plor - ing things you'd nev - er dare 'Cause

Pno.

19

Jack

you don't care, When sud - den - ly there's a Big tall ter - ri - ble gi -

Pno.

**Broadly**

Fl., Tpt.

*mf* Hn., Cl.

Bsn., Pno., Cell, Bass

21

Jack

ant at the door, A

Pno.

Fl., Bells, Vln.

24

Jack

big tall ter - ri - ble la - dy gi - ant, sweep - ing the floor...

Pno.

# 23. Giants in the Sky

27

Jack

And she gives you food and she gives—

Pno.

Cl., Bsn., Hn., Pno., Strs.

29

Jack

— you rest— And she draws you close to her gi - ant breast, And you

Pno.

*mp*

32

Jack

know things now that you nev - er knew be - fore,

Pno.

Cl., Bsn., Hn., Pno., Bass

*mp*

Fl.

+Strs. pizz.

35

**Andante moderato**

Jack

Not till the sky.— On-ly

Pno.

Pno., Synth., Bass

*p marcato*

38

Jack

just when you've made a friend and all, And you know she's big but you don't feel small, Some-one

Pno.

40 *cresc.*

Jack

big-ger than her comes a-long the hall To swal-low you for lunch.

Pno.

*poco cresc.*

42

Jack

And your heart is lead and your stom-ach stone And you're

Pno.

*mp*

+Fl., Cl., Bsn.

+Cello

44

Jack

real-ly scared be-ing all a-lone... And it's

Pno.

*dim.*

*pp*

# 23. Giants in the Sky

46 *cresc.* *mf*

Jack  
then that you long for the things you've known And the world you've left and the lit - tle you own. The

Pno. *+Tpt.*

48

Jack  
fun is done. You steal what you can and run! And you

Pno. *Tutti (no Bass)* *f* *mf sub.*

50 *cresc.*

Jack  
scram-ble down and you look be - low And the world you know be - gins to grow: The

Pno. *(Strs. tremolo)*

**Broadly**

52 *f*

Jack  
roof, the house, and your moth - er at the door.

Pno. *f* *Cl., Bsn., Hn., Pno.* *Fl., Vln.*

Cello, Bass



55

Jack

The roof, the house, and the world — you nev - er

Crotals, Pno., Synth.

Pno.

58

Jack

thought to ex - plore. And you think of all the things —

Cl., Bsn., Hn., Pno., Bass

Pno.

61

Jack

— you've seen, — And you wish that you could live in —

Pno.

63

Jack

— be - tween, — And you're back a - gain, on - ly dif -

Pno.

*mf*

# 23. Giants in the Sky

65 *mp*

Jack  
f'rent than be - fore, Af - ter the sky. —

Pno. *dim.* *p* *f* Crotales, Pno., Synth.

68 **Maestoso** *mp (Intensely)*

Jack  
There are gi - ants in the sky!

Pno. +Bells

71 *cresc.*

Jack  
There are big tall ter - ri - ble awe - some sca - ry

Pno. Cl., Hns., BD, Pno., Synth., Strs. *mf* Tutti (no Bass)

*a tempo*

73 *f*

Jack  
Won - der - ful gi - ants in the sky! —

Pno. *f* *ff*

# 24. Fanfares

Underscore

Witch, Baker, Baker's Wife,  
Rapunzel's Prince, Cinderella's Prince

**Cue: WITCH:** Who cares! The cow is gone!  
Get it back! Get it back!!

**BAKER** (*Walks over to Witch*):  
We were just going to do that. (*Offers cape*)  
Here. I can give you this...

**WITCH:** Don't give me that, fool!!  
I don't want to touch that! Have you no sense?  
(*Suddenly, Rapunzel is heard singing in the background*)

**on cue**  
Bell Tree

Piano

**RAPUNZEL** (*Offstage, ad lib.*)

**WITCH:** My sweetness calls.  
(*Tough*) By tomorrow's midnight, deliver the items...

Rapunzel

Ahhh

Pno.

**BAKER:** I don't like that woman.  
**BAKER'S WIFE** (*Contrite*):  
I'm sorry I lost the cow.  
**BAKER:** I shouldn't have yelled.  
(*Beat*) Now, please, go back to the village.  
(*Baker's Wife, annoyed, turns her back and begins to walk away*)  
**BAKER:** I will make things right! And then we can just go about our life. No more hunting about in the Woods for strange objects. No more Witches and dim-witted boys and hungry little girls.  
(*Baker's Wife begins to move back towards him*)  
**BAKER:** Go!  
(*Baker and Baker's Wife exit in opposite directions*)

(**WITCH**): or you'll wish you never thought to have a child!  
(*Witch puts a spell on Baker...*)

...and Baker's Wife.  
*They double over in pain as Witch leaves*)

**on cue (spell 1)**                      **on cue (spell 2)**

Tutti

Pno.

(*Another part of the forest. Rapunzel's Prince enters*)

(*Cinderella's Prince, somewhat bedraggled, crosses the stage. He is met by Rapunzel's Prince*)

**Fanfare 1**                      **Fanfare 2**

7 Tpt.                      Hns.

Pno.

Cl., Hns., SD, Strs.                      Cello, Bass

# 25. Agony

Cinderella's Prince, Rapunzel's Prince

## No. 25

**Cue: RAPUNZEL'S PRINCE (Defensive):**

I speak the truth! She is as true  
as your maiden. A maiden running  
from a Prince? None would run from us.

**CINDERELLA'S PRINCE (Sober):** Yet one has.

A la barcarolle (♩. = 52)

Vamp

CINDERELLA'S PRINCE

Cinderella's  
Prince

Did I a - buse her or show her dis - dain?

Synth. (Harp), Vlas., Cello, Bass

Piano

Cinderella's  
Prince

Why does she run from me? \_\_\_\_\_

If I should lose her, how

Pno.

Cinderella's  
Prince

shall I re - gain The heart she was won from me? \_\_\_\_\_

Pno.

Cinderella's Prince

10 *mf* *dim.*

Ag - o - ny! — Be - yond pow - er of speech,

Cl., Bsn., Hns., Cello, Bass

Pno. *mf* *dim.* *mp*

Cinderella's Prince

13 *p*

When the one thing you want Is the on - ly thing

Pno. *p*

Cinderella's Prince

16

out of your reach.

Rapunzel's Prince

**RAPUNZEL'S PRINCE**

*p*

High in her tow - er, she sits by the ho - ur, Main -

+Synth. (Harp)

Pno.

Rapunzel's Prince

19

tain - ing her hair. Blithe and be - com - ing, and

Fl.

Pno.

Rapunzel's Prince

22 *dolce*

fre-quent-ly hum-ming A light-heart-ed air: Aaahhh

Pno.

Rapunzel's Prince

26 *mf*

Ag - o - ny! Far more pain - ful than yours,

Cl., Bsn., Hns., Cello, Bass

Pno. *mf* *dim.*

Vlas., Cello, Bass

Rapunzel's Prince

29 *mp*

When you know she would go with you, If there on - ly were

Pno. *mp*

32 *mf*

Cinderella's Prince

Ag - o - ny! — Oh the tor - ture they

Rapunzel's Prince

doors. Ag - o - ny! — Oh the tor - ture they

*mf* *dim.*

Cl., Bsn., Hns., Cello, Bass

Pno.

35 *p*

Cinderella's Prince

teach! Or

Rapunzel's Prince

teach! What's as in - tri - guing...

*p*

Vlas., Cello, Bass

Fl.

Synth. (Harp)

*p*

Pno.

38 *mp*

Cinderella's Prince

half as fa - ti - guing... As what's out of reach? Am I not

Rapunzel's Prince

As what's out of reach?

*mp*

Cello, Bass

Pno.

41 *cresc.*

Cinderella's Prince

sen - si - tive, clev - er, Well - man - nered, con - sid - er - ate, Pas - sion - ate, charm - ing, As

Vln., Vla 8va tremolo

Pno. *pp cresc. poco a poco*

44 *f*

Cinderella's Prince

kind as I'm hand - some, And heir to a throne?

Rapunzel's Prince

*f*

You are ev - 'ry - thing maid - ens could

Pno. *f*

47 *p*

Cinderella's Prince

Then why no-? The girl must be mad!

Rapunzel's Prince

wish for! Do I know?

Pno. *p*



50 *p* *rall.* *p*

Rapunzel's Prince

You know noth - ing of mad - ness Till you're climb - ing her

Pno.

a tempo

53 *cresc.*

Rapunzel's Prince

hair And you see her up there As you're near - ing her, All the while hear - ing her

Pno.

56 *f*

Cinderella's Prince

Ag - o - ny! Mis - er - y!\_

*mf* *cresc.* *f*

Rapunzel's Prince

"Aaahhh..." Ag - o - ny!\_

(trill)

*mf cresc.* *f*

Pno.

CL., Bsn., Hns., Cello, Bass

60 *mf*

Cinderella's Prince  
— Though it's dif-f'rent for each. Al - ways ten steps be -

Rapunzel's Prince  
Woe! Though it's dif-f'rent for each.

Pno. *Vlas., Cello, Bass*

63 *mp*

Cinderella's Prince  
hind... And she's just out of reach.

Rapunzel's Prince *mf* *mp*  
Al - ways ten feet be - low... And she's just out of reach.

Pno. *mf* *p*

66 *mf*

Cinderella's Prince  
Ag - o - ny! That can cut like a knife!

Rapunzel's Prince *mf*  
Ag - o - ny! That can cut like a knife!

Pno. *mf* *dim.* *Vlas., Cello, Bass*

**poco rit.**

69 *mp* *(Both Princes exit)*

Cinderella's Prince  
I must have her to wife.

Rapunzel's Prince  
I must have her to wife.

Pno. +Synth. (Harp)

**APPLAUSE SEGUE**

**BAKER'S WIFE:**

Two Princes, each more handsome than the other.

*(Begins to follow Cinderella's Prince and Rapunzel's Prince; she stops)*

**Playoff**

74 Cl., Strs.

Pno. *p*

**BAKER'S WIFE:**

No! Get the hair!

*(Heads in the other direction frantically)*

77

Pno.

**SEGUE**

# 26. Jack, Jack / Rapunzel

**No. 26**

Underscore

Jack's Mother, Baker's Wife, Baker,  
Mysterious Man, Witch, Rapunzel

Cue: (Jack's Mother enters)

**JACK'S MOTHER:** Excuse me, young woman. Have you encountered a boy with carrot-top hair and a sunny, though occasionally vague, disposition, answering to the name of Jack?

**BAKER'S WIFE:** Not the one partial to a white cow?

**JACK'S MOTHER:** He's the one.

**BAKER'S WIFE:** Have you seen the cow?

**JACK'S MOTHER:** No, and I don't care to ever again.

(Confidential) Children can be very queer about their animals. You be careful with your children...

**BAKER'S WIFE:** I have no children.  
(Beat)

**JACK'S MOTHER:** That's okay, too.

**BAKER'S WIFE:** Yes... well, I've not seen your son today.

**JACK'S MOTHER** (Annoyed): I hope he didn't go up that beanstalk again. Quit while you're ahead, I say. (Begins to exit)  
Jack! Jack!

Moderato (♩ = 132)

Fl., Synth. (Cel.), Strs. sustain

Piano

Cello

(Baker's Wife, after a moment's pause, exits in the other direction;

Baker enters, looking for Milky-White)

**BAKER** (Forlorn): Moo... Moo...

(Mysterious Man appears from nowhere)

**MYSTERIOUS MAN:**

Moo! Looking for your cow?

(Signals offstage and Milky-White enters)

**BAKER:** Where did you find her?  
(Mysterious Man ducks back behind a tree as Baker goes to Milky-White. Baker turns, and sees the old man is gone)

**BAKER:** Hello?  
(Takes Milky-White and exits.

Mysterious Man reappears and watches after Baker)

Meno mosso (♩ = 76)

Fl.

Pno.

Vlins.

*(Witch surprises Mysterious Man and pokes him with her cane. He falls to the ground, groveling)*

**WITCH:** What are you doing?  
**MYSTERIOUS MAN:** I am here to make amends.  
**WITCH:** I want you to stay out of this, old man!  
**MYSTERIOUS MAN:** I am here to see your wish is granted.  
**WITCH:** You've caused enough trouble! Keep out of my path! *(Zaps him)*

*(Mysterious Man runs off. Witch follows him. Baker's Wife enters, approaches Rapunzel's tower)*

on cue (spell 1)

on cue (spell 2)

Bell Tree, Pno., Synth. (Ping)  
Strs. (Vlas. tremolo)

Chime (stopped), Strs.

Pno.

Andantino

**BAKER'S WIFE (To herself):**  
I hope there are no Witches to encounter.

**RAPUNZEL**

mp

Aaahhh

Cl.

mp

Rapunzel

Pno.

Bsn., Hns., Synth. (Harp), Vlns, Vlas.

**BAKER'S WIFE (Calling up):**  
Rapunzel, Rapunzel!  
Let down your hair to me.  
**RAPUNZEL (Dubious):**  
Is that you, my Prince?  
**BAKER'S WIFE**  
*(In a deep voice):* Yes.

*(Rapunzel lowers her hair)*  
**BAKER'S WIFE:** Excuse me for this.  
*(Yanks hair three times. Rapunzel screams more loudly with each pull. On the third yank, some hair falls into Baker's Wife's hands)*

Synth. (Cel.)

f

Pno.

# 27. A Very Nice Prince (Reprise)

Cinderella, Baker's Wife

## No. 27

*Cue: (Baker's Wife runs away to another part of the woods)*

**Allegro moderato** (♩ = 92)

Tutti *p cresc. poco a poco* *f* Fl., Cl. 8va

Piano

Detailed description: This musical score is for the Piano and Tuba (Tpt.). It is in 9/8 time and begins with a tempo marking of 'Allegro moderato' at 92 beats per minute. The piano part starts with a dynamic of 'p' (piano) and a 'cresc. poco a poco' (gradually increasing) instruction. The tuba part enters with a dynamic of 'f' (forte). The score consists of three measures of music.

*(Cinderella enters, as if pursued)*

*(Cinderella falls at the feet of the Baker's Wife, losing one slipper)*

4 Tpt. *f* **Safety** *f* **on cue**

Play first time only Play each time

Pno.

Detailed description: This musical score is for Piano and Tuba (Tpt.). It is in 9/8 time. The piano part features a triplet of eighth notes in the first measure. The tuba part has a dynamic of 'f' (forte). The score is divided into two sections: 'Safety' (marked 'Play first time only') and 'on cue' (marked 'Play each time'). The 'on cue' section begins with a dynamic of 'sfz' (sforzando) and a '8va' (octave) marking. The score ends with a double bar line and a key signature change to one sharp (F#).

*Hns., Tom-tom, Pno., Synth. (Marimba), Cello, Bass*

**BAKER'S WIFE:** You do take plenty of spills, don't you?  
*(Picks up the slipper)*

**CINDERELLA** *(Recognizing Baker's Wife):*  
Hello. It's these slippers. They're not suited for these surroundings.  
Actually, they're not much suited for dancing, either.

**BAKER'S WIFE:** I'd say those slippers were as pure as gold.

**CINDERELLA:** Yes. They are all you could wish for in beauty.  
*(Takes the slipper back)*

**Allegretto grazioso** (♩ = 92)

7 Cl., Bass sustain, Pno., Synth. (Cel.), Vla. *pp*

Pno.

Detailed description: This musical score is for the Piano. It is in 9/8 time and begins with a tempo marking of 'Allegretto grazioso' at 92 beats per minute. The score starts at measure 7 and features a piano part with a dynamic of 'pp' (pianissimo). The score consists of four measures of music.

**BAKER'S WIFE:**

What I wouldn't give for just one.

**CINDERELLA (Giggles):**

One is not likely to do you much good.

**BAKER'S WIFE:**

Was the Ball just as wonderful as last evening?

**Safety**

(vocal last time)

**CINDERELLA (Last time)**

10 *mp*

Cinderella Oh, it's still a nice ball.

Baker's Wife **BAKER'S WIFE**  
Yes...?

Pno. *p*  
Cello

13

Cinderella And... They have far too much

Baker's Wife And...?

Pno.

16

Cinderella food. Oh, the Prince...

Baker's Wife No, the Prince... Yes, the Prince!

Pno. *mp*

# 27. A Very Nice Prince (Reprise)

19

Cinderella

If he knew who I real - ly was....

Baker's Wife

Oh?

Pno.

Cello, Bass

22

Cinderella

I'm a - fraid I was rude.

Baker's Wife

Who? Oh?

Pno.

25

Cinderella

Now I'm be - ing pur - sued. And I'm not in the

Baker's Wife

How? Yes? And...?

Pno.



**BAKER'S WIFE:** He must really have taken a liking to you.  
**CINDERELLA:** I have no experience with Princes and castles and gowns.

28

Cinderella

mood.

Fl.

Pno.

(Steward enters the woods  
with black lantern and staff;  
he's searching.  
Cinderella's Prince follows)  
**BAKER'S WIFE:** Nonsense,  
every girl dreams...  
**STEWARD:** Look, sir! Look!  
**CINDERELLA'S PRINCE (Offstage):**  
Yes, there she is!  
Move! Move! Move!

**Safety**

32

Pno.

Fl. play first time only

Vla.

**CINDERELLA:** I must run.  
(Baker's Wife grabs a shoe)  
**BAKER'S WIFE:** And I must have your shoe.  
**CINDERELLA:** Stop that!  
(The two engage in a tug-of-war over the shoe)

**accel.**

35 Pno.

*p cresc. poco a poco*

Strs. tremolo

**BAKER'S WIFE:** I need it to have a child!

**CINDERELLA** (*Through clenched teeth*): And I need it to get out of here!  
(Cinderella wins the battle over the shoe, and desperately runs offstage)

Fl., Cl., Tpt.

39

Pno.

(Baker's Wife is embarrassed by her own behavior. She straightens herself up as...

Tutti

43

Pno.

*f cresc. poco a poco*

Cinderella's Prince with Steward bound onstage;  
Baker's Wife curtsseys deeply again)

Safety  
(cut off on cue)

47

Pno.

Baker, Baker's Wife

Cue: BAKER: We've one entire day left.  
Surely we can locate the slipper by then.  
BAKER'S WIFE: We?

BAKER'S WIFE: You mean you'll allow me to stay?  
BAKER (Embarrassed): Well...  
perhaps it will take the two of us to get this child.

Adagio, poco rubato (♩ = 120)

BAKER'S WIFE  
*mp*

Baker's Wife

You've changed. You're dar - ing. You're dif-fer-ent in the woods.

Bells

Pno., Synth., Strs.

Piano

*mp*

Pno., Strs.

poco a tempo

Baker's Wife

More sure. More shar - ing. You're

Pno.

a tempo

Baker's Wife

get-ting us through the woods. If you could

Pno.

+Fl.

Cl., Bsn.

10

Baker's Wife

sec, You're not the man who start-ed, And much more o - pen -

Pno.

14

Baker's Wife

heart-ed Than I knew you to be.

Baker

**BAKER** *mp*

It takes

Pno.

17

Baker

two. I thought one was e-nough, it's not true; It takes

Pno.

*mp* swing eighths

Fl., Cl., Tgl.

Bsn., Strs. pizz.

20

Baker

two of us. — You came through When the jour - ney was rough. It took

Pno.

23

Baker

you. It took two — of us. — It takes care, It takes pa -

Pno.

Hn., Pno., Synth. (Harp)  
Strs. arco

Bsn., Cello

*mf*

26

Baker

tience and fear. — and de - spair. — to change. — Though you

Pno.

+Fl., Cl. 8va

29

Baker

swear to change, — Who can tell if you do? —

Pno.

Fl., Cl.

+Tpt.

*dim.*

*p*

BAKER'S WIFE

32 *mf*

Baker's Wife  
You've changed. You're thriv - ing. There's

Baker  
*mp*  
It takes two.

Pno. *mf*  
Bsn., Pno., Strs.

35

Baker's Wife  
some-thing a-bout the woods. Not just sur -

Pno. *mp cresc.*  
Fl., Cl. 8ba  
*mf*  
Bsn., Pno., Strs.

38 *f*

Baker's Wife  
viv - ing, You're blos-som-ing in the woods. At

Pno. *mp cresc.*  
Fl., Cl. 8ba

41 *mf*

Baker's Wife  
home I'd fear We'd stay the same for - ev - er. And

Vla. Fl.

Pno. *f*

Bsn. +Cl.

Cello, Bass

45 *dim.* *cresc.*

Baker's Wife  
then out here You're pas - sion - ate, charm - ing, con - sid - er - ate, clev er.

**BAKER** *mf*

Baker  
It takes

Hn., Tpt., Cym., Strs. tremolo

Pno. *mp*

49

Baker  
one To be - gin, — but then once — you've be - gun, — It takes

Bsn., Hn., SD, Pno., Strs. pizz.

Pno. *mf*

52

Baker

two of you. It's no fun, But what needs to be done you can

Pno.

55

Baker

do When there's two of you. If I dare, It's be-cause I'm be-com-ing a-ware

Pno.

+Cl.; Hns., Tpt.

*f*

59

Baker

of us. As a pair of us, Each ac-cept-ing a

Pno.

*mf*

*dim.*



BAKER'S WIFE

63 Baker's Wife *f*  
 We've changed. We're strang-ers. I'm

Baker *mp* *f*  
 share Of what's there. We've changed. We're strang-ers. I'm

Pno. *f*  
 Tutti Strs. arco, Hns.

