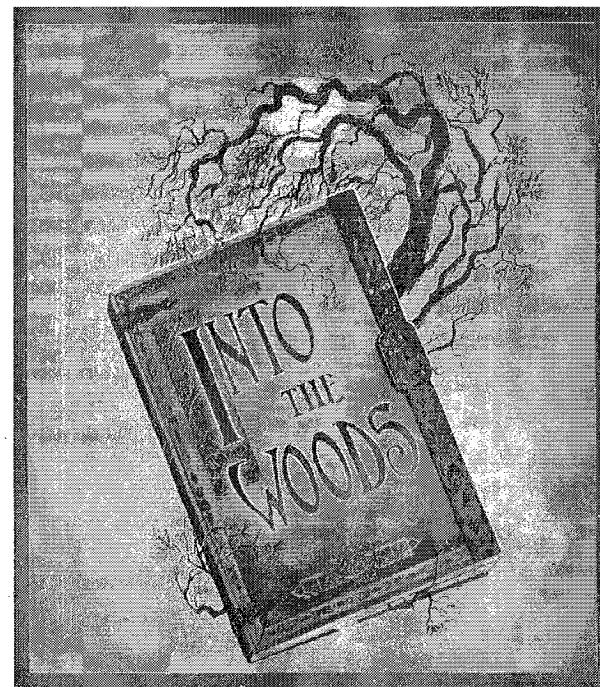


# PIANO CONDUCTOR SCORE ACT 1



*Music, and Lyrics by Stephen Sondheim*

*Book by James Lapine*

*Originally Directed on Broadway by James Lapine*

*Piano Reduction by Charlie Harmon*

**NOTICE: DO NOT DEFACE!**

Should you find it necessary to mark cues or cuts, use a soft black lead pencil only.

**NOT FOR SALE**

This book is rented for the period specified in your contract. It remains the property of:



421 West 54th Street  
New York, NY 10019  
(212) 541-4684

**PLEASE RETURN ALL MATERIALS TO:**

MTI MUSIC LIBRARY  
31A INDUSTRIAL PARK ROAD  
NEW HARTFORD, CT 06057

Book Copyright © 1987 by James Lapine, Inc.  
Music and Lyrics Copyright © 1987, 1988, 1989 by Rilting Music, Inc.  
All Rights Reserved.



## TABLE OF CONTENTS

### Act One

#### Scene 1

1. Act I Opening, Part 1 ( <i>Narrator, Cinderella, Jack, Baker, Baker's Wife, Stepmother, Florinda, Lucinda, Jack's Mother, Little Red Ridinghood</i> ) .....	1
2. Act I Opening, Part 2 ( <i>Little Red Ridinghood, Baker's Wife, Baker</i> ) .....	14
3. Act I Opening, Part 3 ( <i>Cinderella, Florinda, Lucinda</i> ) .....	18
4. Act I Opening, Part 4 ( <i>Narrator, Baker, Baker's Wife, Witch</i> ) .....	23
5. Act I Opening, Part 5 ( <i>Jack's Mother, Jack, Narrator, Witch</i> ) .....	33
6. Act I Opening, Part 6 ( <i>Witch</i> ) .....	37
7. Act I Opening, Part 7 ( <i>Stepmother, Cinderella, Cinderella's Father</i> ) .....	39
8. Act I Opening, Part 8 ( <i>Baker, Baker's Wife, Cinderella</i> ) .....	41
9. Act I Opening, Part 9 ( <i>Cinderella, Baker, Baker's Wife, Jack, Jack's Mother, Little Red Ridinghood, Stepmother, Florinda, Lucinda, Cinderella's Father</i> ) .....	45