67 Baker's Wife  
 meet-ing you in the woods. Who minds what

Baker  
 meet-ing you in the woods. Who minds what

Pno. *mf cresc.*  
 Fl., Cl. *Sba*, Strs. tremolo +Bells Fl., Hns., Strs.

70 Baker's Wife  
 dan-gers? I know we'll get past the woods. And

Baker  
 dan-gers? I know we'll get past the woods. And

Pno. *mf cresc.*  
 Fl., Cl. *Sba*, Strs. tremolo +Bells

73

Baker's Wife  
once we're past, Let's hope the chang - es last Be - yond

Baker  
once we're past, Let's hope the chang - es last Be - yond

(Bells) Pno., Strs. sustain Fl.

Pno. *f*

Cl., Bsn.

77 *mp*

Baker's Wife  
woods, Be-yond witch - es and slip - pers and hoods, Just the two.

Baker  
woods, Be-yond witch - es and slip - pers and hoods, Just the two.

Cl., Bsn., Hns., Tpt.,  
SD, Pno., Strs.

Pno. *mp*

80

Baker's Wife  
— of us, — Be-yond lies, Safe at home — with our beau - ti - ful

Baker  
— of us, — Be-yond lies, Safe at home — with our beau - ti - ful

Pno.

83

Baker's Wife  
prize, Just the few of us. It takes trust. It takes just

Baker  
prize, Just the few of us. It takes trust. It takes just

Pno.

86 *cresc. poco a poco*

Baker's Wife  
— a bit more and we're done. We want four, we had none, we've got

Baker  
— a bit more and we're done. We want four, we had none, we've got

Pno. *cresc. poco a poco*

89 *f* *mf*

Baker's Wife  
three. We need one. It takes two.

Baker  
three. We need one. It takes two.

Pno. *f* *mf cresc.* *f* *Tutti*

Fl., Cl. *mf cresc.* *f*

## 29. Cow Death

No. 29

Underscore

Baker, Baker's Wife, Jack

*Cue: BAKER (Squeals):*

Look what this hen has dropped in my hand!

**BAKER'S WIFE (Excited):** A golden egg!

I've never seen a golden egg!

**JACK:** You see, I promised you more than the five gold pieces I gave you, sir.**BAKER'S WIFE:** Five gold pieces?**JACK:** Now I'm taking my cow.**BAKER'S WIFE:** Five gold pieces?**BAKER (To Jack):** Now, I never said I would sell...**JACK:** But you took the five gold pieces..**BAKER'S WIFE:** You took five gold pieces?!**BAKER (To Jack):** I didn't take, you gave.

Piano

**BAKER'S WIFE:** Where are the five gold pieces?**BAKER (To Baker's Wife):** An old man...*(Jack goes to take Milky-White.**Baker holds her rope from him)***JACK (Getting upset):**

You said I could have my cow!

**BAKER (Overlapping):**

Now, I never said you could, I said you might.

**BAKER'S WIFE:** You would take money before a child?!

Pno.

*(Milky-White lets out a terrible yelp, and falls to the ground, dead. Silence)***on cue**Cl., Bsn., Hns., Tpt.,  
BD, Synth., Vlas., Cello, Bass

Pno.

Witch, Cinderella, Cinderella's Prince, Rapunzel's Prince, Stepmother, Florinda, Lucinda, Grandmother, Narrator, Baker

Cue:

JACK: Milky-White is dead...

BAKER, BAKER'S WIFE (Exasperated): Two!  
(Blackout)

(One by one, the characters appear and disappear,  
as in the "First Midnight", speaking their lines  
in rhythm, as night becomes dawn)

Pesante, ma sempre staccato (♩ = 116)

Safety  
(play 2 times)

WITCH

Witch

Two mid-nights gone!

Hns., SD, Pno., Strs. +Cl., Bsn.

Piano

*mf*

CINDERELLA

Cinderella

Want-ing a ball is not want-ing a Prince...

Pno.

CINDERELLA'S PRINCE

Cinderella's Prince

Near may be bet-ter than far, but it still is - n't

Pno.

Tpt.

8

Cinderella

The ball...

Stepmother

**STEPMOTHER**

You can

Cinderella's Prince

there... So near...

**RAPUNZEL'S PRINCE**

Rapunzel's Prince

Near may be bet-ter than far, but it still is - n't there... So far...

Pno.

+Fl.

10

**FLORINDA**

Florinda

Two mid- nights gone!

**LUCINDA**

Lucinda

Two mid- nights gone!

Stepmother

nev - er love some-bo - dy else - 's child... The way you love...

Cinderella's Prince

So

Pno.

12

Cinderella

The Prince...

Stepmother

your own.

Grandmother

**GRANDMOTHER**

The

Cinderella's Prince

near...

Rapunzel's Prince

So far...

+Bsn. 15ba

Pno.

14

Grandmother

great - est prize can of - ten lie at the end of the thorn - i - est path...

Fl. 8va, Tpt., Hn. & Bsn. 8ba

Pno.

16.

Florinda  
Two mid- nights, two mid- nights gone!

Lucinda  
Two mid- nights, two mid- nights gone!

Stepmother  
Two mid- nights, two mid- nights gone!

Grandmother  
Two mid- nights gone!

Cinderella's Prince  
Two mid- nights gone! Two mid- nights gone!

Rapunzel's Prince  
Two mid- nights gone! Two mid- nights gone!

Pno. Tpt. only

**Scene Four** (As the lights come up, we see the Baker's Wife and the Baker, bedraggled and exhausted)

**NARRATOR:**

Two midnights gone. And the exhausted Baker and his wife buried the dead Milky-White.

**BAKER:**

You must go to the village in search of another cow.

**BAKER'S WIFE:**

And what do you propose I use to purchase this cow?

**BAKER** (Takes remaining bean from pocket):

Here. Tell them it's magic.

(Baker drops bean in Baker's Wife's hand)



on cue

Tgl.

Play two times and fade

18

Pno. Hfs.



Witch, Rapunzel

Cue: (Rapunzel screams offstage)

NARRATOR: Unfortunately for Rapunzel...

RAPUNZEL (Offstage): No!

NARRATOR: the Witch discovered her affections for the Prince before he could spirit her away. (Exits)

Adagio (Pesante) (♩ = 100)

Picc., Cl., Cello 15ba

Pno., Strs.

Piano

*f*

*mf*

(Witch drags Rapunzel onstage and throws her to the ground)

(Grabs Rapunzel's hair, takes out scissors)

Safety (vocal last time)

RAPUNZEL

Rapunzel

4

3

WITCH (Last time)

No, no, please!

Witch

*mf*

3

What did I clear - ly say?\_

Chil - dren must lis - ten.

Play F# first time only

Pno.

(Rapunzel screams in protest)

Rapunzel

6

No!

Witch

3

What were you not to do?\_ Chil - dren must see, And learn.

+SD

Pno.

9

Witch

Why could you not o - bey?\_ Chil - dren should lis - ten.\_

Pno.

Hns.

11 *dolce*

Witch

What have I been to you? What would you have me be?\_ Hand - some like a

Pno.

Bsn., Hns.

*f*

13 (*Rapunzel whimpers*)

Rapunzel

No!

Witch

prince? Ah, but I am old. I am ug - ly. I em - bar - rass you. Yes! You are a -

Pno.

+Bell Tree  
Synth. (Harpichord)

Synth. soloistic, rubato

*mp*

Bsn., Cello, Bass

rall.

A tempo

16

Rapunzel

No!

Witch

shamed of me. You are a-shamed. You don't un-der - stand.

Pno.

Strs.

*p*

RAPUNZEL:

It was lonely atop that tower.

WITCH:

I was not company enough?

RAPUNZEL:

I am no longer a child.

I wish to see the world.

Safety

19

Witch

Bsn., Tpt.

Pno.

23 *p* Tender but intensely

Witch

Don't you know what's out there in the world? Some-one has to shield you from the

Pno.

Bsn., Tpt., Synth.

*p* *mp* *p*

26 *mp*

Witch

world. Stay with me.

Pno.

*p mp*

Synth.

Cl., Hns., Tpt., Xyl.

**Rubato**

29

Witch

Prin-ces wait there in the world, it's true. Prin-ces, yes, but wolves and hu-mans,

Pno.

Bsn., Tpt, Synth.

Vla.

32 *mf f*

Witch

too. Stay at home. I am home. Who out

Pno.

*cresc.*

35

Witch

there \_\_\_\_\_ could love you more than I? What out

Strs. tremolo, Pno.

Pno.

Bsn.

*f*

Hn., Vla.

37

Witch

there \_\_\_\_\_ that I can-not sup- ply? Stay with me. \_\_\_\_\_

*mp*

Pno.

*mp*

Hns.

41

Witch

Stay with me, the world is dark and wild. \_\_\_\_\_

Vlns., Hns. sustain

Pno.

*p*

*pp*

*rall.*

45

Witch

Stay a child while you can be a child. \_\_\_\_\_ With

*p*

*ten.*

Fl., Tpt., Synth.

*ten.*

Pno.

**WITCH** (*Stroking Rapunzel's hair*):  
I gave you protection and  
yet you disobeyed me.

(*Rapunzel just whimpers*)

49 **a tempo** **rall.** **a tempo**

Witch  
me.

Pno.  
*p* *mf* *p*

Synth. (Cel.)  
*8va*

Pno.

**RAPUNZEL:**  
But did you think I would  
stay in that tower forever?

**WITCH:** You lied. Why didn't you tell me you had a visitor?  
(*Rapunzel keeps whimpering*)

52 (8)

Pno.

+Strs.

*p cresc.*

**WITCH:** I will not share you, but I will show you a world you've never seen.

(*Witch cuts Rapunzel's hair*)  
**RAPUNZEL:** No! No!

56

Pno.

+Vla. 2, Bass

**Safety**

Tutti  
*f*

(*Witch drags Rapunzel offstage*)

**Pesante**

Picc., Cl., Bsn. (8ba)

Play G#  
first time only

**Vamp and fade**

59

Pno.

SD, Pno., Strs.

Mysterious Man, Jack, Little Red Ridinghood, Narrator

Cue: MYSTERIOUS MAN

(Jingling sack of gold):

In need of another cow?

(Mysterious Man drops sack of gold; Baker turns around at the sound of the falling coins; Mysterious Man exits as Baker picks up money. Baker exits)

(Jack, carrying the hen and a golden egg, comes upon Little Red Ridinghood, who wears a cape made of wolfskins. She walks with a certain confidence and bravado)

Brightly (♩ = 138)

Fl., Tpt. 8va, Tgl., Strs.

on cue  
Choke Cym.

Piano

JACK: What a beautiful cape!  
(Dialogue continues)

Pno.

Cue: JACK: I am not a liar! I'll get that harp! You'll see!  
(Exits. Narrator enters)

NARRATOR: After having cast out Rapunzel to a remote desert, the Witch returned to take the Prince by surprise. And as he leapt from the tower, the thorns into which he fell pierced his eyes and blinded him.  
(Rapunzel's Prince enters and stumbles about the forest, helpless. He exits)

Adagio (♩ = 126)

Fl. or Picc.

Pno.

# 33. On the Steps of the Palace

Cinderella

## No. 33

Cue: **NARRATOR:** As for Cinderella,  
she returned from her final visit to the Festival.  
(Narrator exits. Lights dim)

(Cinderella hobbles onstage, wearing but one shoe)

**Allegretto grazioso** (♩ = 88)

**CINDERELLA**

Cinderella *mp*  
He's a ver - y smart

Piano *mp legato*  
Cl., Pno., Synth. (Cel.), Bass sustain

Cinderella  
4 prince,  
He's a prince who pre - pares.

Pno.

Cinderella  
7 Know - ing this time I'd run from him, —

Pno.

Cinderella  
9 He spread pitch on the stairs. I was caught un - a -

Pno. *Pno., Synth., Vla.*



12

Cinderella

wares. And I thought: Well, he cares...

Pno.

Cello

15

Cinderella

This is more than just mal - ice.

Pno.

+Cb. pizz.

18

Cinderella

Bet - ter stop and take stock while you're stand - ing here

Pno.

21

Cinderella

stuck on the steps of the pal - ace.

Pno.

+Cl., Bsn., Vlns.

*p*

# 33. On the Steps of the Palace

24

Cinderella

You think, what do you want? You think,

Pno.

27

Cinderella

make a de - ci - sion. Why not stay and be caught? You think,

Pno.

*mp*

Cello

30

Cinderella

well, it's a thought, What would be his re - sponse? But then

Pno.

*cresc.* *(mf)*

33

Cinderella

what if he knew who you were When you know that you're not what he thinks that he

Pno.

Fl., Bells

*mfp p delicately*

Strs. arco

36

Cinderella

wants? And then what if you are \_\_\_\_\_ What a

Cl., Bsn., Pno., Synth., Strs.

Pno. *mp*

40

Cinderella

prince would en - vi - sion? \_\_\_\_\_ Al-though how can you know who you

Pno.

Cello

43

Cinderella

are Till you know what you want, which you don't? So then, which do you pick: Where you're

Pno. *cresc.* *mf*

46 *mf*

Cinderella

safe out of sight, and your - self, But where ev - 'ry-thing's wrong?

Fl., Bells

Cl., Pno., Synth., Strs.

Pno. *mf* *p* *delicately*

Strs. arco

# 33. On the Steps of the Palace

49

Cinderella

Or where ev - 'ry-thing's right And you know that you'll nev - er be -

Pno.

Fl., Bells

*mf p*

Strs. arco

52

Cinderella

long? And which - ev - er you pick, Do it

Pno.

Cl., Pno., Synth., Strs.

Fl., Bells

*mp*

Strs. arco

55

Cinderella

quick,'Cause you're start - ing to stick To the steps of the pal - ace.

Pno.

Cl., Pno., Synth., Strs.

*mp*

58

Cinderella

It's your first big de - ci - sion. The

Pno.

Fl., Cl.

Vla.

61

Cinderella

choice is - n't eas - y to make. To ar - rive at a ball is ex -

Pno.

Fl., Cl., Bsn.

Cello

Pno., Strs.

64

Cinderella

cit - ing and all, Once you're there, though, it's scar - y. And it's

Pno.

Bsn.

67

Cinderella

fun to de - ceive When you know you can leave, But you have to be war - y.

Pno.

Fl., Cl.

Vla.

70

Cinderella

— There's a lot that's at stake, But you've stalled long e - nough, 'Cause you're

Pno.

Bsn., Cello, Bass

*poco cresc.*

73 *cresc.* *mp*

Cinderella

still stand-ing stuck in the stuff on the steps... Bet-ter run a-long home

Pno.

Cl., Pno., Synth., Strs.

76

Cinderella

And a-void the col-li-sion. E-ven

Pno.

Cello

79

Cinderella

though they don't care, You'll be bet-ter off there Where there's noth-ing to choose, So there's

Pno.

82 *cresc.*

Cinderella

noth-ing to lose. So you pry up your shoes.

Pno. +Cym. *cresc.*

86 *mf*

Cinderella

Then from out of the blue \_\_\_\_\_ And with -

Pno.

Fl.

+Bells

6

*mf*

Vlns.

89

Cinderella

out an - y guide, \_\_\_\_\_ You know what your de - ci - sion is, \_\_\_\_\_

Pno.

92 *mp*

Cinderella

\_\_\_\_\_ Which is not to de - cide. \_\_\_\_\_ You'll just leave him a

Pno., Synth.

Fl. (trill), Pno., Synth.

*mf dolce*

*mp*

95

Cinderella

clue: \_\_\_\_\_ For ex - am - ple, a shoe. \_\_\_\_\_ And then see what he'll

Pno.

Cl., Pno., Synth., Vla., Bass sustain

99

Cinderella

do. Now it's he and not you who is stuck with a

Pno.

Cello

From bar 102 there is an alternate trio ending, with Little Red Ridinghood and Jack; see next page.

102

Cinderella

shoe, In a stew, In the goo, And you've

Pno.

105

Cinderella

learned some-thing, too, Some-thing you nev - er knew,

*cresc.*

Pno.

107

Cinderella

On the steps of the pal-ace.

*mf*

Pno.

Cl., Pno., Synth., Strs.

*p cresc.*

*f*

Tutti



# 33a. Alternate Ending, "On the Steps of the Palace"

Cinderella, Little Red Ridinghood, Jack

⊕ Continuation from previous page.

**Allegretto grazioso** (♩ = 88)

102 **CINDERELLA**

Cinderella

shoe, In a stew, In the goo, And you've learned some-thing, too,

Piano

Cl., Pno., Synth. (Cel.)

Vla., Cello

105

Cinderella

Some-thing you nev - er knew,

**LITTLE RED RIDINGHOOD**

Little Red Ridinghood

And I know things now,

Pno.

107

Cinderella

Ne - ver knew be -

Little Red Ridinghood

Ne - ver knew be - fore,

**JACK**

Jack

And I know things now that I nev - er knew be - fore,

Pno.

cresc.

+Bass pizz.

# 33a. Alternate Ending,  
"On the Steps of the Palace"

110

Cinderella  
fore,  
*cresc.*

Little Red Ridinghood  
*cresc.*

Jack  
*cresc.* *f*  
in the land of the

Pno.  
+Hns., Tpt., SD  
*ff*  
+Bsn.

114

Cinderella

Little Red Ridinghood  
*f*  
In the bel - ly of the wolf!

Jack  
gi - ant!

Pno.  
*p*

117

Cinderella  
*f*  
On the steps of the pal - ace!

Little Red Ridinghood

Jack

Pno.  
Fl. 8va, Tpt.

# 34. Underscore

Cinderella, Baker's Wife, Steward,  
Baker, Mysterious Man, Jack's Mother,  
Cinderella's Prince, Witch, Jack

**Cue: BAKER'S WIFE:**

Here is a magic bean in exchange for it.  
(Hands Cinderella the bean)

**CINDERELLA:** Magic bean? (Takes bean) Nonsense!  
(Throws the bean away. Dialogue continues)

on cue

The musical score consists of two staves. The top staff is for Piano, and the bottom staff is for Xyl. Pno. The Piano part begins with a 'Finger Cym.' (finger cymbal) sound effect, indicated by a circled 'c' with a bell icon. The music is in 4/4 time and starts with a forte (*f*) dynamic. A slur covers the first two measures. The Xyl. Pno. part enters on cue with a glissando ('gliss.') and a forte (*f*) dynamic. The score ends with double bar lines (//) on both staves.

*Cue for sound effect:*

**BAKER'S WIFE:** I don't care if this costs me my life...

**MYSTERIOUS MAN (Simultaneously):** Give her the slipper and all will...

*(Suddenly there is the sound of crackling wood, followed by an enormous thud.*

*The noise should be frighteningly loud: with heavy bass, and the kind of reverberation that will shake the audience. Possibly, leaves fall from trees.*

*Action stops. There is a moment of stunned silence.*

*The cow lets out a moan, and sits. The other characters just stare at each other, then look in the direction of the noise. Cinderella's Prince rushes onstage.*

*Dialogue continues)*

The musical score for Piano (Pno.) shows a triplet of notes in the first measure, indicated by a '3' above the notes. The rest of the staff is empty, leading to a double bar line (//). Below the staff, there is a 'w' symbol and the text 'Sound effect cue (enormous crash)'.

Sound effect cue (enormous crash)

*Cue to continue:* **JACK'S MOTHER:**  
Doesn't anyone care a Giant has fallen from the sky?  
**CINDERELLA'S PRINCE (Stops):**  
He is dead, is he not?  
**JACK'S MOTHER:**  
With such a thud, I would suppose.  
(Cinderella's Prince and Steward exit)

*Cue to continue:*  
**BAKER:** You could do that?  
**WITCH:** Now! (Witch hits Baker with spell)

(Witch appears, frantic; looks up to the sky)

**WITCH (Unpleasant):**  
The third midnight is here.  
(Dialogue continues)

(Baker's Wife and Baker scamper onstage towards Milky-White's grave and we see dirt flying into the air as they dig into the grave)

**on cue**  
Bell Tree,, Pno., Synth.  
Strs.

**on cue**  
(Bell Tree)

(Jack comes running onstage with a golden harp that sings)

**JACK'S MOTHER (Upset):**  
There you are! I've been worried sick.  
**JACK:** Mother, look. The most beautiful harp.  
**JACK'S MOTHER:** You've stolen too much!  
You could have been killed coming down that plant.  
**BAKER (Offstage):** She's too heavy.

Fl., Pno., Synth. (Ping)

**mf**

(Perturbed, the Witch goes over to the grave)  
**JACK:** What's happening?

(Witch waves her hand, causing a puff of smoke. Milky-White suddenly stands and is restored to life)

**on cue**  
Bell Tree, Synth. (Low whistle), Strs.

**f**

*gliss.*

# 35. The Potion

Jack, Witch, Baker's Wife, Baker,  
Mysterious Man

Cue: **WITCH:** You heard me.  
Feed them to the cow.

*(The Baker feeds Milky-White the first object. With great effort,  
Milky-White chews it and, with greater effort, swallows)*

**Risoluto** (♩ = 104)

Strs., Bsn. Synth. (Cow swallow)

*(The first chime of midnight.  
The remaining eleven sound  
through the rest of the scene)*

*(The Baker feeds Milky-White the second object. Milky-White swallows)*

5 Strs., Bsn. Synth. (Cow swallow) Chime

*(The Baker feeds Milky-White the third object. Milky-White swallows)*

9 Strs., Bsn.

*(All stare intently at Milky-White.  
The Witch pulls a silver goblet  
from her cloak and gives it to the Baker)*

**WITCH:** Fill this!

**JACK** *(Going to Milky-White):*  
I'll do it. She'll only milk for me.  
Squeeze, pal.

*(Jack milks her feverishly. Nothing)*

13 Synth. (Cow swallow) Chime Sandpaper, Synth. (Milking sounds)

(Witch takes the goblet back; she turns it upside down)

**WITCH:**  
Wrong ingredients.  
Forget about a child.  
**BAKER'S WIFE:**  
No, no - you wait one moment!  
We followed your instructions.

(Witch takes the goblet back; she turns it upside down)

**WITCH:**  
Wrong ingredients.  
Forget about a child.  
**BAKER'S WIFE:**  
No, no - you wait one moment!  
We followed your instructions.

**BAKER'S WIFE:**  
And two, the cape was certainly as red as blood.  
**WITCH:** Yes.

**BAKER'S WIFE:**  
And three, the slipper...  
**WITCH:** Yes.

**BAKER:**  
And four, I compared the hair with this ear of corn.  
**BAKER'S WIFE:**  
I pulled it from a maiden in a tower and...  
**WITCH:**  
YOU WHAT?!

15 Chime, Strs. (L.v.) *ff* *p* Crotales, Pno., Synth. (Ping) Chime Chime Chime

**WITCH:**  
What were you doing there?

**BAKER'S WIFE:**  
Well, I happened to be passing by...

**WITCH:**  
I touched that hair!  
Don't you understand?  
I cannot have touched the ingredients!

**Con moto furioso** (♩ = 132)

Fl., Cl., Tpt., Cym.,  
Pno., Synth. (Xyl.), Strs.

20 *f*

**BAKER,**  
**BAKER'S WIFE**  
(Moaning): Nooo...  
(Mysterious Man comes from around a tree)

**MYSTERIOUS MAN:**  
The corn! The corn!  
**BAKER:** What?  
**MYSTERIOUS MAN:**  
The silky hair of the corn.  
Pull it from the ear and feed it to the cow. Quickly!

24 *loco* **Safety** Chime (last time only) *f* Chime

(Baker does so, hurriedly)

Play 5 times

**Tempo primo**

Synth.  
(Cow swallow)

Chime

Cl.  
(last time)

28 Strs., Bsn. *p* Chime Cl. (last time)

**WITCH:** This had better work, old man, before the last stroke of midnight, or your son will be the last of your flesh and blood.

**BAKER:** Son?

32 *leggiero* +Chime +Fl.

Pno. *cresc. poco a poco*

**MYSTERIOUS MAN**

(To Witch): Please. Not now.

**WITCH:** Yes.

(To Baker) Meet your father.  
(Moves to Milky-White)

**BAKER:** FATHER?

Could that be you?

I thought you died in  
a baking accident.

**MYSTERIOUS MAN:**

I didn't want to run away  
from you, son, but...

(Milky-White lets out  
a bloodcurdling moan  
and begins to shake feverishly)

**BAKER'S WIFE:** It's working!  
(Milky-White squeals)

**JACK:** She's milking!

**BAKER (To Mysterious Man):**  
I don't understand.

**MYSTERIOUS MAN:** Not now!

(To Baker's Wife) Into the cup!

(Baker's Wife hands the filled  
goblet to the Witch; Baker and  
Baker's Wife dance with joy  
as Witch drinks the potion.

They go to her)

**BAKER:** We've given you what you wish.

**BAKER'S WIFE:** Now when can we  
expect a child?

(Witch begins to shake and moves away)

**BAKER:** What's wrong?

**BAKER'S WIFE:** What's happening?

**BAKER:** Where are you going?

(The last stroke of midnight)

**MYSTERIOUS MAN**

(Falling to the ground): Son! Son!

**BAKER (Going to Mysterious Man's-side):**  
Father, Father...

**MYSTERIOUS MAN (Lets out a groan):**  
All is repaired. (Dies)

36 *leggiero* +Chime +Tpt.

Pno. *cresc. poco a poco*

**Safety (cut off on cue)**

**BAKER:** He's dead!

40 *mf cresc.* Hns.

Pno.

(The Witch suddenly turns around  
and has been transformed into a  
beautiful woman. Blackout)

43 *Tutti* BD

Pno. *fff*

**SEGUE**

# 36. Act I Finale, Part 1

Narrator, Florinda, Stepmother, Cinderella's Mother

## No. 36

### Scene Five

**NARRATOR** (*Entering*): And so the Mysterious Man died, having helped end the curse on his house. For the Baker, there would be no reunion with his father, and he and his wife, bewildered, returned home.

(*Baker and Baker's Wife exit*)

(♩ = 132)

Piano

Pno., Strs.

Anvil

*f* *mf*

Safety

**NARRATOR**: The Witch, who had been punished with age and ugliness that night when her beans had been stolen and the lightning flashed, was now returned to her former state of youth and beauty.

(*Witch strikes pose, then exits*)

**NARRATOR**: And Milky-White, after a night of severe indigestion, was reunited with the now wealthy Jack

(*Jack and Jack's Mother exit with Milky-White and harp*)

Pno.

Fl.

*mp*

+Cl.

**NARRATOR**: As for the Prince... (*Fanfare*)

Play 2 times,  
continue on cue

Pno.

*mf*

Bsn.

**NARRATOR**: He began his search for the foot to fit the golden slipper.

(*Cinderella's Prince and Steward enter on horseback*)

### L'istesso Tempo

Pno.

12 Tpt.

Fl., Cl. 8va

Tpt.

*mf*

Hns., SD, Pno., Strs.



**NARRATOR:** When he came to Cinderella's house, Cinderella's stepmother took the slipper into Florinda's room. (Florinda tries on shoe; Stepmother struggles to help her; Lucinda watches)

16 Bsn., Pno., Strs.

**Safety**

**FLORINDA**

19 *mf*

Care-ful, my toe! What 'll we do?

**STEPMOTHER**

*mf*

Dar-ling, I know... It - 'll have to go. But

Bsn., Strs.

(Florinda reacts as Stepmother suddenly brandishes a knife)

(Stepmother looks at her encouragingly, then cuts off Florinda's toe as Florinda tries to stifle her cry of pain. Florinda limps to Cinderella's Prince, is seated on horse)

21

Stepmother

when you're his bride, You can sit or ride. You'll nev-er need to walk!

Pno., Synth. (Cel.)

*mf*

Fl., Cl., Xyl., Pno., Vln., Vla.

**NARRATOR:** The girl obeyed, swallowing the pain, and joined the Prince on his horse, riding off to become his bride.

Play 2 times

24 *8va*

Tpt.

*mf*

Fl., Cl. 8va

Hns., SD, Pno., Strs.

(Cinderella's Prince, with Florinda on horseback, arrives at the grave of Cinderella's Mother; birds cry from the tree)

28 **Play 3 times** **Più mosso** (♩ = 138) **CINDERELLA'S MOTHER**

Cinderella's Mother

Look at the blood with-in the

Pno., Synth.

RH first time only

*f*

*p molto legato, misterioso*

Vln., Vla. tremolo

Bells, Hns., Cello

32

Cinderella's Mother

shoe; This one is not the bride that's true.

Pno.

(Cinderella's Prince looks at Florinda's foot and sees blood trickling from the shoe)

35

Cinderella's Mother

Search for the foot that fits.

Pno.

Fl., Tpt.

+Bells, Pno., Synth.

(They return to Cinderella's home)

37 **Tempo Primo** Fl., Cl.

Hns., SD, Pno., Sts.

(Hns.)

Pno.

*mf*

# 37. Act I Finale, Part 2

Lucinda, Stepmother, Cinderella's Mother,  
Narrator, Witch

**NARRATOR:**

The Prince returned the false bride, and asked the other sister to put on the shoe.  
(Stepmother tries forcing shoe onto Lucinda's foot)

**Risoluto** (♩. = 132)

Piano

Pno., Strs.

Fl.

Bsn.

Lucinda

Safety

LUCINDA (*Struggling with the shoe*)

*mf*

Why won't it fit?

Stepmother

STEPMOTHER (*Holding the knife*)

*mf*

Dar-ling, be still,

Pno.

*mf*

Stepmother

7

Cut off a bit of the heel and it will. And when you're his wife You'll have such a life, You'll

Pno.

**NARRATOR:**  
The girl obeyed and swallowed her pain. But as she was helped on the back of the horse by the Prince, he noticed blood trickling from the shoe.

*(Stepmother looks at Lucinda encouragingly as she cuts off her heel)*

9

Stepmother

nev - er need to walk!

Pno., Synth. (Cel.)

Fl., Cl., Bells,  
Pno., Vln., Vla.

8<sup>va</sup>

*Cue to continue:*  
**CINDERELLA'S FATHER:**  
I always wanted a son!

*(Cinderella's Prince takes shoe off Lucinda, pours blood from it and, ashen, returns it to Stepmother. Dialogue continues)*

*(Cinderella's Father is admonished by Stepmother, Florinda and Lucinda. Fanfare)*

**L'istesso tempo**

12

Cl., Bsn., Hns.,  
BD, Pno., Synth., Strs.

Tpt., Hns., Cl.,  
SD, Strs.

*p*

*f*

3

**NARRATOR:** And much to the dismay of the stepmother and her daughters, he took Cinderella on his horse and rode off.  
*(Cinderella's Prince and Cinderella ride up to the grave)*

15

Hns.; SD, Pno., Strs.

Fl., Cl.

Fl. 8<sup>va</sup>, Cl., Pno., Tpt.

+Synth. +Bells

*mf*

Safety  
(♩ = 138) (vocal last time)

CINDERELLA'S MOTHER (Last time)

19 *mp*

Cinderella's Mother

No blood at all with - in the shoe; This is the pro - per bride for

Pno. Fl., Cl., Bsn. *mp*

Pno., Cello, Bass

22 *mf* (L'istesso tempo)

Cinderella's Mother

you. Fit to at-tend a prince.

Pno. Pno., Synth. (Cel.), Cello, Bass +Tgl. *mf*

(Rapunzel wanders on, singing fragmentedly, carrying twin babies. At the same time, Rapunzel's Prince stumbles on from a different direction; Rapunzel sees him and falls into his arms, weeping)

**NARRATOR:** And finally, as for Rapunzel, she bore twins, and lived impoverished in the desert until the day her Prince, wandering aimlessly, heard a voice so familiar that he went towards it. And when he approached, Rapunzel, overjoyed at seeing him...

(♩ = 168)

Safety

25

Pno. Vln. (Crotales) *mp*

Cl., Pno., Synth. (Bell Tree)

**NARRATOR:**  
 fell into his arms, weeping.  
 Two of her tears wetted his  
 eyes and their touch restored  
 his vision. (*Rapunzel's Prince,  
 sight restored, springs to his feet*)

28

31

rall.                      A tempo

*p*

(Crotales)

Cello, Bass

(Witch comes from around a tree.  
 Dialogue continues)

Cue to continue:  
**WITCH:** You give me no choice!  
 (*Witch attempts to put a spell on Rapunzel and Rapunzel's Prince,  
 but only a pathetic puff of smoke comes from her cane*)

35

Bell Tree, Pno., Synth. (Ping), Strs.

Crotales, Pno., Synth.

BD

*pp*

(Witch tries again, and again nothing.  
 Rapunzel and Rapunzel's Prince shrug and exit)  
**NARRATOR:** As is often the way in these tales,  
 in exchange for her youth and beauty, the Witch  
 lost her power over others.

(Witch, frustrated, breaks her cane and exits)

38

BD, Pno., Synth. (Thump),  
 Strs. gliss.

Synth. (Low whistle)

*mp*                      *mf*

# 38. Act I Finale, Part 3

Narrator, Baker's Wife,  
Cinderella, Cinderella's Prince, Baker

**NARRATOR:** When the wedding with the Prince was celebrated, Lucinda and Florinda attended, wishing to win favor with Cinderella and share in her good fortune.  
(Cinderella, in her wedding gown, and Cinderella's Prince enter with Lucinda and Florinda who limp into place at their sides)

(♩ = 92)

Tpt., SD, Strs. Fl., Cl.

Piano

*f*

Cl., Bsn., Cello, Bass

Pno.

**NARRATOR:** But as the sisters stood by the blessed couple, pigeons swooped down upon them and poked out their eyes and punished them with blindness.  
(Florinda and Lucinda are blinded by pigeons descending; they stagger offstage, screaming)

Fl., Cl., Bells, Pno., Synth. Cl., Bsn., Hns., Pno., Strs.

(♩ = ♩) **L'istesso tempo**

Pno.

*f* *mf* *f*

8 Fl., Strs. 8<sup>sub</sup>

Tpt., SD, Strs. Fl., Cl.

Pno.

*mf*

13

(Baker's Wife enters, very pregnant)

Cl., Bells, Pno., Synth.

Pno.

*mp*

16

**BAKER'S WIFE:**  
I see your Prince has found you.

**CINDERELLA:** Yes.  
**BAKER'S WIFE** (*Patting her belly*): Thank you for the slipper.  
(*Baker enters*)

19 **L'istesso tempo** (♩ = ♩)  
Pno., Cl., Strs.

Pno. *mf*

**CINDERELLA**

21 *mf*

Cinderella

I did-n't think I'd wed a prince.

**CINDERELLA'S PRINCE**

*mf*

Cinderella's Prince

I did-n't think I'd ev - er find you.

Pno.

23

Cinderella

I did-n't think I could be so hap - py!

**BAKER'S WIFE**

*mf*

Baker's Wife

I did-n't think I could be so hap - py!

**BAKER**

*mf*

Baker

I did - n't think I could be so hap - py!

Cinderella's Prince

I did-n't think I could be so hap - py!

Pno.

SD, Pno., Cello *f*

**ATTACCA**



Narrator and Company

(Entire Company comes onstage)

**NARRATOR:**

And it came to pass, all that seemed wrong was now right, the kingdoms were filled with joy, and those who deserved to...

**Allegretto giocoso** (♩ = 126)

Cl., Hns., Tpt., Pno., Strs.

Piano

*f p*

**NARRATOR:**

were certain to live a long and happy life.

**NARRATOR**

*mf*

Narrator

Ev-er af-ter... Jour-ney o-ver, all is mend-ed, And it's

**ALL WOMEN (ENTIRE COMPANY)**

*f*

Women

Ev-er af ter!

**ALL MEN (ENTIRE COMPANY)**

*f*

Men

Ev-er af ter!

Strs., Pno., Bsn.

*mp*

Pno.

*mp*

Narrator

not just for to-day, But to-mor-row, and ex-tend-ed Ev-er

Pno.

*mp*

14

Narrator  
af - ter! *optional* All the curs - es have been end - ed, The re -

Women  
*f* Ev - er af - ter!

Men  
*f* Ev - er af - ter!

14 Tpt., Cl., Bsn., Hns. Pno., Strs.  
Pno. *mf* *mp*

18

Narrator  
vers - es wiped a - way. All is ten - der - ness and laugh - ter For for -

18 Fl., Cl., Tpt.  
Pno. *mf*

22

Narrator  
ev - er af - ter! *optional*

Women  
*mf* Hap - py now and hap - py hence and

Men  
*mf* Hap - py now and hap - py hence and

22 Fl., Cl., Bsn., Hns., Tpt. Xyl., Pno., Strs.  
Pno. *mf* *f* *mf* *(mf)*

Hns.

26 *mp*

Narrator

There were dan gers, and con - fu - sions, And the

(8)

Women *p*

hap - py ev - er af - ter! We were fright - ened, but we hid it.

Men *p*

hap - py ev - er af - ter! We were fright - ened, but we hid it.

Pno.

Pno., Strs. *mp*

30

Narrator

paths would of - ten swerve. There were con - stant dis - il -

Women *mp*

We did not. It's a - maz - ing

Men *mp*

We did not. It's a - maz - ing

Pno.

33 *mf*

Narrator lu- sions, But they nev - er lost their nerve. And they

Women that we did it. Not a lot.

Men that we did it. Not a lot. And we

Pno.

36

Narrator reached the right con - clu- sions, And they got what they de - serve:

Women And we got what we de - serve:

Men reached the right con - clu- sions,

Pno. *mf*

Fl., Cl. 8ba

3 6

**GROUP ONE**  
(RAPUNZEL, CINDERELLA, BAKER'S WIFE, JACK, RAPUNZEL'S PRINCE)

Group One *40 f*

Not a sigh and not a sor-row, Ten-der-ness and laugh-ter.

**GROUP TWO**  
(FLORINDA, LUCINDA, WITCH, BAKER, CINDERELLA'S PRINCE)

Group Two *f*

Not a sigh and not a sor-row, Ten-der-ness and laugh-ter.

**GROUP THREE**  
(LITTLE RED RIDINGHOOD, JACK'S MOTHER, STEPMOTHER, GRANDMOTHER, CINDERELLA'S MOTHER, CINDERELLA'S FATHER, NARRATOR, STEWARD)

Group Three *f*

Not a sigh and not a sor-row, Ten-der-ness and laugh-ter.

Xyl., Pno., Strs.

*7*

Hns.

*44* **FLORINDA**

Florinda *mp*

Joy to-day and bliss to-mor-row, And for-ev-er af-ter! I was

Group One

Joy to-day and bliss to-mor-row, And for-ev-er af-ter!

Group Two

Joy to-day and bliss to-mor-row, And for-ev-er af-ter!

Group Three

Joy to-day and bliss to-mor-row, And for-ev-er af-ter!

*44*

Bsn.,  
Cello, Bass

48

Florinda  
greed - y. I was haugh - ty. We were hap - py.

**LUCINDA**  
*mp*  
I was vain. I was smug. We were hap - py.

48 Fl., Cl., Vln. Vla.  
Pno. *mp*

Bsn., Cello, Bass

51

Florinda  
But we were blind. Then we went in - to the woods to get our wish and now we're

Lucinda  
It was fun. Then we went in - to the woods to get our wish and now we're

51 Pno.

**WITCH**  
*mp*

54  
Witch  
I was per - fect. I had ev - 'ry - thing but beau - ty. I had

Florinda  
real - ly blind.

Lucinda  
real - ly blind.

54 Pno.

57  
Witch  
pow - er, And a daugh - ter like a flow - er In a tow - er.

Pno.

60  
Witch  
Then I went in - to the woods to get my wish and now I'm or - di - na - ry. Lost my

Florinda  
We're un -

Lucinda  
We're un -

Pno.

63  
Witch  
pow - er and my flow - er. I'm un - hap - py now, un - hap - py hence, As

Florinda  
worth - y. We're un - hap - py now, un - hap - py hence, As

Lucinda  
worth - y. We're un - hap - py now, un - hap - py hence, As

Pno.

Cl., Tpt., Xyl., Pno., Strs.

Hns.

66

Witch  
well as ev - er af - ter. Had we used our

Florinda  
well as ev - er af - ter. Had we used our

Lucinda  
well as ev - er af - ter. Had we used our

Pno.

Cello, Bass

69

Witch  
com - mon sense, Been worth - y of our dis - con - tents... To be

Florinda  
com - mon sense, Been worth - y of our dis - con - tents... To be

Lucinda  
com - mon sense, Been worth - y of our dis - con - tents... To be

Women  
**ALL OTHER WOMEN**  
*mp*  
To be

Pno.



72 (ALL WOMEN, INCLUDING FLORINDA, LUCINDA, AND WITCH)

Women

hap - py and for - ev - er, You must see your wish come

Pno.

Fl., Cl., Bsn., Tgl., Strs.

*mp*

Women

true. Don't be care - ful, don't be clev - er, When you

Men

ALL MEN *mf*

Don't be care - ful, don't be clev - er, When you

Pno.

Pno., Strs. (Bsn., Hn. sustain)

*p*

Women

see your wish, pur - sue. It's a dan - ger - ous en - deav - or, But the

Men

see your wish, pur - sue. It's a dan - ger - ous en - deav - or, But the

Pno.

Fl., Cl.

+Tpt. sustain

*poco cresc.*

Bsn. (Hn. 8va)

GROUP ONE

82 *p*

Group One  
on - ly thing to do. Though it's fear - ful, though it's deep, though it's dark, And though you

Women  
on - ly thing to do.

Men  
on - ly thing to do.

82 *p*

Pno. Hi-hat & SD, Bsn., Pno., Strs.

85

Group One  
may lose the path, Though you may en - coun - ter

GROUP TWO

Group Two *p*

Though it's

85

Pno.

86

Group One  
wolves, You must - n't

Group Two  
fear - ful, though it's deep, though it's dark, And though you

Pno.

87

Group One  
stop, you must - n't swerve, You must - n't

Group Two  
may lose the path, Though you may en - coun - ter

Group Three  
**GROUP THREE**  
*mp*  
Though it's

Pno.