#### Scene 2

10. Cinderella at the Grave ( <i>Narrator, Cinderella, Cinderella's Mother</i> ) .....	61
11. Hello, Little Girl ( <i>Wolf, Little Red Ridinghood</i> ) .....	65
11a. Alternate Two-Wolf Version of "Hello, Little Girl" ( <i>Wolf 1, Wolf 2, Little Red Ridinghood</i> ) .....	74
12. Underscore after "Hello, Little Girl" ( <i>Baker, Witch, Rapunzel, Baker's Wife</i> ) .....	78
13. I Guess This Is Goodbye ( <i>Baker, Jack, Baker's Wife</i> ) .....	81
14. Maybe They're Magic ( <i>Baker's Wife, Baker</i> ) .....	83
15. Rapunzel ( <i>Narrator, Rapunzel, Witch, Rapunzel's Prince</i> ) .....	87
15a. (Alternate) Our Little World ( <i>Narrator, Rapunzel, Witch, Rapunzel's Prince</i> ) .....	89
16. Baker's Reprise ( <i>Baker, Narrator</i> ) .....	101
17. Grandmother's House (Underscore; <i>Narrator, Little Red Ridinghood, Wolf, Baker, Grandmother</i> ) ..	103
18. I Know Things Now ( <i>Little Red Ridinghood</i> ) .....	104
19. Jack's Mother (Underscore; <i>Narrator, Jack's Mother, Jack</i> ) .....	110
20. Cinderella Coming from the Ball (Underscore; <i>Baker's Wife, Cinderella, Cinderella's Prince, Steward</i> ) .....	111
21. A Very Nice Prince ( <i>Cinderella, Baker's Wife</i> ) .....	113
22. First Midnight ( <i>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</i> ) .....	117

#### Scene 3

23. Giants in the Sky ( <i>Jack</i> ) .....	125
24. Fanfares (Underscore; <i>Witch, Baker, Baker's Wife, Rapunzel's Prince, Cinderella's Prince</i> ) .....	133
25. Agony ( <i>Cinderella's Prince, Rapunzel's Prince</i> ) .....	134
26. Jack, Jack / Rapunzel (Underscore; <i>Jack's Mother, Baker's Wife, Baker, Mysterious Man, Witch, Rapunzel</i> ) .....	142
27. A Very Nice Prince (Reprise) ( <i>Cinderella, Baker's Wife</i> ) .....	144
28. It Takes Two ( <i>Baker, Baker's Wife</i> ) .....	149
29. Cow Death (Underscore; <i>Baker, Baker's Wife, Jack</i> ) .....	158
30. Second Midnight ( <i>Witch, Cinderella, Cinderella's Prince, Rapunzel's Prince, Stepmother, Florinda, Lucinda, Grandmother, Narrator, Baker</i> ) .....	159

#### Scene 4

31. Stay With Me ( <i>Witch, Rapunzel</i> ) .....	163
32. Underscore ( <i>Mysterious Man, Jack, Little Red Ridinghood, Narrator</i> ) .....	169
33. On the Steps of the Palace ( <i>Cinderella</i> ) .....	170
33a. Alternate Ending, "On the Steps of the Palace" ( <i>Cinderella, Little Red Ridinghood, Jack</i> ) .....	179
34. Underscore ( <i>Cinderella, Baker's Wife, Steward, Baker, Mysterious Man, Jack's Mother, Cinderella's Prince, Witch, Jack</i> ) .....	181
35. The Potion ( <i>Jack, Witch, Baker's Wife, Baker, Mysterious Man</i> ) .....	183

#### Scene 5

36. Act I Finale, Part 1 ( <i>Narrator, Florinda, Stepmother, Cinderella's Mother</i> ) .....	186
37. Act I Finale, Part 2 ( <i>Lucinda, Stepmother, Cinderella's Mother, Narrator, Witch</i> ) .....	189
38. Act I Finale, Part 3 ( <i>Narrator, Baker's Wife, Cinderella, Cinderella's Prince, Baker</i> ) .....	193
39. Act I Finale, Part 4 ( <i>Narrator and Company</i> ) .....	195

## 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*

[ solo range ]  
[ tessitura ]

Rapunzel

Cinderella

Baker's Wife

Little Red Ridinghood

Witch

Florinda

Lucinda

Stepmother

Jack's Mother

Cinderella's Mother

Grandmother

Snow White & Sleeping Beauty

Jack

Baker

Cinderella's Prince & Wolf 1

Rapunzel's Prince & Wolf 2

Narrator / Mysterious Man

Cinderella's Father

Steward

The chart displays the vocal ranges for 17 characters. Each character's name is followed by a single-line musical staff. The staff begins with a note in the middle (tessitura), followed by a bracket indicating the 'solo range' (the full vocal range), and then a bracket indicating the 'cue-size stemless quarter notes' (range in ensembles). The characters are: Rapunzel, Cinderella, Baker's Wife, Little Red Ridinghood, Witch, Florinda, Lucinda, Stepmother, Jack's Mother, Cinderella's Mother, Grandmother, Snow White & Sleeping Beauty, Jack, Baker, Cinderella's Prince & Wolf 1, Rapunzel's Prince & Wolf 2, Narrator / Mysterious Man, Cinderella's Father, and Steward.