Group One *mp* *cresc. poco a poco*  
pon - der. You have to

Group Two *mp* *cresc. poco a poco*  
wolves, You must - n't

Group Three *cresc. poco a poco*  
fear - ful, though it's deep, though it's dark, And though you

Pno. *mp*  
88

Group One *mp*  
89  
act! When you know your wish, if you

Group Two *mp*  
stop, you must - n't swerve, You have to

Group Three *mp*  
may lose the path, Though you may en - coun - ter

Pno. *mp*  
89

90

Group One  
want your wish, you can have your wish, But you can't just wish, No, to get your wish, you go

Group Two  
act! You can have your wish, But you can't just wish, No, to get your wish, you go

Group Three  
wolves, you must-n't swerve or pon-der, You can't just wish, No, to get your wish, you go

Pno.

Tutti

L'istesso tempo, alla marcia (♩ = ♩)

WOMEN

92 *f*

Women  
In - to the woods, where noth - ing's clear, Where witch - es, ghosts and wolves ap - pear.

MEN

*f*

Men  
In - to the woods, where noth - ing's clear, Where witch - es, ghosts and wolves ap - pear.

L'istesso tempo, alla marcia (♩ = ♩)

Fl., Cl. 8va,  
Pno., Strs. 8ba,  
Tpt. SD

92 *f*

Pno.

Bsn., Hns.,  
Cello, Bass

94

Women  
In - to the woods and through the fear, You have to take the jour - ney.

Men  
In - to the woods and through the fear, You have to take the jour - ney.

Pno.

96

Women  
In - to the woods and down the dell, In vain per-haps, but who can tell?

Men  
In - to the woods and down the dell, In vain per-haps, but who can tell?

Pno.

98

Women  
In - to the woods to lose the long - ing.

Men  
In - to the woods to lift the spell,

Pno.

100

Women To wed the Prince, To

Men In - to the woods to have the child, To get the mon-ey,

Pno.

102

Women save the house, To find the fa-ther, To *p*

Men To kill the wolf, To con-quer the king-dom, To *p*

Pno.

104 *cresc.*

Women have, to wed, to get, to save, To kill, to keep, to go to the Fes - ti - val!

Men *cresc.* have, to wed, to get, to save, To kill, to keep, to go to the Fes - ti - val!

Pno. *p cresc.*

106 *f*

Women  
In - to the woods, In - to the woods,

Men  
In - to the woods, In - to the woods,

106 Pno., SD, Strs. *f* Tutti

108 *p cresc.*

Women  
In - to the woods, then out of the woods,

Men  
In - to the woods, then out of the woods,

108 (Fl., Cl.) *p cresc.* *8va* +Synth. (Cel.)

(A giant beanstalk emerges from the ground and stretches to the heavens; the characters are oblivious to its presence)

111 **NARRATOR**

Narrator  
To be con - tin - ued...

Women *ff*  
And hap - py ev - er af - ter!

Men *ff*  
And hap - py ev - er af - ter!

111 (8) *ff* Cl., Bsn., BD, Pno., Strs.



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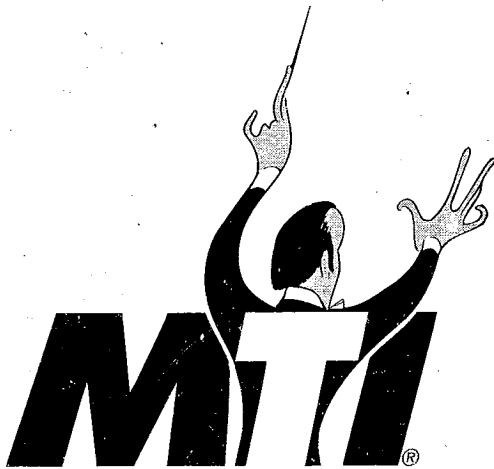
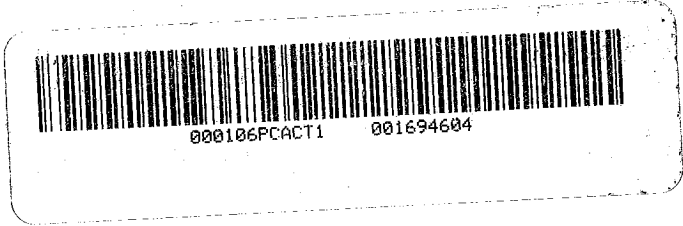
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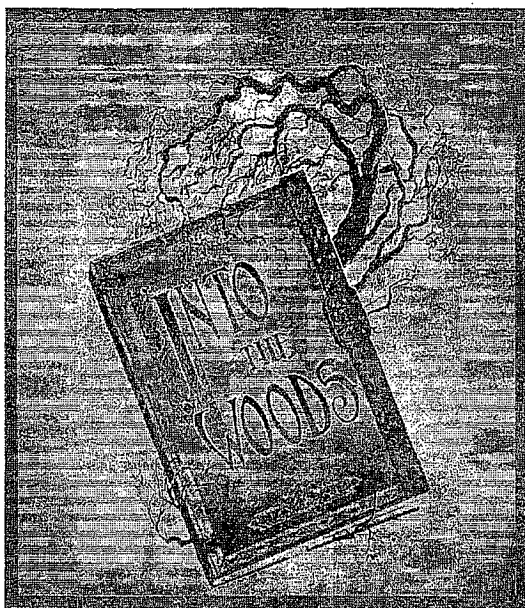
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## PIANO CONDUCTOR SCORE ACT 2



*Music, and Lyrics by* **Stephen Sondheim**

*Book by* **James Lapine**

*Originally Directed on Broadway by* **James Lapine**

*Piano Reduction by* **Charlie Harmon**

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# 40. Act II Opening, Part 1

Narrator, Cinderella, Jack, (Baby), Baker, Baker's Wife

### Scene One

(Downstage, three structures:

Far left, the castle where Cinderella now lives. She sits on her throne.

Center, the home/workplace of the Baker and the Baker's Wife.

It is very cluttered with both baking supplies and nursery items.

Baker's Wife holds their baby who does not stop crying.

Far right, the cottage, now dramatically improved, where Jack lives.

Jack and Jack's Mother are inside, along with Milky-White and the golden harp.

The Narrator steps forward)

Cue: NARRATOR: Once upon a time...

NARRATOR: later... (Light on Cinderella)

(NARRATOR): in the same far-off kingdom...

Brightly (♩ = 132)

CINDERELLA

Cinderella *mf*

I wish... More than an-y- thing...

Piano *ff sfz mf*

Tutti Pno., Strs.

NARRATOR:

(NARRATOR):

(NARRATOR):

lived a young Princess...

the lad Jack... (Light on Jack)

and the Baker with his family...

(Light on the Baker and Baker's Wife with their Baby)

Cinderella *mf*

More than life... More than foot- men... I wish...

Baby

Waah!

Jack *mf*

I wish... No, I miss...

Baker *mf*

I wish...

Pno. *f mf*

Cl., Bsn. 8ba

Cl., Bsn.

9

Cinderella

More than the moon... I wish to spon-sor a Fes-ti-val.

**BAKER'S WIFE (To the Baby)**  
*p*

Baker's Wife

There, there...

Baby

Waah!

Jack

More than an-y-thing... More than the moon...

Baker

More than the moon...

Pno.

Fl. Cl.

12

Cinderella

The time has come for a Fes-ti-val, And a ball.

Baker's Wife

Shh...

Baby

Waah! Waah!

Jack

I miss... I miss my

Baker

More than life... More than rich-es...

Pno.



(Cinderella's Prince enters the castle)

15

Cinderella  
More than an - y- thing...

Baker's Wife  
*mf*  
I wish we had more room.

Jack  
king - dom up in the sky. Play, — harp...

Baker  
More than an - y- thing... An - oth - er

Pno.  
*mp* *mf*

(Jack strums the harp, and it sings)

(Stepmother, attended by the blinded Florinda and Lucinda, enters the castle)

*MENO* *MOSSO* →

18

Baker  
room...

Pno.  
+Synth. (Harp) *mf*  
Fl., Synth.,  
Bell Tree, Pno.

SEGUE

**No. 41**

# 41. Act II Opening, Part 2

Cinderella, Narrator, Cinderella's Prince,  
Jack, Jack's Mother, Baker, Baker's Wife,  
Stepmother, Florinda, Lucinda

*Cue: NARRATOR:* But despite some minor inconveniences, they were all content...

Vamp (vocal last time)

*Espressivo* (♩ = 120)

**CINDERELLA** (*Last time*)

Cinderella

*mf*  
I nev-er thought I'd wed a prince.

Cinderella's Prince

*mf*  
I nev-er thought I'd find per-fec - tion.

Piano

Cl., Pno., Strs.  
*mf*

Cinderella

<sup>3</sup>  
I nev-er thought I could be so hap - py!

Cinderella's Prince

I nev-er thought I could be so hap - py!

Pno.

5

Cinderella  
Not an un - hap - py mo - ment since.

**JACK'S MOTHER** *mf*

Jack's Mother

**JACK** *mf*

Jack

I did - n't think we'd be this

I did - n't think we'd be this

Pno. *mf*

6

Cinderella

**BAKER'S WIFE** *mf*

Baker's Wife

I nev - er thought I could be so hap - py! —

I nev - er thought we'd have a ba - by. I'm so hap - py! —

Jack's Mother

rich. I nev - er thought I could be so hap - py! —

Jack

rich. **BAKER** *mf*

Baker

I nev - er thought we'd have a ba - by. I'm so hap - py! —

Cinderella's Prince

Not a con - ceiv - a - ble ob - jec - tion. I nev - er thought I could be so hap - py! —

Pno.

8

Cinderella

Baker's Wife

**STEPMOTHER (To Cinderella)**  
*mp*

Stepmother  
Hap - py now, hap-py hence, Hap-py

Jack's Mother

Jack

Baker

Cinderella's Prince

Pno.

Pno.

Fl., Pno., Strs.  
*mp*

11

**FLORINDA** *mp*  
We're so hap - py you're so hap - py!—

**LUCINDA** *mp*  
We're so hap - py you're so hap - py!—

Stepmother  
ev - er af - ter. — We're so hap - py you're so hap - py!—

Pno.

Pno., Strs.

CINDERELLA

Not one

14

Cinderella

Florinda

Lucinda

Stepmother

Cinderella's Prince

Pno.

+Cl., Bsn.

Just as long as you stay hap - py, — we'll stay hap - py!

Just as long as you stay hap - py, — we'll stay hap - py!

Just as long as you stay hap - py, — we'll stay hap - py!

Just as long as you stay hap - py, — we'll stay hap - py!

CINDERELLA'S PRINCE

Not one

poco rall.

17

Cinderella

Baker's Wife

Jack's Mother

Jack

Baker

Cinderella's Prince

Pno.

FL, Pno., Strs.

row...

BAKER'S WIFE *mp*

Lit - tle gur - gles...

JACK'S MOTHER *mp*

Pots of pence...

JACK *mp*

With my cow...

BAKER *mp*

Lit - tle gur - gles...

(To Cinderella)

row...

Dar - ling, I must

27 *A tempo*

*p*

Cinderella

Wish - es may bring prob - lems,

Baker's  
Wife

Wish - es may bring prob - lems,

Florinda

Wish - es may bring prob - lems,

Lucinda

Wish - es may bring prob - lems,

Stepmother

Wish - es may bring prob - lems,

*(To Jack)*

Jack's  
Mother

We should real - ly sell it.

Wish - es may bring prob - lems,

Jack

Wish - es may bring prob - lems,

*(To Baker's Wife)*

Baker

Where's the cheese - cloth?

*(Exits)*

Cinderella's  
Prince

go now.

Strs. Cl. Strs. +Fl., Cl., Bsn.

Pno.

Cl., Bsn., Pno.

#41. Act II Opening, Part 2

24 *cresc.*

Cinderella  
such that you re - gret them. Bet - ter that, though, than to nev - er get them...

Baker's Wife  
such that you re - gret them. Bet - ter that, though, than to nev - er get them...

Florinda  
such that you re - gret them. Bet - ter that, though, than to nev - er get them...

Lucinda  
such that you re - gret them. Bet - ter that, though, than to nev - er get them...

Stepmother  
such that you re - gret them. Bet - ter that, though, than to nev - er get them...

Jack's Mother  
such that you re - gret them. Bet - ter that, though, than to nev - er get them...

Jack  
such that you re - gret them. Bet - ter that, though, than to nev - er get them...

Baker  
Bet - ter that, though, than to nev - er get them...

*Strs.*  
*Pno.* *cresc.*

27 *mf*

Cinderella  
I'm going to be a per-fect wife!

Baker's Wife  
*mf*  
I'm going to be a per-fect moth - er!

Jack's Mother  
*mf*  
I'm going to be a per-fect moth - er!

Jack  
*mf*  
I'm going to be a per-fect son!

Baker  
*mf*  
I'm going to be a per-fect

Cl., Pno., Strs.  
*mf*  
+Bells  
+Bsn.

Pno.

29

Cinderella  
I'm going to see that he is so hap - py!

Baker's Wife  
I'm going to see that he is so hap - py!

Jack's Mother  
I'm going to see that he is so hap - py!

Jack  
I'm going to see that she is so hap - py!

Baker  
fa - ther! I'm so hap - py!

Pno.  
+Fl.



Cinderella *31 f*  
I nev-er thought I'd love my life! I would have set-tled for an-oth - er!

Baker's Wife *f*  
I nev-er thought I'd love my life! I would have set-tled for an-oth - er!

Florinda *f*  
I nev-er thought I'd love my life! I would have set-tled for an-oth - er!

Lucinda *f*  
I nev-er thought I'd love my life! I would have set-tled for an-oth - er!

Stepmother *f*  
I nev-er thought I'd love my life! I would have set-tled for an-oth - er!

Jack's Mother *f*  
I nev-er thought I'd love my life! I would have set-tled for an-oth - er!

Jack *f*  
I nev-er thought I'd love my life! I would have set-tled for an-oth - er!

Baker *f*  
I nev-er thought I'd love my life! I would have set-tled for an-oth - er!

Pno. *Tutti f*  
Musical accompaniment for piano, featuring chords and a melodic line in the right hand, and a bass line in the left hand.

33

Cinderella

Then to be-come a wife.....

Baker's Wife

Then to be-get a child.....

Jack's Mother

Then to be set for life.....

Jack

Then to be set for life.....

Baker

Then to be-get a child.....

Pno.

Cl.

Bsn.

Cello, Bass

36

Cinderella  
— That for-tune smiled! I'm so hap - py! —

Baker's Wife  
— That for-tune smiled! I'm so hap - py! —

Florinda  
That for-tune smiled! I'm so hap - py! —

Lucinda  
That for-tune smiled! I'm so hap - py! —

Stepmother  
That for-tune smiled! I'm so hap - py! —

Jack's Mother  
— That for-tune smiled! I'm so hap - py! —

Jack  
— That for-tune smiled! I'm so hap - py! —

Baker  
— That for-tune smiled! I'm so hap - py! —

**BAKER'S WIFE** (*Hands the baby to Baker, who is very awkward holding the child:*  
If only this cottage were a little larger.

Pno.

+Pno. +Hns. vc.lie. p.

(BAKER'S WIFE): Why expand when we could simply move to another cottage? (*Baby cries*)

BAKER: I will expand our quarters in due time.

BAKER: We will not move. This was my father's house, and now it will be my son's.

**poco rall.**

Piano accompaniment for measures 40-44. The score is in G major and 4/4 time. It features a melody in the right hand and a bass line in the left hand. The tempo is marked 'poco rall.' and there are dynamics markings like 'p.' and 'p.'.

BAKER'S WIFE:  
You would raise your child alongside a witch?

BAKER (*Edgy*): Why does he always cry when I hold him.

**A tempo, poco rubato**

**non rubato**

Fl., Cl., Pno.

Fl., Cl., Pno.

Piano accompaniment for measures 45-49. The score is in G major and 4/4 time. It features a melody in the right hand and a bass line in the left hand. The tempo is marked 'A tempo, poco rubato' and 'non rubato'. There are dynamics markings like 'p.' and 'p.'.

BAKER'S WIFE: Babies cry. He's fine. You needn't hold him as if he were so fragile.

BAKER: He wants his mother. Here. (*Carefully passes baby back to Baker's Wife. Baby stops crying*)

BAKER'S WIFE: I can't take care of him all of the time!

BAKER: I'll care for him when he's older.

Piano accompaniment for measures 50-54. The score is in G major and 4/4 time. It features a melody in the right hand and a bass line in the left hand. The tempo is marked 'A tempo, poco rubato'. There are dynamics markings like 'p.' and 'f'.

# 41. Act II Opening, Part 2  
Safety (vocal last time)

**BAKER'S WIFE**  
55 *mp* (Last time)  
Baker's Wife  
We had to go through thick and thin.

**FLORINDA, LUCINDA, STEPMOTHER** (unis.)  
*mp*  
Florinda  
Lucinda  
Stepmother  
We had to lose a lot to win.

**JACK'S MOTHER**  
*mp* (Last time)  
Jack's Mother  
We had to go through thick and thin.

**JACK**  
*mp* (Last time)  
Jack  
We had to go through thick and thin.

**BAKER**  
*mp* (Last time)  
Baker  
We had to go through thick and thin.

Pno.  
*p*  
+Fl., Cl., Bsn.  
Strs.  
*cresc. poco a poco*  
+Fl., Cl., Bsn.

**CINDERELLA**  
57 *mf*  
Cinderella  
I ven-tured out and saw with-in.

Baker's Wife

Florinda  
Lucinda  
Stepmother

Jack's Mother

Jack

Baker

Pno.  
+Bass  
+Fl., Cl., Bsn., Hn.

## #41. Act II Opening, Part 2

59

*cresc.*

Cinderella  
I nev - er thought I'd be so much I had - n't been!

*mf* *cresc.*

Baker's  
Wife  
I nev - er thought I'd be so much I had - n't been!

*mf* *cresc.*

Florinda  
Lucinda  
Stepmother  
I nev - er thought I'd be so much I had - n't been!

*mf* *cresc.*

Jack's  
Mother  
I nev - er thought I'd be so much I had - n't been!

*mf* *cresc.*

Jack  
Baker  
I nev - er thought I'd be so much I had - n't been!

Pno.

*(The song is suddenly interrupted by a loud rumbling noise followed by an enormous crash. The Baker's house caves in. He is caught underneath the rubble as the Baker's Wife runs forward with their baby. Action stops)*

60

*ff*

Cinderella  
I'm so hap - py... //

*ff*

Baker's  
Wife  
I'm so hap - py... //

*ff*

Florinda  
Lucinda  
Stepmother  
I'm so hap - py... //

*ff*

Jack's  
Mother  
I'm so hap - py... //

*ff*

Jack  
Baker  
I'm so hap - py... //

+Pno., Synth, Bells

Cue (enormous crash)

*ff*

Pno.

Baker, Witch, Baker's Wife

Cue: **BAKER'S WIFE:**

Yes, he's fine. Are you all right?  
(Baker nods. Witch enters)

**BAKER (To Witch):**

You! Have you done this  
to our house?

**WITCH:**

Always thinking of yourself!  
Look at my garden.

**BAKER'S WIFE:**

What of your garden?

**WITCH:**

Look!

(Baker and Baker's Wife  
move to window)

**BAKER:**

Destroyed.

**BAKER'S WIFE:**

What has happened?

**WITCH:**

I was thrown to the ground.

I saw nothing.

on cue  
Bell Tree,  
Pno., Synth., Strs.

**Andante** (♩ = 116)  
Pno., Synth.

Piano

*sfz*

*p*

Bsn.

Pno., Cello, Bass

**BAKER'S WIFE:**

What could do such a thing?

**BAKER:**

An earthquake.

**WITCH:**

No earthquake!

My garden has been trampled.

There are footprints!

**BAKER'S WIFE:**

Who could do such a thing?

**WITCH:**

Anything that leaves

a footprint that large is no "who."

Pno.

5 +Strs. **Safety**

*mp*

**Vamp**  
(vocal last time)

Witch

**WITCH**

**BAKER (Last time)**

Baker

A bear? Bears are sweet. Be-

Do you think it was a bear?

Pno.

*mp (non staccato)*

Picc., Cello 8ba (Vlns. harmonic)

Bsn.

BAKER'S WIFE

13

Baker's Wife: A drag - on?

Witch: sides, you ev-er see a bear with for-ty-foot feet? No scorch marks. U-su-al-ly they're linked.

Piano accompaniment with melodic lines and chords.

molto rall.

15

Baker's Wife: Grif- fin?

Witch: I-mag-i-nar-y. Ex tinct. Pos-si-ble, ver-y, ver-y pos-si-ble.

Baker: Man-ti-core? Grif- fin? Gi-ant?

Piano accompaniment with *cresc.* and *f* markings. Includes parts for Bell Tree, Pno., Synth., Strs., +Cl., and Cello, Bass.

**BAKER:** A Giant...

**BAKER'S WIFE:** Maybe we should tell someone.

**WITCH:** Who are you going to tell?

**BAKER:** The royal family, of course.

**WITCH** (*Lets out a cackle*):

The royal family?

(*Dialogue continues*)

So big that we are just an expendable bug beneath its foot.

**WITCH** (*Suddenly steps on a bug*): **Boom! Crunch!**

(*We hear it crunch as she grinds it into the floor and then eats it. She exits*)

**BAKER'S WIFE:** We are moving!

17

Piano accompaniment with *f* marking and *tr* (trill) marking.

BD Ratchet

SEGUE



# 43. Act II Opening, Part 4

## Underscore

Jack, Baker, Jack's Mother, Narrator,  
Steward, Cinderella

*Cue:* **NARRATOR:** And so, the Baker proceeded to the castle, but not before visiting Jack and his mother.

*(Knocks on Jack's door;  
Baker enters)*

**JACK:**  
Look, Milky-White. It's the butcher.

**BAKER:**  
The baker.

**Pesante** (♩ = 126)  
Bsn., Strs.

Temple Block

Piano

**JACK:**  
The baker.  
**JACK'S MOTHER:**  
What can we do for you, sir?

**BAKER:**  
I'm here to investigate the destruction that was wrought upon our house today.  
**JACK'S MOTHER (Defensive):**  
Jack has been home with me all day.

**NARRATOR:**  
The Baker told Jack and his mother that he feared there was a Giant in the land.

5

Pno.

**JACK:**  
I can recognize a Giant's footprint!  
I could go to your house...

**JACK'S MOTHER:**  
You'll do no such thing!  
**BAKER:**  
Any help at all...

**JACK'S MOTHER:**  
I am sorry, but you'll get none from us.  
*(Opens the door for the Baker)*  
No one cared when there was a Giant in my backyard!  
I don't remember you volunteering to come to my aid.

Picc. 8va,  
Cl., Tpt. 8ba

10

Pno.

**BAKER:**

A Giant in your backyard is one thing.  
A crushed house is quite another.

**JACK'S MOTHER (Change of tone):**  
Look, young man. Giants never strike  
the same house twice. I wouldn't worry.

15

+Xyl. Pno., Strs.

Pno.

**BAKER:**

I am taking the news to the castle, nonetheless.  
(Exits)

**NARRATOR:**

When the Baker reached the castle,...

20

Bsn.

Pno.

**NARRATOR:**

it was the Princess who greeted his news. The story unfolds.

(Jack and Jack's Mother freeze)

25

Strs.

+Pno.

Vamp

(dim.)

Pno.

(Steward enters. Dialogue continues)

**Fanfare** (♩ = 92)

Tpt., Cl., Hns., SD, Strs.

29

f

Pno.

# 44. Act II Opening, Part 5

Underscore  
Jack's Mother, Jack

Cue: (Baker and Steward exit.  
Cinderella, Baker and Baker's Wife freeze)

Moderato (♩ = 126)

**JACK'S MOTHER** (With her coat on):  
I'm going off to sell the harp, Jack.

Piano

Pno., Synth. (Cel.) Fl.

Bsn., Strs.

**JACK:**  
Mother, no!  
(Dialogue continues)

Pno.

Strs. +Pno.

**JACK** (Reluctantly): I promise.  
(Jack's Mother gives Jack  
a peck on the cheek and exits)

Piano

Strs. +Pno.

**Safety**

# 45. Act II Opening, Part 6

Underscore

Little Red Ridinghood, Baker's Wife, Baker

*Cue: (Little Red Ridinghood  
knocks on the Baker's door  
and enters, suitcase in hand;  
Baker and Baker's Wife are sitting)*

**LITTLE RED RIDINGHOOD:**

What happened to your house?

**BAKER'S WIFE:**

We've had a baking accident.

*(Dialogue continues)*

**Allegretto** (♩ = 132)

Tempo Block

Pno., Synth. (Harp)

Strs.

Piano

*f*

*mp*

Bsn.

4

Pno.

Cello, Bass

Bsn., Cl.

8

Pno.

Bsn.

Cl.

**LITTLE RED RIDINGHOOD:**

So I salvaged what I could, and  
now I'm off.

Safety

Safety

12

Pno.

SEGUE

Underscore  
Cinderella

*(Birds descend, chirp to Cinderella)*

CINDERELLA: Oh, good friends. What news have you? *(Listens)*

What of Mother's grave?  
*(Listens)*

Allegretto (♩ = 132)

*Picc. sempre 8va*

Piano

*p*

Strs.

What kind of trouble?  
*(Listens)*

Oh, no. I can't investigate. A Princess is not supposed to go  
into the woods unescorted.  
*(Begins to cry. Birds chirp)*

5

Pno.

Good idea! I will disguise myself and go to see what's wrong.  
Thank you, birds.

*(Birds ascend.  
Cinderella exits)*

10

Pno.

Safety

## 47. Act II Opening, Part 8

Underscore

Baker's Wife, Baker, Little Red Ridinghood, Jack

**BAKER'S WIFE:** We'll take you to Granny's.**BAKER:** What?!**BAKER'S WIFE** (*Whispers*): We're not going to let her go alone!**Andante con moto** (♩ = 132)Tpt. solo,  
Strs.

Piano

**BAKER:** All right. I will take you.**LITTLE RED RIDINGHOOD:** I don't need anyone to take me. I've gone many times before.**BAKER:** But not when there have been such winds blowing.**BAKER'S WIFE:** That's right. We'll all take you.**BAKER:** No!**BAKER'S WIFE:** I'm not about to stay here with the baby when a "wind" might return to this house, too.

Pno.

Pno.

(Cinderella, Jack, Baker,  
Baker's Wife, Little Red  
Ridinghood make their  
way into the woods)

**JACK:** I know Mother made me promise, but I'm going to find that Giant anyway!

Pno.

SEGUE

Baker, Baker's Wife, Jack, Little Red Ridinghood, Cinderella

Alla marcia (♩ = 132)

**BAKER**

*mf*

Baker

In - to the woods, it's al - ways when You think at last you're through, and then

SD, Pno., Strs. +Cl., Hns. +Bsn.

Piano

*mf*

Baker

In - to the woods you go a - gain to take an - oth - er jour - ney.

Pno.

**BAKER'S WIFE**

*5 mf*

Baker's Wife

In - to the woods, the weath - er's clear, We've been be - fore, we've naught to fear,

Pno.

Baker's Wife

In - to the woods, a - way from here...

**JACK**

*mf*

Jack

In - to the woods, to find a gi - ant!

Pno.

*mf*

Bsn., Cello

## LITTLE RED RIDINGHOOD

9 *f*

Little Red Ridinghood

In - to the woods to Grand-moth-er's house.

Pno.

## 11 BAKER

Baker

In - to the woods, the path is straight, No rea - son then to hes - i - tate,

Fl. *Sva*

Pno.

## 13 BAKER'S WIFE

*(Cinderella enters dressed in her dirty attire from Act One)*

Baker's Wife

In - to the woods, it's not so late, It's just an - oth - er jour - ney.

Pno.

## CINDERELLA

15 *mf*

Cinderella

In - to the woods, but not too long: The skies are strange, the winds are strong.

Pno.



17  
Cinderella  
In - to the woods to see what's wrong.

Pno.  
*mf*

19 JACK  
Jack  
In - to the woods, to slay the Gi - ant!

Pno.

21  
Cinderella  
In - to the woods,  
Baker's Wife  
In - to the woods To shield the child,  
Little Red Ridinghood  
In - to the woods, To flee the winds,  
Jack  
In - to the woods,  
Baker  
In - to the woods, To

Pno.  
*dim. poco a poco*

23

Cinderella

Baker's Wife

Little Red Ridinghood

Jack

Baker

Pno.

To

To shield,

To flee,

To slay,

find a fu-ture, To find...

Tpt.

26

Cinderella

Baker's Wife

Little Red Ridinghood

Jack

Pno.

fix, To

To hide,

To move...

To bat - tle...

Safety (stop on cue: change of scene)

29 (First time only)

Cinderella

Pno.

see what the trou-ble is...

SD, Pno., Strs.

p

Bsn.

Orchestra

Cue: WITCH: Stay with me! There's a Giant running about!  
(The Witch follows Rapunzel offstage. Rapunzel's Prince enters;  
Cinderella's Prince enters from another direction)

RAPUNZEL'S PRINCE:  
Good brother!  
What a surprise.  
(Dialogue continues)

Musical score for No. 49 Fanfare. The score is in 12/8 time and consists of three systems. The first system includes a Tpt. part with a triplet of eighth notes, and a Piano part with a melodic line and a bass line. The second system features a Hns. part with a melodic line and a Bass part with a melodic line. The third system continues the Hns. and Bass parts. Dynamics include *mf*.

50. Agony Reprise

Cinderella's Prince, Rapunzel's Prince

Cue: RAPUNZEL'S PRINCE (Conspiratorial):  
Does she? Now, brother. Do tell me  
what you're really doing here.

A la barcarolle (♩ = 52)

CINDERELLA'S PRINCE

Cinderella's Prince

Musical score for No. 50 Agony Reprise (first system). The score is in 6/8 time and consists of two systems. The first system includes a vocal line for Cinderella's Prince with lyrics: "High in a tow - er, Like yours was, but high - er, A". The second system includes a Pno. part with a melodic line and a bass line. Dynamics include *mp* and *P*. Instrumentation includes Synth. (Harp), Strs., and Hns.

Cinderella's Prince

Musical score for No. 50 Agony Reprise (second system). The score is in 6/8 time and consists of two systems. The first system includes a vocal line for Cinderella's Prince with lyrics: "beau - ty a - sleep. All 'round the tow - er A". The second system includes a Pno. part with a melodic line and a bass line. Dynamics include *P*. Instrumentation includes Fl.

#50. Agony Reprise

Cinderella's Prince

7

thick - et of bri - ar A hun - dred feet deep.

Pno.

Fl., Cl.

Cinderella's Prince

10 *mf* *dim.* *mp*

A - go - ny! No frus - tra - tion more keen,

Pno.

Cl., Bsn., Hns., Cello, Bass

Vlas., Cello, Bass

Cinderella's Prince

13 *p*

When the one thing you want Is a thing that you've

Pno.

*mp*

Cinderella's Prince

16

not e - ven seen.

Rapunzel's Prince

*mp*

I've found a cas - ket En - tire - ly of glass...

+Synth. (Harp)

Pno.

19 (As Cinderella's Prince starts to shrug)

Rapunzel's Prince

No, it's un-break - a - ble. In - side, don't ask it, A

Pno.

Fl.

+Synth. (Harp)

22

CINDERELLA'S PRINCE

Cinderella's Prince

What un-mis - tak - a - ble

Rapunzel's Prince

maid - en, a - las, Just as un - wake - a - ble. What un-mis - tak - a - ble

Pno.

Fl.

poco cresc.

25 sub. f

Cinderella's Prince

Ag - o - ny! Is the way al - ways barred?

Rapunzel's Prince

sub. f

Ag - o - ny! Is the way al - ways barred?

Pno.

Cl., Bsn., Hns., Cello, Bass

Vlas., Cello, Bass

mf

dim.

#50. Agony Reprise

28 *mp*

Cinderella's Prince

Did you learn her name?

Rapunzel's Prince

*mp*

She has skin white as snow... No, there's a dwarf stand-ing

Pno. *mp*

31 *mf*

Cinderella's Prince

Ag - o - ny — Such that prin - ces must

Rapunzel's Prince

guard. *mf* Ag - o - ny — Such that prin - ces must

Pno. *mf* *dim.*

Cl., Bsn., Hns., Cello, Bass

34 *p*

Cinderella's Prince

weep! *p* Al - ways in thrall most To

Rapunzel's Prince

weep! *p* Al - ways in thrall most To

Pno. *p*

Vlas., Cello, Bass

Fl.

Synth. (Harp)

#50. Agony Reprise

37 *mp*

Cinderella's Prince  
an - y - thing al - most, Or some - thing a - sleep. If it were

Rapunzel's Prince  
an - y - thing al - most, Or some - thing a - sleep.

Pno.

Cello, Bass

40 *cresc.*

Cinderella's Prince  
not for the thick - et... It's the thick - est.

Rapunzel's Prince *mp*  
A thick - et's no trick. Is it thick? The

Vln., Vla &ba tremolo

Pno. *pp cresc. poco a poco*

43 *f*

Cinderella's Prince  
Yes, but e - ven one prick, it's my

Rapunzel's Prince *cresc.* *mf*  
quick - est is pick it a - part with a stick.

Pno. *f*

46

Cinderella's Prince  
thing a - bout blood. It's no sick - er than your thing with dwarves.

Rapunzel's Prince  
*f* Well, it's sick! Dwarfs.

Pno.

49

Cinderella's Prince  
Dwarfs. Not for - get - ting the

Rapunzel's Prince  
*mp* Dwarfs are ver - y up - set - ting. Not for - get - ting the

Pno.

*rall.*

52 *a tempo*

Cinderella's Prince  
tasks un - a - chiev - a - ble, Moun - tains un - scal - a - ble, If it's con - ceiv - a - ble

Rapunzel's Prince  
tasks un - a - chiev - a - ble, Moun - tains un - scal - a - ble, If it's con - ceiv - a - ble

Pno.

*p* *cresc.*



55 *f*

Cinderella's Prince  
But un - a - vail - a - ble, Ahhh, Ahhh,

Rapunzel's Prince  
But un - a - vail - a - ble, Ahhh, Ahhh,

Pno. *mf cresc.* (trill)

58

Cinderella's Prince  
Ag - o - ny! Mis - er - y! Not to know what you miss.

Rapunzel's Prince  
Ag - o - ny! Woe! Not to know what you miss.

Pno. *f* *dim.*  
Cl., Bsn., Hns., Cello, Bass Vlas., Cello, Bass

67 *mf*

Cinderella's Prince  
While they lie there for years, What un - bear - a - ble

Rapunzel's Prince  
And you cry on their biers, What un - bear - a - ble

Pno. *mp*

#50. Agony Reprise

64 *f*

Cinderella's Prince  
bliss! Ag - o - ny — that can cut like a knife!

Rapunzel's Prince  
bliss! Ag - o - ny — that can cut like a knife!

Cl., Bsn., Hns., Cello, Bass *f* Vlas., Cello, Bass *mf*

Pno.

*molto rall.*

*a tempo*

*(Rapunzel wails in the distance)*

68 *p*

Cinderella's Prince  
Ah, well, back to my wife.

Rapunzel's Prince  
Ah, well, back to my wife.

+Synth. (Harp) *p*

Pno.

# 51. After "Agony Reprise"

Underscore

Baker, Little Red Ridinghood, Baker's Wife,  
Steward, Cinderella's Father, Lucinda, Florinda, Stepmother,  
Witch, Giant

**Cue: RAPUNZEL'S PRINCE (Disappointed):**  
Rapunzel. I must be off. Godspeed to you, brother.  
**CINDERELLA'S PRINCE:** Godspeed.  
(They exit in different directions)

(Baker, with a suitcase, Baker's Wife, with baby, and Little Red Ridinghood enter)

**NARRATOR:**  
And after hours of searching for Granny  
our intrepid travelers lost not only their way, but their patience as well.

**BAKER:**  
Are you certain this is the right direction?

**LITTLE RED RIDINGHOOD:**  
We went down the dell.  
(Dialogue continues)

**Allegro moderato** (♩ = 120) Pno., Strs. sustain

**poco rall.** +Fl.

**Meno mosso** (♩ = 112) Fl. solo

*Piano* *mf* *p*

Synth. (Harp)

(Steward enters with wicker satchel and staff, Stepmother with umbrella,  
Cinderella's Father with carpet bag. Lucinda and Florinda with blind canes  
and dark glasses. Bedraggled, they make their way downstage. Dialogue continues)

5

Pno.

10

Pno., Synth.

# 51. After "Agony Reprise"

**Cue: STEWARD:**  
I don't make policy,  
I just carry it out!  
(Witch appears.  
Dialogue continues)

**Cue: WITCH:** You heard wrong.  
**BAKER'S WIFE:** Shh.  
(Suddenly the ground begins  
to shake. Frightening, loud  
crunching noises approach)

(Second Giant step:  
All make a sudden  
head move)

on cue →

15 Bell Tree, Pno., Synth., Strs. tremolo

Pno.

BD solo

(Third step:  
All look up)

(Fourth step:  
All start to chatter and feel  
movement in knees)

(Fifth step:  
All bounce, see first tree fall)  
**STEWARD** (Yelling, pointing up  
in the air):  
There!

18

Pno.

(Sixth step:  
All bounce bigger,  
start to lose balance.  
All see something in the trees)

(Seventh step:  
All except Witch bounce  
into a clump, losing balance.  
The huge shadow of a Giant  
envelops the stage.  
Dialogue continues)

**Cue: STEWARD:** She's right.  
You can't reason with a dumb Giant!  
(The ground gives a mighty shake;  
leaves and twigs fall from above)

21

Pno.

# 52. Underscore

Narrator, Baker's Wife, Witch, Giant, Steward,  
Florinda, Lucinda, Baker, Stepmother,  
Little Red Ridinghood, Cinderella's Father

**Cue: GIANT:** I know he's there.  
And I'm going to wait right here  
until he's delivered to me.

**NARRATOR:**

The Giant, who was nearsighted and had lost her glasses,  
remained convinced that she had found the lad. There was  
no consensus among them as to which course of action to take.

**BAKER'S WIFE:**

Put a spell on her.

**Larghetto misterioso** (♩ = 88)

Cl., Bsn., Hns., Strs.

Piano *mf*

**WITCH:**

I no longer have my powers.  
If I did, you think I'd be standing  
here with all of you?  
(Getting down to business)  
Now, we'll have to give  
her someone.

**ALL EXCEPT WITCH:** Who?

**WITCH:**  
The Steward. It's in his line of duty  
to sacrifice his life.

**STEWARD:**

Don't be ridiculous! I'm not giving up  
my life for anyone!

**WITCH:** Don't take it personally.

**GIANT:**

I'm waiting.

Pno.

Bass Drum

**NARRATOR:**

You must understand, these were not people familiar with making choices - their past experiences in the woods had in no way prepared them to deal with a force this great.

**WITCH** (*Approaches the Giant; confidential*):

Excuse me, but would you like a blind girl, instead?

(*Florinda and Lucinda scream*).

**STEPMOTHER:**  
How dare you!

10

Pno.

**WITCH:**

Put them out of their misery.

**FLORINDA, LUCINDA:**

We're not that miserable!

**BAKER:**

What are you talking about?

**BAKER'S WIFE:**

She doesn't want a woman!

**WITCH:**

Fine. Then what do you suggest we do?

**GIANT:**

I'm still waiting.

14

Pno.

*sfz*

Bass Drum

**NARRATOR:**

It is interesting to examine the moral issue at question here. The finality of stories such as these dictates...  
(*Turns upstage and notices all looking at him. They move toward him*)

19

Pno.

Underscore

Narrator, Witch, Giant, Baker, Baker's Wife, Little Red Ridinghood, Jack's Mother, Steward, Stepmother, Florinda, Lucinda, Cinderella's Father

Cue: **NARRATOR:** You don't want to live in a world of chaos. There must always be an outside obser...

**WITCH** (*Screaming; racing towards the Narrator*): Here's the lad!

(*Witch pushes Narrator across the stage and off in the direction of the Giant; there is a sudden earth tremor*)

(*All eyes swoop upwards as if to suggest the Narrator has been picked up by the Giant. We hear the Narrator yell from a distance*)

**NARRATOR** (*Offstage*): I'm not the lad!  
**GIANT:** This is not the lad.  
**BAKER:** Don't drop...

Piano

Bass Drum

(*All eyes swing from the Giant to the ground. We hear a thud. All recoil in horror as we hear Narrator hit the ground with a splat*)

**BAKER** (*To Witch*): Why did you push him into her arms?  
**WITCH** (*Uneasy*): You wanted to get rid of him, too. (*Dialogue continues*)

Pno.

Cue: **JACK'S MOTHER:** You'll never, never find him!

**GIANT:**

I'm warning you!

**JACK'S MOTHER** (*Out of control*):

And if you don't go back this instant, we'll get you for all that you've done! We'll... (*Steward comes from behind Jack's Mother and slams her over the head with his staff.*)

*She staggers a moment, then stands motionless*)

**GIANT:** Where is your son? (*Rapunzel runs onstage, weeping. Dialogue continues*)

Pno.

Anvil

Cue:

**GIANT:**

If he is not, I will return and find you!

(*Giant begins to exit. On the second footstep, Rapunzel runs offstage, toward the Giant*)

**WITCH:**

Rapunzel!

**RAPUNZEL:**

Stay away from me!

**STEWARD** (*To Giant*):

No! Don't step on...

(*We hear a loud squish noise; all recoil*)

Pno.

Bass Drum

# 54. Witch's Lament

## No. 54

Witch

Cue: STEWARD: I was thinking of the greater good. That's my job.

(Baker, Cinderella's Father and Steward drag Jack's Mother offstage. The others, hushed, watch; the Witch stands alone)

Staccato ma pesante (♩ = 96)

Picc. sempre 8va, Cl., Cello 15ba

Piano

Pno., Strs.

Rubato

WITCH

(Looking offstage to where Rapunzel was killed)

Witch

This is the world I meant.

Pno.

Cl. Bsn., Cello, Bass

A tempo (♩ = 100)

Witch

Could-n't you lis-ten?— Could-n't you stay con-tent, Safe be-hind walls, as

Pno.

Fl., Cl., Tpt., Xyl.



11 *mp* (Looks at the others)

Witch

I could not?

Pno. Cl., Strs. +Bsn. *cresc.*

14

Witch

Now you know what's out there in the world.

Pno. +Pno., Cl., Bsn. Hn., Synth. (Harpichord) *mf*

18

Witch

No one stays un - taint - ed by the world, On-ly I, On-ly

Pno. Strs. Fl. &va, Cl., Hn., Synth. *cresc.*

# 54. Witch's Lament

22

Witch

I, \_\_\_\_\_ who loved you as you were. On - ly

Pno.