## INSTRUMENTATION

Flute (doubles Piccolo)  
Clarinet in B♭ (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♭ B♭ B♯ C5 E♭)  
Timpani (F2 F♯ B♭ 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.



No. 1

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

ACT I

1. Act I Opening, Part 1

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

Music and Lyrics by  
Stephen Sondheim

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*

I wish...

Cinderella

(Light on Jack and Milky-White)

**NARRATOR:**

lived a young maiden...

a sad young lad...

Cinderella

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

I wish...

Jack

Cl., Bsn.

# 1. *Act I Opening, Part 1**(Light on the Baker and the Baker's Wife)***NARRATOR:**

and a childless baker...

**NARRATOR:**

with his wife.

Cinderella 7

I wish...

Jack

Baker

BAKER *mf*

More than life...

More than an - y- thing...

Baker

BAKER *mf*

I wish...

Pno.

Cl., Bsn.

Cinderella 10

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

I wish...

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. (piano):

16

Cinderella: an - y thing... I

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

Jack: Please, pal, Squeeze, pal.

Baker: I wish we had a child.

Perc. (Temple Blocks)

Vlns.

Pno. (piano): *mp*

Bsn., Cello

## #1. Act I Opening, Part 1

19

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

Baker's Wife *I wish we might have a child. I wish...*

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

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

Pno. { *cresc.* Fl. Cl. 8bd

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

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

STEPMOTHER  
(To Cinderella, leaning in for emphasis)

*f*

Narrator *The*

Pno. { *cresc.* +Bells *ff*

24

**FLORINDA** *f*

Florinda

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

**LUCINDA** *f*

Lucinda

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.

15 8 15 8 15 8 15 8

## NARRATOR:

And her father had taken for his new wife...

A woman with two  
daughters of her own.

28

Stepmother

Xyl., Pno., Strs.

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

Strs.

Pno.

*f*      *mp*      *ff*

Pno.,  
Cello,  
Bass

# 1. *Act I Opening, Part 1*

## CINDERELLA

mf

32

Cinderella *Nev-er- the- less, I*

Florinda *Look at your nails!*

Lucinda *Look at your dress!*

Stepmother *Peo- ple would laugh at you.*

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. { 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.

Pno.

*f* *mp* *cresc.* *f* *mf*

*8va*

Synth. (Harp)

Strs. Pno.

Cello, Bass

had no father, and his mother...

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

**JACK'S MOTHER (Entering)**

40

Jack's Mother

*mp*

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.

Cl.

+Bass

**JACK:**

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

53

Pno.

+Fl.

# 1. Act I Opening, Part 1

9

(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.

Pno. *cresc.*

*mf*

*gliss.*

*mf* *mp*

Cello, Bass *v.*

**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)

**STEPSISTER:**

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)

Little Red  
Ridinghood

68

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

**Più mosso (♩ = 138)**

(Takes a bun)

(Takes three  
more and smiles  
sheepishly)

Pno.

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

Fl., Cl.

Hns.

Cinderella

71

**CINDERELLA**

*mp* ——————

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

Pno.

Cinderella

74

*mp* ——————

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

Little Red  
Ridinghood

*mp* ——————  
3 —————— 3 ——————

And a few of those pies,

please.

Pno.

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

Hn., Cello tremolo

77

Cinderella

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

Little Red Ridinghood

Pno.

79

Cinderella

(Falling into a trance)

Ah, \_\_\_\_\_ Ah, \_\_\_\_\_

Jack

JACK *mp*

No, squeeze, pal.

Pno.

Viola sola

*p*

*l.v.*

82 *mf*

Cinderella

Ah, \_\_\_\_\_ Ah, \_\_\_\_\_ Ah, \_\_\_\_\_ Ah, \_\_\_\_\_

Pno.

Cl.

*f* Tpt. solo 3

Hn. 3

## # 1. Act I Opening, Part 1

**poco rall.**

85

**Cinderella** Ah, Quick, lit- tle birds, Flick through the ash- es.

**Pno.** *(Birds descend to the fireplace)*

**Tempo primo** ( $\text{♩} = 132$ )

**mf**

Strs.