*f*

Hn.

(Looks at the group, then at us)

24

Witch

I, \_\_\_\_\_ who's fright-ened less of her than them. Safety

Pno.

Hns., Tpt.

*dim.*

Bsn., Cl., Cello

**Espressivo e misterioso (A tempo)**

28

Witch

*p dolce*

No mat - ter what you say, —

Pno., Strs. sustain

*p*

32

Witch

Child-ren won't lis - ten. No mat - ter what you know, — Child-ren re -

Pno.

36

Witch

fuse \_\_\_\_\_ to learn \_\_\_\_\_

Pno.

+Bsn., Cl.

cresc.

40 *mp*

Witch

Guide them a-long the way, \_\_\_\_\_ Still they won't lis - ten. \_\_\_\_\_

Pno.

*mp*

Bsn.

3

44

Witch

Child-ren can on - ly grow \_\_\_\_\_ From some-thing you love \_\_\_\_\_ To

Pno.

cresc.

+Hns.

cresc.

48 *f*

Witch

some-thing you lose... \_\_\_\_\_

Pno.

*mf*

Bells

Cl., Bsn., Hns.

*f*

fade

Vamp

Pno., Cello, Bass

# 55. 100 Paces

Underscore

Little Red Ridinghood, Baker's Wife, Baker

## No. 55

Cue: **WITCH:** I'll find that lad,  
and I'll serve him to the Giant  
for lunch! (*Exits*)

**LITTLE RED RIDINGHOOD:**  
Are we going to let her feed the boy to the Giant?  
**BAKER'S WIFE:** No!  
(*Dialogue continues*)

Cut-off cue:  
**BAKER:**  
What if one of us gets lost?  
(*Dialogue continues*)

**Largo** (♩ = 72)

Bell Tree, Pno., Synth., Strs. tremolo

*sfz* *dim.*

*Vamp*

cut off on cue

Piano

Cl., Cello

Cue to continue:  
**BAKER'S WIFE:** Jack! Jack! (*She takes off calling Jack's name as the set changes.*  
*We follow the Baker's Wife, as Cinderella's Prince enters, crossing her path*)

**Urgently** (♩ = 104)

Play four times

4 Cl., Bsn., Hns., SD, Pno., Strs.

Fl., Cl., Tpt.

Pno.

*P*

Pno., Strs.

rall.

+Tgl., Synth. (Harp)

7

Pno.

Cinderella's Prince, Baker's Wife

Cue: BAKER'S WIFE:

No, actually, it was my choice.

I'm looking for the lad.

CINDERELLA'S PRINCE (Moves closer):

Your choice? How brave.

BAKER'S WIFE: Brave?

CINDERELLA'S PRINCE (Next to her): Yes.

Allegretto grazioso (♩ = 152)

Safety (vocal last time)

CINDERELLA'S PRINCE

(Last time)

*mp*

(Baker's Wife  
blinks)

Cinderella's  
Prince

An - y - thing can hap - pen in the woods. May I kiss you?

Piano

Pno., Strs. sustain

*p*

+Bells

BAKER'S WIFE:

Uh.

Cinderella's  
Prince

An - y mo - ment we could be crushed. Don't feel

Pno.

*mp*

+Fl.

(Kisses Baker's Wife.

She is stunned, turns to audience)

Cinderella's  
Prince

rushed.

Pno.

*p*

*mp*

**BAKER'S WIFE**

13 *mf*

Baker's Wife

This is ri-dic-u-lous, What am I do-ing here? I'm in the wrong sto-ry.

Pno.

*(Resumes the kiss, then pulls away)*

**Vamp**

16

Baker's Wife

Pno.

**BAKER'S WIFE:**

Wait one moment, please!  
We can't do this!  
You have a Princess.

**CINDERELLA'S PRINCE:**

Well, yes, I do.

**BAKER'S WIFE:**

And I have a... baker.

**CINDERELLA'S PRINCE:**

Of course, you're right.  
How foolish.

**Vamp**  
*(vocal last time)*

*mp (Last time)*

20

Cinderella's Prince

Fool-ish-ness can hap-pen in the woods.

Pno., Strs.

Pno.

24 //

Cinderella's Prince

Once a - gain, please... Let your hes - i - ta - tions be hushed.

+Bells

Pno.

28

Cinderella's Prince

An - y mo - ment, big or small, Is a mo - ment,

*mf*

Fl.

+Hns.

Pno.

*mf*

32

Cinderella's Prince

af - ter all. Seize the mo - - ment, skies may fall An - y mo - ment.

*mp.*

Fl., Hn. Sbd.

Pno.

*mp*

**BAKER'S WIFE:**  
But this is not right!

36 (*Kisses her again*)

Cinderella's Prince

Cl. trill, Bsn., Pno., Strs. +Hns. +Bells, Synth. (Cel.)

Pno. *cresc.*

**Safety**  
(vocal last time)

40 *mp* (*Last time*)

Cinderella's Prince

Right and wrong don't mat - ter in the woods,

Pno., Strs. sustain

Pno. *mp*

43

Cinderella's Prince

On - ly feel - ings. Let us meet the mo - ment un - blushed.

Pno. Fl., Bells



47 *mf*

Cinderella's Prince

Life is of - ten so un - pleas - ant. You must know that,

Pno.

Fl.

+Hns.

51 *mp*

Cinderella's Prince

as a peas - ant. Best to take the mo - ment pres - ent

Pno.

Fl., Hn. 8ba

Vamp

(Cinderella's Prince takes Baker's Wife into the glade)

54

Cinderella's Prince

As a pres - ent for the mo - ment.

Pno., Strs.

fade

## 57. Any Moment, Part 2

Cinderella's Prince, Baker's Wife

Cue: (Baker and Cinderella exit)

(Baker's Wife and Cinderella's Prince are on the ground kissing;  
Cinderella's Prince pulls away. Music stops)

**CINDERELLA'S PRINCE:** I must leave you.

**BAKER'S WIFE:** Why?

**CINDERELLA'S PRINCE:** The Giant.

**BAKER'S WIFE:** The Giant. I had almost forgotten.

Will we find each other in the woods again? (Music continues)

**Grazioso** (♩ = 152)

**Vamp (stop on cue)**

Fl.,  
Pno., Strs. sustain

Piano

**Vamp**  
(vocal last time)

**CINDERELLA'S PRINCE**

(Last time)

Cinderella's Prince

This was just a mo-ment in the woods. Our mo - ment,

Pno.

Cinderella's Prince

Shim-mer-ing and love - ly and sad.

Pno.

13 *mp*

Cinderella's Prince

Leave the mo - ment, just be glad For the mo - ment that we had.

Pno. *mp* +Hns.

17

Cinderella's Prince

Ev-'ry mo - ment is of mo - ment When you're in the woods...

Pno. Fl., Hn. 8ba

**CINDERELLA'S PRINCE:**  
 Now I must go off to slay  
 a Giant. That is what the next  
 moment holds for me.  
*(Gives Baker's Wife a quick kiss)*

I shall not forget you.  
 How brave you are to be alone in the woods.  
 And how alive you've made me feel. *(Exits)*

**on cue on cue**  
 Crotales, Pno., Synth. (Cel.)

27 Pno., Strs. **Safety**

Pno. *pp*

SEGUE

# 58. Moments in the Woods

## No. 58

Baker's Wife

(Cinderella's Prince exits: Baker's Wife sits, stunned)

**BAKER'S WIFE:**  
What was that?

**Grazioso** (♩ = 138)

Baker's Wife

Piano

Pno., Strs. sustain

*mf* (dim.)

**BAKER'S WIFE**

*mp*

Baker's Wife

4

Was that me? Was that

Piano

*p*

*mp*

*rall.*

**A tempo**

*rall.*

Baker's Wife

8

him? Did a prince real-ly kiss me? And kiss me? And

Piano

*p*

*mp*

+Bells

**A tempo**

*rall.*

**A tempo**

Baker's Wife

12

kiss me? And did I kiss him back? Was it

Piano

*p*

Pno., Strs.

+Bells, Synth.

16

Baker's Wife

wrong? Am I mad? Is that all? Does he miss me? Was he

Pno., Strs.

Pno. *mp*

20

Baker's Wife

sud-den-ly Get-ting bored with me? Wake up! Stop dream-ing. Stop

(Stands) *Poco più mosso* (♩ = 138)

Hns.

Pno. *mf*

Cl., Bsn., Cello

23

Baker's Wife

pranc-ing a-bout the woods. It's not be-seem-ing. What

Pno.

26

Baker's Wife

is it a-bout the woods? Back to life, back to sense, Back to

(Firm) *mf* *Più mosso* (♩ = 148) *crispily, risoluto*

Cl., Strs.

Pno.

+Bass

29

Baker's Wife

child, back to hus- band, No one lives in the woods. There are

Fl., Cl., Bsn., Tpt., Bells

Pno.

Bsn.

Strs.

32

Baker's Wife

vows, there are ties, There are needs, there are stand - ards, There are

Cl., Strs.

Pno.

mf

+Bass

34

Baker's Wife

should-n'ts and shoulds. Why not both in - stead?

Fl., Cl., Bsn., Hns., Tpt., Bells

Hn. 8ba solo, Pno., Strs. sustain

Pno.

mp

Bsn., Cello, Bass

37

Baker's Wife

There's the an-swer if you're clew - er: Have a

Pno.

40

Baker's Wife

child for warmth, and a bak-er for bread, And a prince for what-

Pno.

43 *poco rall.* **A tempo** *mf*

Baker's Wife

ev- er... Nev- er! It's these woods. Face the

Pno.

Cl., Bsn., Strs.

46

Baker's Wife

facts, find the boy, Join the group, stop the gi- ant, Just get out of these woods.

Pno.

Fl., Cl., Bsn., Tpt., Bells

49

Baker's Wife

Was that him? Yes, it was. Was that me? No, it was- n't, Just a

Pno.

Cl., Bsn., Strs.

52

Baker's Wife

trick of the woods. Just a mo - ment, One pe-cu-liar pass-ing

+Fl., Hns., Tpt., Bells

Fl. solo

Pno.

mp

Strs.

56

Baker's Wife

mo - ment. Must it all be eith-er less or more, Eith-er

Cl., Bsn., Strs.

Pno.

mp

59

Baker's Wife

plain or grand? Is it al - ways "Or"? Is it nev - er "And"? That's what

*p*

Pno.

*p*

62

Baker's Wife

woods are for: For those mo-ments in the woods...

Fl., Cl., Bsn., Pno.

Pno.

*p*



65 *mp*

Baker's Wife

Oh, if life were made of mo - ments, E - ven now and then a

Pno.

68

Baker's Wife

bad one! But if life were on - ly mo - ments,

Pno.

71

Baker's Wife

Then you'd nev - er know you had one. First a

Pno.

*mf*

Cl., Bsn., Strs.

Safety (vocal last time)  
(Last time) *mf*

74

Baker's Wife

witch, then a child, Then a prince, then a mo - ment, Who can live in the woods?

Pno.

+Fl., Tpl., Bells

77

Baker's Wife

And to get what you wish, On-ly just for a mo-ment, These are

Cl., Bsn., Strs.

Pno.

*f* *mf*

80

Baker's Wife

dan-ger-ous woods. Let the mo-ment go,

+Fl., Hns., Tpt., Bells

Hn. *Sba*

Pno.

*mp*

Pno., Strs. sustain

83

Baker's Wife

Don't for-get it for a mo-ment, though. Just re-mem-ber-ing you've

Pno.

86

Baker's Wife

had an "And" when you're back to "Or" Makes the "Or" mean more than it

Cl., Bsn., Strs.

Pno.

# 58. Moments in the Woods

(Sighs, starts walking faster)

89 Baker's Wife

did be - fore. Now I un - der - stand...

*f*

Pno.

Fl. 8va, Cl., Pno. 8ba, Tpt.

Hns., Strs.

91 Baker's Wife

And it's time to leave the woods!

Pno.

Cl., Bsn., Strs.

+Fl., Tpt., Xyl., Pno.

(Begins counting her steps offstage. She stops, retraces her steps and begins to exit in another direction. She realizes she is lost)

Vamp stop on cue

95 Pno.

Cl., Bsn., Strs.

(She begins to go in yet another direction, when we hear the approach of the Giant in the distance. The sound moves steadily toward her. In panic, she backs up. Loud noise and dramatic light change as Baker's Wife screams and falls backwards. Blackout)

97 Pno.

*p cresc.*

*ff*

## No. 59

## 59. Underscore

Baker, Cinderella,  
Little Red Ridinghood, Witch, Jack

(Another part of the woods.  
Baker, Cinderella and  
Little Red Ridinghood enter)

**BAKER (Worried):**  
She should be back by now, right?

**LITTLE RED RIDINGHOOD:**  
She said she would only go a hundred paces.

**Pesante** (♩ = 96)

Bell Tree // Bsn., SD, Pno., Strs.

Piano *f* *p*

**CINDERELLA:**  
I'm sure she'll return.

**BAKER:**  
No. I better look for her.  
In which direction did she go?

Pno. Vln.

5

(Witch enters noisily  
with Jack in tow;  
she keeps a firm  
grip on him.  
Jack drops the  
Baker's Wife's scarf  
as Baker enters)

**JACK (Offstage):**  
Ow!

**WITCH:**  
Look who I found!  
(Dialogue continues)

+Tgl., Synth. (Harp)

**on cue**  
Fl., Cl., Hns.,  
Tpt., Bell Tree, Strs.

Pno. *sfz*

Cue: WITCH: Now it's time to get this boy to the Giant before we're all so much dead meat. (Grabs Jack; he struggles)

Jack, Little Red Ridinghood, Baker, Witch, Cinderella

CINDERELLA (Trying to free Jack): Keep away from him!

LITTLE RED RIDINGHOOD (Joining Cinderella): No!

WITCH: This is no time to be soft-hearted! He's going to the Giant and I'm taking him.

BAKER (Advancing, distraught): Yes. He's the one to blame. (To Jack) It's because of you there's a Giant in our midst and my wife is dead!

Allegro (♩ = 132)

Vamp

(start slow, accel. to tempo)

JACK

mf

(To Baker)

Jack

But it is-n't my fault! I was giv-en those beans! You per-

Piano

Cl., Cello (pizz.) (Cl. continues pattern)

Jack

suad-ed me to trade a-way my cow for beans! And with-out those beans there'd have

Pno.

Jack

been no stalk To get up to the gi-ants in the first place!

Baker

Wait a min-ute,

Pno.

Strs. +Bsn.

71

Baker

mag - ic beans for a cow so old That you had to tell a lie to sell it,

Cl., Pno., Strs.

Pno.

74

Baker

which you told! Were they worth - less beans? Were they ov - er - sold? Oh, and

Pno.

LITTLE RED RIDINGHOOD (To Jack)

17

Little Red Ridinghood

See, it's your fault!

JACK

No!

Baker

tell us who per-suad-ed you to steal that gold! So it's

Hns.,  
Via., Cello

Pno.

Bsn., Bass

20

Little Red Ridinghood

Yes, it is!

Jack

No! It's not! Wait a min - ute, though, I

Baker

your fault, It's true.

Pno.

23

LITTLE RED RIDINGHOOD (To Baker)

Little Red Ridinghood

So it's your fault!

Jack

on - ly stole the gold to get my cow back From you!

Vln.

Hns., Vla., Cello

Pno.

Cl., Pno., Strs.

Bsn., Bass

26

Jack

Yes!

BAKER

(Referring to Witch)

Baker

No it is - n't! I'd have kept those beans, but our house was cursed. She

Pno.

Cl., Pno., Cello

WITCH

*mf* (Referring to Baker)

29

Witch

Baker

Pno.

It's his fa - ther's fault that the  
made us get a cow to get the curse re - versed!

CINDERELLA

*mf*

32

Cinderella

It was

LITTLE RED RIDINGHOOD

*mf*

Little Red Ridinghood

Oh. Then it's his fault!

Witch

curse got placed And the place got cursed in the first place! So.

Pno.

Tutti (Perc: Xyl.)

Hns., Vla., Cello

+Bsn.

Bsn., Bass



36 *mp*

Cinderella his fault, I guess...

**JACK** *mf*

Jack No! Wait a min-ute, though, I

**BAKER** *mf*

Baker Yes, it is, it's his.

Pno. +Vlns., Vlas.

39

Jack chopped down the bean - stalk, right? That's clear. But with - out an - y bean - stalk,

Wood Block, Vln., Vla., Hn.

Pno.

Cl., Cello

42

Jack then what's queer Is how did the sec-ond gi - ant get down here In the

(WB)

Pno.

**CINDERELLA**

Cinderella *mp*  
Yes! The oth-er bean?

**LITTLE RED RIDINGHOOD**

Little Red Ridinghood  
How?

Jack *(Confused)* *(To Baker)*  
first place? Sec-ond place... Well, who had the oth-er bean? You

**BAKER** *mp*

Baker  
Hmm... The oth-er bean?

Pno. *Tutti* *mp* Cl., Bsn., Hns.  
Cello, Bass

**LITTLE RED RIDINGHOOD**

Little Red Ridinghood *(To Baker)*  
So it's your f...!

Jack  
pock-et - ed the oth - er bean.

Baker *mf*  
I did- n't! Yes, I did. No, it is - n't, 'cause I

Pno.

CINDERELLA (To herself)

52

Cinderella

Then whose is it?

Little Red Ridinghood

So it's her f...!

Baker

gave it to my wife! No, it is - n't! Wait a min-ute! She ex -

(To Cinderella)

Pno.

Tutti

*f*

55

Baker

changed that bean to ob - tain your shoe. So the one who knows what hap-pened to the

Cl., Pno., Vln.

Pno.

*mf*

CINDERELLA (To Baker)

(The others look at her)

58

Cinderella

*mf*

You mean that old bean, that your wife—? Oh, dear. But I

Baker

bean is you!

Pno.

61

Cinderella  
nev - er knew, and so I threw... Well, don't look here! But...

**LITTLE RED RIDINGHOOD**  
*mf* (To Cinderella)  
So it's your fault!

Jack  
**JACK** *mf*  
See, it's

Pno.  
Cl., Hns.  
Bsn., Cello

64

Cinderella  
But... (To Jack)  
Well, if you had-n't gone back

Jack  
her fault, And it is - n't mine at all!

Baker  
**BAKER** (To Cinderella)  
But what?

Pno.  
+Bass  
+Fl., Strs.

68

Cinderella

up a - gain, You were greed - y! Did you need that hen?

Jack

We were need - y. But I

Pno.

71

Cinderella

Yes, and what a - bout the harp in the

**LITTLE RED RIDINGHOOD**

Little Red Ridinghood

So it's her fault then!

Jack

got it for my moth - er!

Pno.

Cl., Xyl., Pno., Strs.

74

Cinderella  
third place?

Little Red Ridinghood  
(To Jack)  
I dared you to?

Jack  
JACK (Referring to Little Red Ridinghood) (To Little Red Ridinghood)  
She went and dared me to! You dared me to! She

Baker  
BAKER  
The harp, yes!

Pno.  
Cl., Bsn., Hns.

77

Cinderella  
CINDERELLA (To Little Red Ridinghood) *f* *mf*  
So it's your fault! If

Little Red Ridinghood  
Me? No, I did-n't! Wait a min-ute!

Jack  
(To the others) *f* (To Little Red Ridinghood)  
said that I was scared to. She dared me! So it's your fault!

Baker  
*f* (To Little Red Ridinghood)  
So it's your fault!

Pno.  
Tutti *f* *mp*  
+Timp. Cello, Bass

80

Cinderella  
you had-n't dared him to,

Little Red Ridinghood  
*mf (To Cinderella)*  
Well, if you had-n't thrown a-way the

Baker  
*(To Jack) mf*  
And you had left the harp a-lone, We would-n't be in trou-ble in the

Pno.  
Cl., Bsn.

(Looking at Witch)

83

Cinderella  
*cresc. poco a poco*  
Well, if she had -n't raised them in the first place—!

Little Red Ridinghood  
*(To Cinderella) cresc. poco a poco*      *(To Witch)*  
bean in the first place—      It was your fault!      Right! It's

Jack  
*JACK (To Witch) cresc. poco a poco*  
Yes, if you had-n't raised them in the

Baker  
*(To Witch) cresc. poco a poco*  
first place!      Right! It's

Pno.  
*cresc. poco a poco*      *mp cresc. poco a poco*  
+Fl. 8va, Pno., Strs.  
+Timp.

86 (To Witch)

Cinderella  
 You raised the beans\_ in the first place!

Little Red Ridinghood  
 you who raised the beans\_ in the first place!

Jack  
 first place—! It's your fault!

Baker  
 you who raised the beans\_ in the first place!

Pno.

88 *ff*

Cinderella  
 You're re - spon - si - ble! You're the one to blame! It's your fault!

Little Red Ridinghood  
*ff*  
 You're re - spon - si - ble! You're the one to blame! It's your fault!

Jack  
*ff*  
 You're re - spon - si - ble! You're the one to blame! It's your fault!

Baker  
*ff*  
 You're re - spon - si - ble! You're the one to blame! It's your fault!

Pno.  
 +Hns., Tpt.  
*ff*



# 61. Last Midnight

Witch, Cinderella, (Baker), Little Red Ridinghood

WITCH: Shhhh!