**Cello**

88

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

**Pno.** *(Cow bell clangs continue as the birds work)*

**Fl., Tpt. 8ba**

**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 Cl. Tpt. (+Bsn.)

**Pno.** *mp* *cresc.*

Strs.

command a price.

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

98 Fl.

**Pno.** *mf*

**JACK'S MOTHER***(Pointing to Milky-White): Look at her!*

102 *mf* **Safety, if needed**

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.

SEGUE

## 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

12

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

Pno., Perc. (Triangle)

Piano

Bass

Little Red  
Ridinghood

3

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

+Strs.

Pno.

Little Red  
Ridinghood

5

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

mf

Pno.

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?

Little Red Ridinghood { 9 *(Her mouth full)*

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

The

Pno. { *mp*

Cl., Hn. *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. 8ba)

Pno. { *p*

Hn. Bass 8va

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.

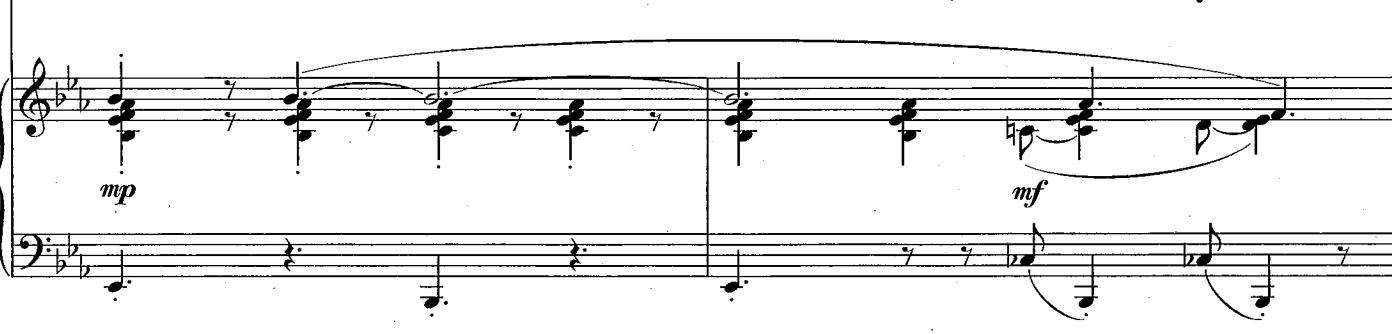
27

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

Pno. { 

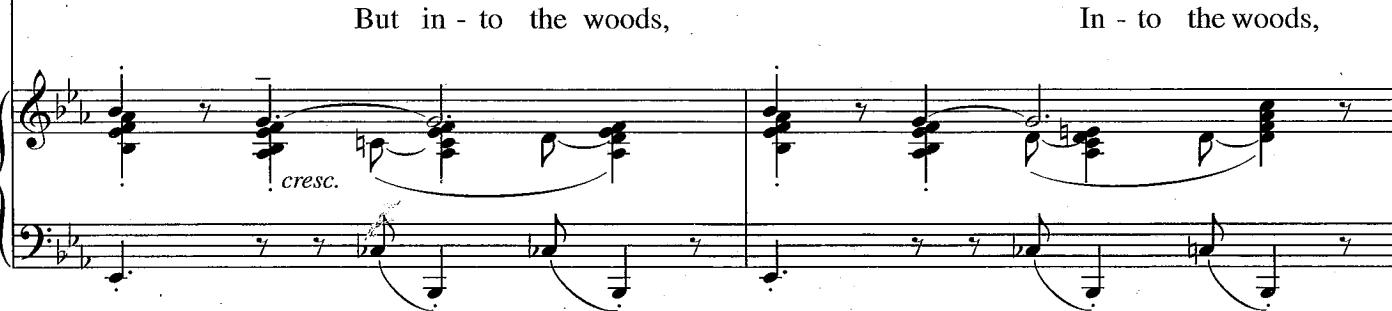
29

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

Pno. { 

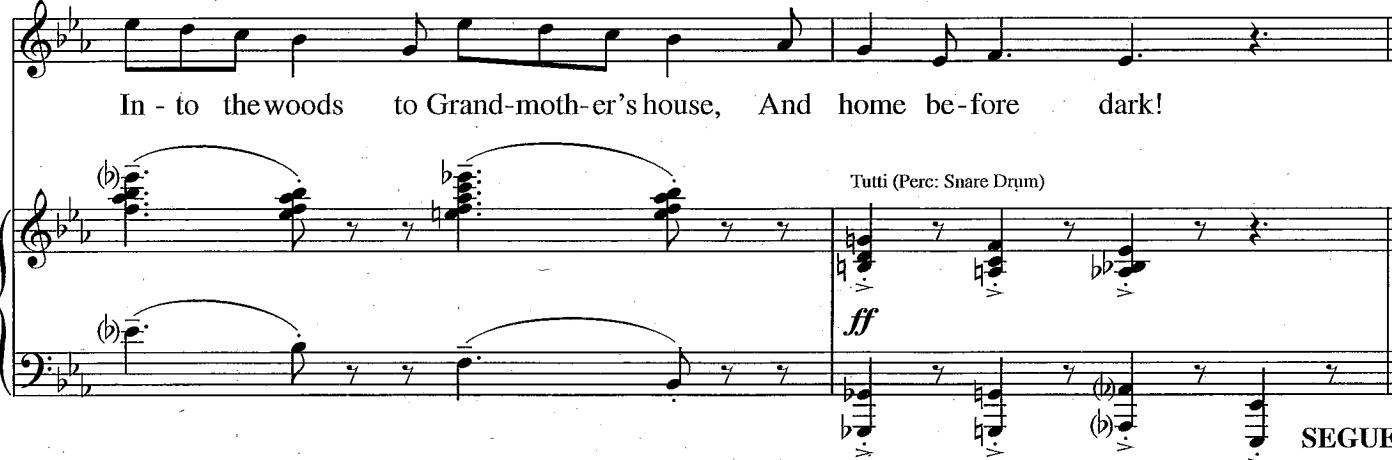
31

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

Pno. { 

33

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

Pno. { 

SEGUE

## 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)

mp

Cinderella

Vlns.

Cl., Vla. **p**

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

mf

*(Cinderella fusses with her hair)**(To Lucinda)*

Florinda

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

Pno.

(Fl., Cl. trill)

Pno.

Bells

mf

## CINDERELLA

11

mp

Cinderella

You look

LUCINDA (*Pointing to her sleeve*)

mf

Lucinda

(To Florinda, eyeing her hair)

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.

(To Cinderella)

Florinda

I know.

Put it in a

Lucinda

She means me.

Pno.

Bsn., Cello gliss.

## # 3. Act I Opening, Part 3

*(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)

Pno.      Cl. 6

Bsn.

25

Cinderella

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

Florinda

(Babble) Tight-er! (Babble)

Lucinda

(Babble)

Pno.

Fl., Cl., Strs. Fl. solo

*p* *mp*

28

Cinderella

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

Florinda

(Babble)

Lucinda

(Babble)

Pno.

# 3. *Act I Opening, Part 3*

(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

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 ( $\text{J} = 116$ )

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 &amp; 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

10

Pno.

## #4. Act I Opening, Part 4

**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...

13

**Safety**

Vln., Vla. 8va

16

**Safety**

19

**Safety**

23

**WITCH (Conversational)**

cresc.

Greens, greens, and noth-ing but greens:

Pars- ley, pep- pers, cab- ba-ges and cel- 'ry, As-

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-tumnin 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      *rubato*      (Trances)      (Abruptly)  
Witch      turned him in - to stone or a dog or a chair Or a sn...      A tempo  
But I

Pno.

Pno.

34

Witch

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

Pno., Synth., Cello, Bass

Pno.

Pno.

35

Witch

turn, how - ev - er, I 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."

Tutti

Pno.

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. 8ba  
(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...

**Safety**

(Vln. 8va, Vla.)