Allegretto (♩ = 152)

Original version

WITCH *p*

Witch

Alternate version

(Unbeknownst to the group, the Witch has taken the baby) WITCH *p* (To the baby as in a lullaby)

It's the last \_\_\_\_\_ mid - night,

Cl., Bsn., Fns., Pno., Cello, Bass

Piano

*p misterioso*

Witch

It's the last \_\_\_\_\_ wish. It's the last \_\_\_\_\_ mid - night,

It's the last \_\_\_\_\_ wish. It's the last \_\_\_\_\_ mid - night,

Pno.

*cresc. poco a poco*

Witch

Soon it will be Boom \_\_\_\_\_ Squish! Told a lit - tle

(Touches the baby's nose gently) (To the others)

mp

mp

Soon it will be Boom \_\_\_\_\_ Squish! Told a lit - tle

Fl., Cl., Vlns.

Pno.

*mf* *mp*

BD Raçhet #

# 61. Last Midnight

21

Witch  
lie, Stole a lit - tle gold, Broke a lit - tle

lie, Stole a lit - tle gold, Broke a lit - tle

(Vln. harmonics)

Pno.

25

Witch  
VOW, \_\_\_\_\_ Did you?\_ Had to get your

vow, \_\_\_\_\_ Did you?\_ Had to get your

Cl., Bsn., Hns., Pno.

Pno.

*poco cresc.*

*poco cresc.*

29

Witch  
prince, Had to get your cow, Have to get your

prince, Had to get your cow, Have to get your

(Vln. harmonics)  
Pno., Strs.

Pno.

Cello

Cl., Bsn.

33 *dim.* *mp*

Witch wish, Does-n't mat-ter how... An - y - way, it does-n't mat-ter now. It's the

*dim.* *mp* (Back to the baby)

wish, Does - n't mat - ter how... An - y - way, it does - n't mat - ter now. It's the

Pno. +Hns.

37 **Poco più mosso**

Witch last mid - night, It's the Boom

last mid - night, It's the Boom

Pno. BD

43

Witch Splat! Noth-ing but a vast

Splat! Noth - ing - but a vast

Pno. Ratchet

# 61. Last Midnight

47

Witch mid - night, Ev - 'ry - bod - y smashed

mid - night, Ev - 'ry - bod - y smashed

Pno. *mp*

51

Witch flat! Noth - ing we can do... Not ex - act - ly

flat! Noth - ing you can do... Not ex - act - ly

Pno. *mf* *p* Cl., Hns., Tpt. +Tgl.

55

Witch true: We can al - ways give her the boy... (They protect Jack as she reaches for him)

true: You could al - ways give her the boy... (They protect Jack as she reaches for him)

Pno. *p* Cl., Bsn., Hns., Strs. SD

58 CINDERELLA

Cinderella

No!

Witch

No? No, of course what real - ly mat - ters is the blame,

*mp* *mf*

Witch

(Back to the baby)

No? No, of course what real - ly mat - ters is the blame,

*mp* *mf*

Pno.

*p* *p* *mf*

Hns., Tpt., Strs. Pno., Strs.

Bsn., Cello

62

Witch

Some-one you can blame. Fine, if that's the thing you en - joy,

Some - one they can blame. Fine, if that's the thing you en - joy,

Pno.

66

Witch

Plac - ing the blame, If that's the aim, Give me the blame... Just

*dim.* *(mp)* *(p)*

Plac - ing the blame, If that's the aim, Give me the blame... Just

*dim.* *(Back to the group)* *(mp)* *(p)*

Pno.

*(Bsn.)* *mp*

LITTLE RED RIDINGHOOD

rall.

A tempo

Little Red Ridinghood

71

*mf*

Little Red Ridinghood

No!

(To all)

Witch

give me the boy... No... You're so nice.

(To baby)

give me the boy... No... You're so pure.

Pno., Strs.

Strs. Cl., Pno.

Pno.

76

*cresc.*

Witch

You're not good, you're not bad, You're just nice. I'm not

*cresc.*

But stay here, And in time You'll ma - ture. And grow

Pno.

81

*mp*

*f*

Witch

good, I'm not nice, I'm just right. I'm the Witch. You're the

*mp*

*f*

up To be them, So let's fly, You and I, Far a -

Pno.

87 *mp*

Witch world. I'm the

**BAKER** (As he tries to get the baby): Please! (To the baby as she moves from the Baker) *mp*

way. I'm the

Pno. Hn. solo

Pno., Strs.

92

Witch hitch, I'm what no one be - lieves, I'm the Witch. You're all

hitch, I'm what no one be - lieves, I'm the Witch. They're all

Pno. *fp*

97 *cresc.* *mf*

Witch li - ars and thieves, Like his fa - ther, Like his son will be,

li - ars and thieves, Like your fa - ther, Just like you will be,

Pno. *fp*

# 61. Last Midnight

102 *cresc.*

Witch too... Oh, why both - er? — You'll just do what you do. It's the

too... Oh, why both - er? — They'll just do what they do. It's the

Pno. *fp* +Cym. Fl., Cl., Hns.

107 *f*

Witch last ————— mid - night, So good - bye, —————

*f* (She kisses the baby)

last ————— mid - night, So good - bye, —————

Pno. *f* SD, Pno., Strs. +Hns.

113

Witch all. Com - ing at you fast, ————— mid - night...

(She returns the baby to the Baker)

all. Com - ing at you fast, ————— mid - night...

Pno. Fl., Cl.



118

Witch

Soon you'll see the sky \_\_\_\_\_ fall.

Soon you'll see the sky \_\_\_\_\_ fall.

Pno.

(Fl. 8va)

Hrn., Cello sustain

(Starts scattering her beans all around; Baker, Cinderella, Jack and Little Red Ridinghood frantically scramble to pick them up)

122

Witch

Here, you want a bean? Have an - oth - er bean.

Here, you want a bean? Have an - oth - er bean!

Pno.

Hns. Xyl. gliss.

(Throws a bean at Baker) (Throws another bean)

126

Witch

Beans were made for mak - ing you rich! \_\_\_\_\_

Beans were made for mak - ing you rich! \_\_\_\_\_

Pno.

gliss.

(Throws two beans)

# 61. Last Midnight

130

Witch

Plant them and they soar... Here, you want some more?  
*(Throws another bean. The others scramble around, picking up the beans)*

Plant them as they soar... Here, you want some more?

Pno.

*mf* *gliss.* *gliss.*

134

Witch

Lis - ten to the roar: Gi - ants by the score! Oh well, you can  
*(Throws a shower of them)*

Lis - ten to the roar: Gi - ants by the score! Oh well, you can

Pno.

137

Witch

blame an - oth - er witch. It's the last

blame an - oth - er witch. It's the last

Pno.

*f* *f* *f*

*gliss.* *gliss.*

+Fl., Cl.,  
SD, Tpt.

141

Witch mid - night, It's the last \_\_\_\_\_ verse.

(She pops a bean into her mouth)

mid - night, It's the last \_\_\_\_\_ verse.

Pno.

146

Witch Now, be - fore it's past \_\_\_\_\_ mid - night,

Now, be - fore it's past \_\_\_\_\_ mid - night,

Pno.

150

Witch — I'm leav - ing you my last \_\_\_\_\_ curse: I'm leav - ing you a -

(Pops another) mp

— I'm leav - ing you my last \_\_\_\_\_ curse: I'm leav - ing you a -

Pno.

Cl.

Cello, Bass, Bsn.

# 61. Last Midnight

155 *mf*

Witch lone. You can tend the gar- den, it's yours. Sep- 'rate and a -  
 (Midnight chimes begin)

lone. Squirm - ing in the mess that you've made. Fix it on your

Pno. +Hns.  
 +Chimes (for revised version)

159 *cresc.* *f* (Looks upward)

Witch lone, Ev - 'ry - bod - y down on all fours. All right, Moth - er,  
*cresc.* *f*

own. Time for me to go, I'm a - fraid. Back to what I

Pno. +Fl., Tpt.  
*mf* *cresc.*

163

Witch when? Lost the beans a - gain! Pun - ish me the  
 (She reveals an arm)

know, Back to long a - go, Safe in - side the

Pno. Tutti (Fl. & Cl. *sva*)

167

Witch way you did then! Give me claws and a hunch, Just a -  
 (Removes hair)

world that I'm from. Bet - ter ug - ly and spurned With my.

Hns., Perc., Pno., Cello, Bass

Pno. *p cresc.*

171

Witch way from this bunch And the gloom And the doom And the  
 (The final stroke of midnight is heard; she cocks an ear) (Throws hair) (Smiles brightly)

pow - ers re - turned And I fear Mid - night's here. Time to dis - ap -

Pno. *Tutti ff*

177

Witch Boom Cruuunch!  
 (Raises her arms; thunder and lightning) (Scream) *fff* on cue (Disappears)

pear. Moth - er, here I come! (Disappears)

Pno. *ff*

# 62. Arms of a Princess

**No. 62**

Underscore  
Cinderella

*Cue: CINDERELLA:*  
You would leave your child?  
**BAKER (Sadly):**  
My child will be happier in the  
arms of a Princess...  
(Baker exits)

**CINDERELLA:** But wait! (Baker exits)  
All right, all right. Come on. (Cinderella and Little Red Ridinghood begin to exit)  
Jack!  
(All exit)

**Larghetto** (♩ = 88)

Vln. *C*

*p*

El. Strs.

*3*

*5*

**Vamp and fade**

Baker, Mysterious Man

Cue: MYSTERIOUS MAN:  
Aren't you running away?

Adagio (♩ = 116)

poco rubato BAKER

Baker. *mf* *p*

No more ques - tions. Please. — No more tests.

Piano

Hn. solo

+Cl., Bsn., Hns., Strs.

Pno.

Fl., Vla.

Cl., Bsn., Cello

Baker <sup>5</sup> *mf* *p* **non rubato**

Comes the day you say, — "What for?" — Please, no more.

Piano

Cl., Pno., Strs.

Fl., Vla.

Cl., Bsn., Cello

MYSTERIOUS MAN

Mysterious Man <sup>9</sup> *mp*

We dis - ap - point, we dis - ap - pear, we die but we don't...

Piano

# 63. No More

poco rall.  
mp

12

Baker

What? No more

Mysterious Man

They dis - ap point in turn, I fear. For - give, though, they won't...

Pno.

mp

15 A tempo

Baker

rid - dles. No more jests. No more

+Strs.

Pno.

p

Cl., Bsn., Strs.

mf

19

Baker

cur - ses you can't un - do, Left by fa - thers you nev - er knew. No more

Pno., Strs.

mf



23 *dim.*

Baker  
quests. No more feel-ings. Time to shut the

Synth. (Cel.), Fl.

Pno. *mp*

Fl., Pno., Strs.

Hns., Bsn., Cello

27 *p*

Baker  
door. Just... no more.

Cl., Pno., Strs. +Hns.

Pno. *p*

**MYSTERIOUS MAN**

31 *p*

Mysterious Man  
Run-ning a - way, let's do it,

Bsn.

Pno.

35

Mysterious Man  
Free from the ties that bind. No more de - spair or

Pno.

Mysterious Man

38

bur-dens to bear, Out there in the yon - der.

Pno. *cresc.* *dim.*

Mysterious Man

41

Run-ning a - way, go to it. Where did you have in mind?

Synth. (Cel.), Cym.

Pno. *Bsu. solo*

Mysterious Man

44

Have to take care: Un-less there's a "where," You'll

Pno.

Mysterious Man

47

on - ly be wan - der - ing blind. Just more ques - tions,

Pno. *poco cresc.* *Fgr. Cym.*

50

Mysterious Man

Dif - f'rent kind. Where are we to go?

Pno., Synth. (Cel.), Strs. sustain Hn., Cl.

Poco dim.

Bsn.

54

Mysterious Man

Where are we ev - er to go?\_

Pno.

57

Mysterious Man

Run - ning a - way, - we'll do it. Why sit a - round, re - signed?\_

(Hn.)

Pno.

60

Mysterious Man

Trou - ble is, son, - The far - ther you run, - The

(Hn., Cl.)

Pno.

63

Mysterious Man

more you feel un - de - fined For what you have left un -

Pno.

66

Mysterious Man

done And, more, what you've left be - hind. We

ten. rall. A tempo

Pno., Synth. (Electric Piano) ten. +Strs. Fl., Cl., Bsn., Hn., Strs.

Pno.

70

Baker

We

Mysterious Man

dis - ap - point, we leave a mess, we die but we don't...

Pno.

73 **rubato**

Baker  
dis - ap - point in turn, I guess. For - get, though, we won't... Like fa - ther, like

Mysterious Man  
Like fa - ther, like

Pno.

76 **A tempo** *ten.*

Baker  
son. No more gi - ants,

Mysterious Man  
son. *(Mysterious Man exits)*

Pno., Synth. (Cel.), Strs.  
*p* Tgl. Cl., Bsn., Hns., Pno., Strs.

81 **mf**

Baker  
Wag - ing war. Can't we just pur - sue our lives

Pno.  
Tgl., Pno. Cl., Bsn., Hns., Pno., Strs. *mf*

# 63. No More

85 *f* *rall.*

Baker  
 — With our chil-dren and our wives? — Till that hap-pi - er day ar-rives, —

Pno.

89 *A tempo* *rall.* *mf*

Baker  
 — How do you ig - nore — All the

Pno., Synth.  
*p*

Cello

92 *A tempo*

Baker  
 witch - es, — All the cur - ses, — All the

Pno. *mf*

96 *rubato*

Baker  
 wolves, all the lies, — The false hopes, — the good - byes, the re - ver - ses, —

+Hns., Bsn., Vlas., Bass +Cl.

Pno.

99 *f*

Baker: All the won-der-ing what e - ven worse is Still in

Pno. *cresc.* Vln.

102 *mf ten.* **Meno mosso (rubato)** *mp*

Baker: store? All the chil - dren... All the

Pno. *f* *ten.* *mf* +Tgl. Pno., Synth., Strs. sustain

Bells, Pno., Vln. Fl., Cl., Bsn., Strs.

106 **Tempo primo** (After a moment's thought)

Baker: gi - ants... No more.

Pno. *p*

110 (Baker exits)

Baker: [Silence]

Pno. Tgl.

# 64. After Plan

**No. 64**

Underscore  
Cinderella, Cinderella's Prince

Cue: **BAKER** (*Handing baby to Cinderella*):  
The baby will be safest here with you.  
This will take no time.  
(*Baker, Little Red Ridinghood and Jack exit.*  
*The baby begins to cry*)

**CINDERELLA:**

Oh, no. Now, now. Don't cry, little one. I know. You want your mother. (*Dialogue continues*)

**Largo** (♩ = 54)

Fl. (Tgl.) Cl. 8va  
Piano *p* *sostenuto*  
Synth. (Harp, Baby Cries *ad lib.*), Strs.

Fl. (Tgl.)  
Pno. *p*

**No. 65**

# 65. No One Is Alone, Part 1

Cinderella, Little Red Ridinghood

Cue: **CINDERELLA'S PRINCE:** I shall  
always love the maiden who ran away.

**CINDERELLA:** And I, the faraway Prince.  
(*Cinderella's Prince exits. Another moment for  
Cinderella with the baby.*  
*Little Red Ridinghood enters*)

**LITTLE RED RIDINGHOOD:**  
They're almost finished. You see the tower  
over there between those two trees? When  
the Giant comes, we are to send her over there.  
**CINDERELLA:** Good.

**Tranquillo** (♩ = 60)

Fl.  
Pno. *p*

Fl.  
Pno. *p*



**LITTLE RED RIDINGHOOD:**

I think my granny and my mother  
would be upset with me.

**CINDERELLA:**

Why?

**LITTLE RED RIDINGHOOD:**

They said to always make them proud.  
And here I am about to kill somebody.

**CINDERELLA:**

Not somebody. A giant who  
has been doing harm.

**LITTLE RED RIDINGHOOD:**

But the Giant's a person. Aren't we  
to show forgiveness? Mother would be  
very unhappy with these circumstances.

Safety

*Poco rubato*

**CINDERELLA**

14 *p*

Cinderella

Moth-er can-not guide you. Now you're on your own.

Pno., Strs.

17

Cinderella

On-ly me be-side you. Still, you're not a -

Pno.

20 *mp*

Cinderella lone. No one is a - lone, tru - ly. No one is a -

Pno. *mp*

24

Cinderella lone. Some-times peo-ple leave you, —

Pno. *Fl.*

28

Cinderella Half - way through the wood. Oth - ers may de - ceive you. —

Pno. *Hn.* *Fl.*

37

Cinderella

You de-cide what's good. You de-cide a - lone.

Pno.

35

Cinderella

But no one is a - lone. I know...

**LITTLE RED RIDINGHOOD**

Little Red Ridinghood

*p*

I wish...

Pno.

Fl. +Cl.

*(Little Red Ridinghood moves close to Cinderella, who comforts her)*

Bells, Synth. (Cel.), Vins. tremolo

*poco rall.*

39

Pno.

Strs.

## 66. No One Is Alone, Part 2

Cinderella, Baker, Jack, Little Red Ridinghood

No. 66

Cue: BAKER: Then kill him!  
 (Beat) No, don't kill him.

**Tranquillo** (♩ = 56)

**CINDERELLA** (To Little Red Ridinghood)  
*p*

Cinderella  
 Moth-er is-n't here now.

**BAKER** (To Jack)  
*p*

Baker  
 Wrong things, right things...

Piano  
 Pno., Strs.  
*p*

Cinderella  
 5  
 Who knows what she'd say? Noth-ing's quite so clear now.

Baker  
 Who can say what's true?

Pno.

8

Cinderella *mp*  
Feel you've lost your way? ——— You are not a -

Baker *mp*  
Do things, fight things... You de- cide, but you are not a -

Pno. *mp*  
Vlns., Vlas.

Detailed description: This system contains measures 8, 9, and 10. Cinderella's vocal line starts with a rest in measure 8, then sings "Feel you've lost your way?" in measure 9 and "You are not a -" in measure 10. Baker's vocal line starts with a rest in measure 8, then sings "Do things, fight things..." in measure 9 and "You de- cide, but you are not a -" in measure 10. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line. A violin solo is indicated in measure 10.

11

Cinderella  
lone, be - lieve me. No one is a - lone.

Baker  
lone. No one is a - lone, be -

Pno. *p mp p*

Detailed description: This system contains measures 11, 12, and 13. Cinderella's vocal line starts with a rest in measure 11, then sings "lone, be - lieve me. No one is a - lone." in measure 12. Baker's vocal line starts with a rest in measure 11, then sings "lone. No one is a - lone, be -" in measure 12. The piano accompaniment features a piano solo in the right hand with sustained chords and a left hand with a steady eighth-note bass line. Dynamics are marked *p*, *mp*, and *p*.

14

Cinderella *p*  
Tru - ly... You move just a fin - ger, ———

Baker *p*  
lieve me. You move just a fin - ger, ———

Pno. *mp*  
Hn. solo  
+Cl.

Detailed description: This system contains measures 14, 15, and 16. Cinderella's vocal line starts with a rest in measure 14, then sings "Tru - ly... You move just a fin - ger, ———" in measure 15. Baker's vocal line starts with a rest in measure 14, then sings "lieve me. You move just a fin - ger, ———" in measure 15. The piano accompaniment features a horn solo in the right hand with sustained chords and a left hand with a steady eighth-note bass line. Dynamics are marked *p* and *mp*. Instrumentation changes to include Horn solo and Clarinet.

17

Cinderella

Say the slight-est word, \_\_\_\_\_ Some-thing's bound to lin-ger, \_\_\_\_\_

Baker

Say the slight-est word, \_\_\_\_\_ Some-thing's bound to lin-ger, \_\_\_\_\_

Pno.

20

Cinderella

— Be heard.

Baker

— Be heard. *mp* No one acts a-lone.

Pno.

Strs., Pno.

*mp* *p*

24

Cinderella

— — — — — Peo-ple make mis-

Baker

Care-ful, No one is a-lone. Peo-ple make mis-

Pno.

*mp* *p*

Vln., Vla., +Hns., Tpt.

27 *mf*

Cinderella takes. Moth - ers, Peo - ple make mis - takes,

Baker takes. Fa - thers, Peo - ple make mis - takes,

Pno. *mf* *p* Tutti

Detailed description: This system contains measures 27-29. Cinderella's vocal line starts with a half rest, then a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Baker's vocal line starts with a half rest, then a quarter note G3, quarter note A3, quarter note B3, quarter note C4, quarter note B3, quarter note A3, quarter note G3. The piano accompaniment features chords in the right hand and a simple bass line in the left hand. Dynamics range from mezzo-forte (mf) to piano (p). A 'Tutti' marking is placed above the piano part.

30 *mp*

Cinderella Hold - ing to their own, Think - ing they're a - lone.

Baker Hold - ing to their own, Think - ing they're a - lone.

Pno. *mp* *p* Strs., Pno.

Detailed description: This system contains measures 30-33. Cinderella and Baker sing the same melody. Cinderella's line: half rest, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Baker's line: half rest, quarter note G3, quarter note A3, quarter note B3, quarter note C4, quarter note B3, quarter note A3, quarter note G3. The piano accompaniment continues with chords and a bass line. Dynamics include mezzo-piano (mp) and piano (p). A 'Strs., Pno.' marking is placed above the piano part.

34 *mf*

Cinderella Hon - or their mis - takes. Ev - 'ry - bod - y makes One an - oth - er's

Baker Fight for their mis - takes, One an - oth - er's

Pno. *mf* *p* *mp* Vln., Vla., +Hns., Tpt. Tutti

Detailed description: This system contains measures 34-36. Cinderella's vocal line: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter rest. Baker's vocal line: quarter note G3, quarter note A3, quarter note B3, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter rest. The piano accompaniment features chords and a bass line. Dynamics range from mezzo-forte (mf) to piano (p) to mezzo-piano (mp). A 'Vln., Vla., +Hns., Tpt.' marking is placed above the piano part, and a 'Tutti' marking is placed above the piano part.

37 *mp*

Cinderella  
ter - ri - ble mis - takes. Witch - es can be right, Gi - ants can be

Baker  
ter - ri - ble mis - takes. Witch - es can be right, Gi - ants can be

Pno.

Hn., Bsn.

Cl., Cello, Bass

*poco rall.*

40

Cinderella  
good. You de - cide what's right, You de - cide what's good. Just re - mem - ber: -

Baker  
good. You de - cide what's right, You de - cide what's good. Just re - mem - ber:

Pno.



A tempo

43 *mf*

Cinderella

Some-one is on your side. — Our side, Some-one else is not.

**LITTLE RED RIDINGHOOD**

*mf*

Little Red Ridinghood

Our side.

**JACK**

*mf*

Jack

Our side.

*mf*

Baker

Some-one is on your side. — Our side, Some-one else is not.

Fl. solo,  
Pno., Strs.

Pno.

*mf*

46

Cinderella

While we're see-ing our side, — Our side, May-be we for- got:

Little Red Ridinghood

Our side, May-be we for- got:

Jack

Our side, May-be we for- got:

Baker

While we're see-ing our side, — Our side, May-be we for- got:

Fl. solo,  
Pno., Strs.

Pno.

Hn. *mf*

50

Cinderella  
They are not a - lone. No one is a - lone.

Little Red Ridinghood  
They are not a - lone. No one is a - lone.

Jack  
They are not a - lone. No one is a - lone.

Baker  
They are not a - lone. No one is a - lone.

Pno.  
Strs.  
Bsn., Hns., Pno., Strs.

poco rall. Poco meno mosso

54

Cinderella  
Hard to see the light now. —

Pno.  
Vln.  
Cl.

57

Cinderella

Things will come out right now.

Baker

*p*

Just don't let it go. Things will come out right now.

Pno.

+Hn. solo

Detailed description: This system covers measures 57 to 59. Cinderella's vocal line starts at measure 57 with the lyrics 'Things will come out right now.' Baker's vocal line starts at measure 58 with the lyrics 'Just don't let it go. Things will come out right now.' The piano accompaniment features a horn solo starting at measure 58, indicated by a dashed line and the text '+Hn. solo'. The piano part includes chords and melodic lines in both hands.

60

Cinderella

We can make it so. Some-one is on

Little Red Ridinghood

*p*

Some-one is on

Jack

*p*

Some-one is on

Baker

We can make it so. Some-one is on

Pno.

(8va)

Detailed description: This system covers measures 60 to 62. Cinderella and Baker sing the lyrics 'We can make it so. Some-one is on'. Little Red Ridinghood and Jack sing the lyrics 'Some-one is on'. The piano accompaniment includes an octave marking '(8va)' above the right hand in measure 61. The piano part continues with chords and melodic lines in both hands.

63 rit. a tempo

Cinderella  
your side, No one is a - lone.

Little Red Ridinghood  
your side, No one is a - lone.

Jack  
your side, No one is a - lone.

Baker  
your side, No one is a - lone.

Pno. +Tpt., Synth. Pno., Strs.

(Giant approaches in the distance)

LITTLE RED RIDINGHOOD: Here she comes. (Dialogue continues)

68

Pno. *p* *cresc.*

BD (Giant's footsteps)

73

Pno. *f dim. poco a poco* *p*

Underscore

Cinderella, Little Red Ridinghood

Cue: GIANT: Thank you.  
Now justice will be served  
and I shall leave your kingdom.  
(Turns and heads away)

(We hear the sounds of birds attacking in the distance;  
Cinderella and Little Red Ridinghood watch eagerly)

CINDERELLA: Good Birds!

(Cry from the Giant)

LITTLE RED RIDINGHOOD: She doesn't look happy.

(We hear the Giant being pounded on the head; another cry)

Allegro con fuoco (♩ = 144)

Tutti  
Sua

Piano

Picc. 15ma, Cl., Tpt.

CINDERELLA (Grimace): Ouch!  
(And another cry from the Giant)

LITTLE RED RIDINGHOOD (Disgusted):  
The club is stuck in her head!

4 (8)

Pno.

CINDERELLA: They've done it!  
She's swaying.

LITTLE RED RIDINGHOOD:  
She's bleeding all over.

CINDERELLA: She's beginning to fall!

LITTLE RED RIDINGHOOD (Panicked):

She's beginning to fall this way!  
(They back off the stage quickly,  
as the loudest noise of all resounds.  
The Giant's forehead and mane of hair  
fall from the wing)

Safety

7 (8)

Pno.

Synth cue: Enormous crash

SEGUE

# 68. Act II Finale, Part 1

## No. 68

Jack's Mother, Mysterious Man, Cinderella's Prince,  
 Rapunzel's Prince, Snow White, Sleeping Beauty,  
 Steward, Stepmother, Cinderella's Father,  
 Florinda, Lucinda, Grandmother, Rapunzel

(The following characters enter,  
 give their moral, and exit)

### Giocoso (♩ = 116)

(Tutti) 8<sup>va</sup>

Piano

*f*

Picc. 15<sup>ma</sup>, Tpt. 8<sup>va</sup>, Bells 8<sup>va</sup>, Synth. (Carillon)

5 (8)

Pno.

(Jack's Mother enters)

### L'istesso tempo, risoluto

9 Hn., SD, Pno., Strs. +Cl., Bsn.

Pno.

*mf*

### JACK'S MOTHER

12

Jack's Mother

The slot-ted spoon can catch the po-ta- to...

Pno.

15

**MYSTERIOUS MAN**

Mysterious Man

Ev-ry knot was once straight rope...

Pno.

(Cinderella's Prince and Rapunzel's Prince enter, with Snow White and Sleeping Beauty)

18

**CINDERELLA'S PRINCE**

Cinderella's Prince

The hard-er to wake, the bet-ter to have...

**RAPUNZEL'S PRINCE**

Rapunzel's Prince

The hard-er to wake, the bet-ter to have...

Pno.

Tpt.

21

**SNOW WHITE**

Snow White

(Yawn) Ex-cuse me.

**SLEEPING BEAUTY**

Sleeping Beauty

(Yawn) Ex-cuse me.

**STEWARD**

Steward

The

Pno.

**STEPMOTHER**

24

Stepmother When

Steward great-er the good, the hard-er the blow...

Pno.

27

Stepmother go-ing to hide, know how to get there...

Cinderella's Father **CINDERELLA'S FATHER**  
And how to get back...

Pno.

29

Florinda **FLORINDA**  
And eat first...

Lucinda **LUCINDA**  
And eat first...

Grandmother **GRANDMOTHER**  
The

Pno.



RAPUNZEL

Rapunzel <sup>32</sup> Ahhh

Grandmother  
knife that is sharp to-day may be dull by to-mor- row...

Pno. Fl., Cl., Bsn. *Sba*

Rapunzel <sup>35</sup>

Pno. Fl., Cl., Synth. (Cel.) +Tpt.

*(Jack, Baker, Cinderella and Little Red Ridinghood enter from upstage of Giant's head)*

Pno. <sup>38</sup> Cl., Pno., Strs. *p* +Fl. *8va*

Pno. <sup>40</sup> *p* *8va*

SEGUE

## 69. Act II Finale, Part 2

Underscore

Baker, Jack, Little Red Ridinghood, Cinderella

No. 69

**BAKER:**Now we can all return home  
and let us hope there will be no more killing.**JACK:**

Where am I to go? I have no one to take care of me.

**Tranquillo** (♩ = 116)

Cl.

Piano

*p*

Pno., Vla. tremolo

**BAKER:**You'll have to take care of yourself now,  
Jack. It's time.**LITTLE RED RIDINGHOOD:**

No it's not. I'll take care of him.

**JACK:**

You will?

**LITTLE RED RIDINGHOOD:**

Yes. I'll be your mother now.

5

Pno.

Fl.

**JACK:**I don't want another mother,  
I want a friend. And a pet.**LITTLE RED RIDINGHOOD (To Baker):**Of course, we have nowhere to go,  
so we'll move in with you.

+Strs.

9

Pno.

**BAKER:**  
Oh, no.

**LITTLE RED RIDINGHOOD:**  
It'll be fun!

**BAKER:**  
My house is a shambles and there is hardly room for...  
(Stops in mid-sentence)  
Of course you can come home with us.

**JACK (To Cinderella):**  
And you shall join us, too.

**BAKER:**  
You'll not return to the castle?

**CINDERELLA:**  
I'll gladly help you with your house.  
There are times when I actually enjoy cleaning. (Beat)  
How proud your wife would have been of you.

IMMEDIATE  
SEGUE

# 70. Act II Finale, Part 3

Baker, Baker's Wife, Witch,  
Jack, Little Red Ridinghood, Cinderella

Cue: **BAKER:** And how sad it is  
that my son will never know her. *(Baby cries)*

*(Baker's Wife enters behind Baker)*

Steady (♩ = 120)

Safety (vocal last time)

**BAKER'S WIFE** *(Last time)*

Baker's Wife

Don't

**BAKER** *(Last time)*

Baker

May - be I just was - n't meant to have chil - dren.

Steady (♩ = 120)

Bsn., Hns., Strs.

Safety (vocal last time)

Piano

*p*

Baker's Wife

say that! Of course you were meant to have chil - dren!

Baker

But

Pno.

Baker's Wife

Just calm the

*(Baby cries) mf*

Baker

how will I go a - bout be - ing a fa - ther With no one to moth - er my child?

Pno.

3 Synth. (Crying Baby ad lib.)

5 **rall.** *p*

Baker's Wife  
child. Look,

(Attempting to do so)

Baker  
*mf*  
Yes, calm the child.

Pno.  
5 *mf* **rall.**  
Crotales, Strs.

7 **A tempo**

Baker's Wife  
tell him the sto-ry of how it all hap-pened. Be fa-ther and moth-er, you'll know what to do.

Baker

Pno.  
7 *p* **A tempo**  
Bsn., Strs.

9 **poco rall.** **ten.** **Meno mosso** (♩ = 100)

Baker's Wife  
Some-times peo-ple leave you—

Baker  
A-lone...

Pno.  
9 **poco rall.** **ten.** **Meno mosso** (♩ = 100)  
Fl., Pno., Strs.  
*mp* +Hn.

13

Baker's Wife

Half-way through the wood. Do not let it grieve you, —

Synth. (Cel.) Fl., Pno., Strs.

Pno.

17

Baker's Wife

No one leaves for good. — You are not a - lone.

Strs., Pno., Synth.

Pno.

20

Baker's Wife

No one is a - lone. —

Pno.

23 (p)

Baker's Wife

Hold him to the light now, — Let him see the glow. —

Fl., Vln. &va

Pno.

27 *(Baby whimpers)* *(Baby cries)*

Baker's Wife  
 Things will be all right now... Tell him what you know.

Pno.

**BAKER:** Shhh. Once upon a time... in a far-off kingdom... *(Witch enters)*

Pno., Strs. sustain  
 31

Pno.

**BAKER:** lived a young maiden...

**BAKER:** a sad young lad...

35 *WITCH (To audience)* *p*

Witch  
 Care-ful the things you say, Chil-dren will lis - ten...

Synth. (Cel.)

Pno.

**BAKER:** and a childless baker...

39

Witch  
 Care-ful the things you do, Chil-dren will see. And

Cl. ~~Fl.~~, Synth. (Cel.)

Pno.

# 70. Act II Finale, Part 3

BAKER: and his wife.

43 *mp*

Witch learn. Chil-dren may not o - bey, But

Pno. +Cl., Bsn. Fl., Cl. *8ba*

47

Witch chil - dren will lis - ten. Chil-dren will look to you For

Pno. Synth. (Cel.) Hns., Cl., Bsn.

51

Witch which way to turn, To learn what to be.

Pno. *mf*

54 *p*

Witch Care-ful be - fore you say, "Lis - ten to me."

Pno. +Fl. Fl., Crotales Strs.



Witch

57

Chil-dren will lis - ten.

Pno.

57

(Tutti)

**CINDERELLA**

*(The remainder of the company enters)*

Cinderella

61 *mp*

Care-ful the wish you make, — Wish - es are chil - dren. —

**BAKER'S WIFE**

Baker's Wife

*mp*

Care-ful the wish you make, — Wish - es are chil - dren. —

**LITTLE RED RIDINGHOOD**

Little Red Ridinghood

*mp*

Care-ful the wish you make, — Wish - es are chil - dren. —

**WITCH**

Witch

*mp*

Care-ful the wish you make, — Wish - es are chil - dren. —

**JACK**

Jack

*mp*

Care-ful the wish you make, — Wish - es are chil - dren. —

Pno.

61 *mp*

Cl., Bsn. Hns. sustain,

Cello, Bass

Bells, Synth. (Cel.), Vlns.

ALL WOMEN

65 *mp*

Women

Care-ful the path they take, Wish-es come true, Not

ALL MEN

*mp*

Men

Care-ful the path they take, Wish-es come true, Not

65

Pno.

Bells, Synth. (Cel.)

69

Women

free. *cresc.*

Men

free. *cresc.*

69 Pno., Strs. +Cl., Bsn. +Hns. +Tpt. Tutti

Pno.

*cresc.*

73 *mf*

Women

Care-ful the spell you cast, Not just on chil - dren.

Men

73 Fl. 8va Bells, Synth. (Cel.) Fl. 8va, Tpt.

Pno.

*mf*

77

Women

Men

Pno.

Past what you can see

Some-times the spell may last Past what you can see

Hns.

+Bells, Synth. (Cel.)

cresc.

80

Women

Men

Pno.

And turn a- gainst you.

And turn a- gainst you.

f

f

f

+Cello, Bass

WITCH

83 *p*

Witch Care-ful the tale you tell. That is the spell.

Women *p*  
Ahhh.

Men *p*  
Ahhh.

83 Synth. (Cel.), Fl.

Pno. *p*

Strs.

86

Witch Chil - dren will lis - ten...

GROUP ONE *p*  
Though it's

GROUP ONE *p*  
Though it's

GROUP ONE *p*  
Though it's

86

Pno.

Strs.

Cl., Bsn.

SEGUE



4

Group One  
act, You have to

Group Two  
may lose the path, Though you may en - count - er

Group Three  
**GROUP THREE** *mp*  
Though it's

Pno.

5 *mp* *cresc.*

Group One  
lis - ten. You can't just act, You have to think. There are

Group Two  
*mp* *cresc.*  
wolves, You can't just act, you have to think. There are

Group Three  
*cresc.*  
fear - ful, Though it's deep, though it's dark And though you may lose the path. There are

+Perc. (Hi-hat & SD)

Pno.  
*cresc. poco a poco*

7

Group One  
al - ways wolves, There are al - ways spells, There are al - ways beans, Or a gi - ant dwells there. So

Group Two  
al - ways wolves, There are al - ways spells, There are al - ways beans, Or a gi - ant dwells there. So

Group Three  
al - ways wolves, There are al - ways spells, There are al - ways beans, Or a gi - ant dwells there. So

Pno.  
*Tutti*

Alla marcia (l'istesso tempo) (♩ = ♩)

ALL WOMEN

9 *f*  
Women  
In - to the woods you go a - gain, You have to ev - 'ry now and then.

ALL MEN

*f*  
Men  
In - to the woods you go a - gain, You have to ev - 'ry now and then.

(Fl. Cl. 3va)(Perc.: SD)

Pno. *f*

11  
Women  
In - to the woods, no tell - ing when, Be read - y for the jour - ney.

Men  
In - to the woods, no tell - ing when, Be read - y for the jour - ney.

Pno.

13  
Women  
In - to the woods, but not too fast, Or what you wish you lose at last.

Men  
In - to the woods, but not too fast, Or what you wish you lose at last.

Pno.

15

Women In - to the woods, but mind the fu - ture.

Men In - to the woods, but mind the past.

Bsn., SD, Pno., Strs.

17

Women Or tempt the wolf, or steal from the gi - ant. The *mp*

Men In - to the woods, but not to stray, Or tempt the wolf, or steal from the gi - ant. The *mp*

Pno.

19 *non legato*

Women way is dark, The light is dim, But now there's you, me,

*non legato*

Men way is dark, The light is dim, But now there's you, me,

Fl., Cl., Tgl.

Pno. *mp*



22 *mf*

Women her and him. The The choic-es look grim, But

Men her and him. The chanc-es look small, But *mf*

Pno.

25 **CINDERELLA** *mp*

Cinderella ev - 'ry-thing you learn there Will help when you re - turn there. The

**LITTLE RED RIDINGHOOD** *mp*

Little Red Ridinghood ev - 'ry-thing you learn there Will help when you re - turn there. The

**JACK** *mp*

Jack ev - 'ry-thing you learn there Will help when you re - turn there. The

**BAKER** *mp*

Baker ev - 'ry-thing you learn there Will help when you re - turn there. The

Women ev - 'ry-thing you learn there Will help when you re - turn there.

Men ev - 'ry-thing you learn there Will help when you re - turn there.

Perc.: Temple Block,  
Pno., Strs. pizz.

Pno. *mf*

27

Cinderella  
light is get-ting dim - mer...

Little Red Ridinghood  
light is get-ting dim - mer...

Jack  
light is get-ting dim - mer...

Baker  
light is get-ting dim - mer... I think I see a glim - mer...

Fl., Cl. Tpt., Hn *8ba*, SD, Pno., Strs.,

Pno. *mp* *p* *f*

Bsn. Cello, Bass

30 Synth. (Cel.) continues

Pno.

ALL WOMEN

33 *mf*

Women  
In - to the woods, you have to grope, But that's the way you learn to cope.

ALL MEN

*mf*

Men  
In - to the woods, you have to grope, But that's the way you learn to cope.

Fl. *8va*, Bsn. *8ba*

Pno. *mf*

35

Women  
In - to the woods to find there's hope Of get - ting through the jour - ney.

Men  
In - to the woods to find there's hope Of get - ting through the jour - ney.

Pno.

37

Women  
In - to the woods, each time you go There's more to learn of what you know.

Men  
In - to the woods, each time you go There's more to learn of what you know.

Pno.

39

Women  
In - to the woods, but not too slow, In - to the woods, it's near - ing mid - night,

Men  
In - to the woods, but not too slow, In - to the woods, it's near - ing mid - night,

Pno.

41

Women

In - to the woods to mind the wolf, To heed the witch, To hon - or the gi - ant, To

Men

In - to the woods to mind the wolf, To heed the witch, To hon - or the gi - ant, To

Pno.

43 *cresc. poco a poco*

Women

mind, To heed, To find, To think, To teach, To join, To go to the Fes - ti - val!

Men

*cresc. poco a poco*

mind, To heed, To find, To think, To teach, To join, To go to the Fes - ti - val!

Pno.

*cresc. poco a poco*

45 *f*

Women

In - to the woods, In - to the woods,

Men

*f*

In - to the woods, In - to the woods,

Pno.

*f*

Picc., Cl. (Tutti)

CINDERELLA

47

Cinderella  
In - to the woods, then out of the woods,

Women  
In - to the woods, then out of the woods,

Men  
In - to the woods, then out of the woods,

Pno.  
*mf cresc.*

49

Cinderella  
*ff* And hap - py ev - er af - ter! *mf* I wish... (Blackout)

Women  
*ff* And hap - py ev - er af - ter!

Men  
*ff* And hap - py ev - er af - ter!

Pno.  
*ff* *fff*

BD

# 72. Bows & Exit Music

Orchestra

Allegretto (♩ = 120)

Fl., Tpt. 8ba, SD, Pno, Strs.

1 / 21

Piano

*f*

Hns. 8va, Bass

5 / 25

Pno.

9 / 29

Pno.

(Fl. 8va)  
Perc.: Tgl.

*mp*

13 / 33

Pno.

Hns.

17 / 37

Perc.: Wood Block

Fl., Cl. 8ba, Bsn. 15ba

*mf*

# 72. Bows & Exit Music

41 Tpt., Hns. Sba,  
Perc.: SD

Pno. *f*

45 Fl., Cl., Tpt. Sba, SD, Pno, Strs.

Pno.

49

Pno.

53

Pno.

57

Pno.

Tpt.

60 Fl., Cl. +Bells

Pno. *mf cresc.* *f* \* END

# 72. Bows & Exit Music

63  $\text{♩} = 152$   
+Cym. Fl., Cl., Hns., Tpt.

Pno. *p cresc.*

67 Hns., Tpt.

Pno. *f*  
Fl., Cl. 15va

+Hns.

72

Pno.

77

Pno.

82 Vlns., Fl. 8va, Cl.

Pno. *mf*



# 72. Bows & Exit Music

87

Pno.

*f* *ff*

+Timp.

92

Pno.

97

Pno.

*f* *cresc.* *ff*

102

Pno.

107

Pno.

*ff* *fff*

Tutti

Timp.







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