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

49

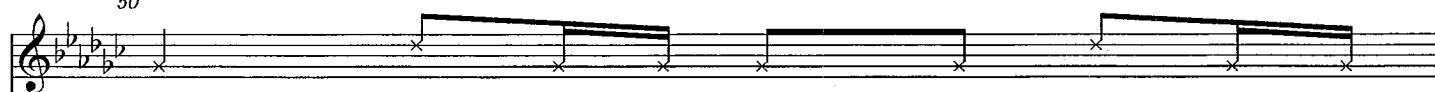
Witch      

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

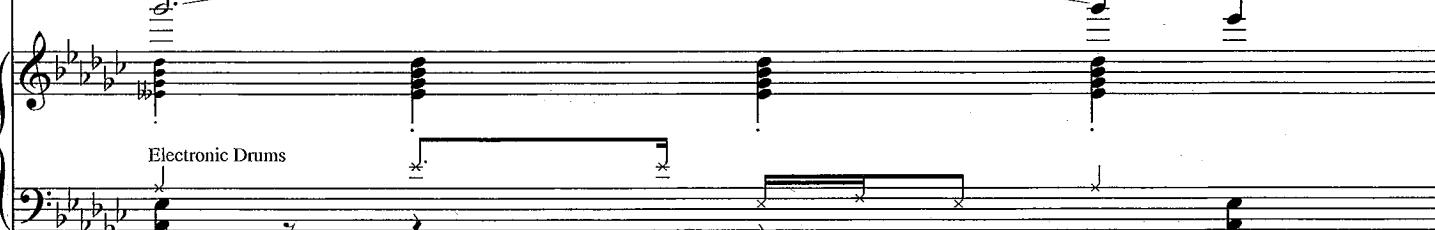
Pno.      

Cl.      

50

Witch      

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

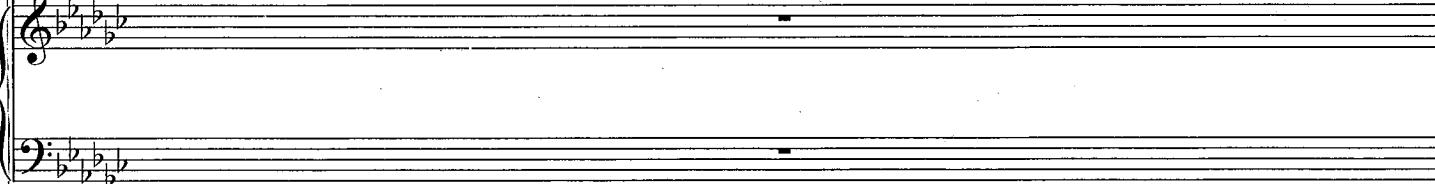
Pno.      

Electronic Drums      

51

Witch      

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

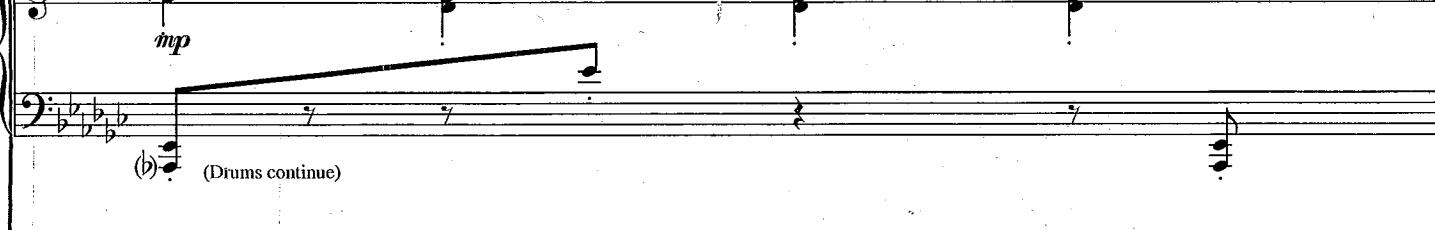
Pno.      

52

Witch      

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

Strs. pizz.      

Pno.      

mp      

(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.

Pno.

58

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

Pno.

+ Bell Tree (Drums stop)

Crotales

Strs. arco

f

59      *rubato*

Witch      fam - 'ly tree Would al - ways be a bar - ren one.      So, there's

Pno.

(Abruptly)  
A tempo

#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.*      *Tutti*      *f*      *ff*

Pno. { *8th*      **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)

Strs.

Picc. 8va, Cl, Tpt.

Piano {

*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:**

(Jack's Mother pinches his ear, hard)

Pno. {

6

*mf p*

**JACK'S MOTHER, JACK:**

Less. Than five.

(She lets go)

**Safety****JACK'S MOTHER***mp gently and lovingly*

Jack's Mother {

11

Pno., Strs.

Jack Jack Jack, Head in a sack, The

Pno. {

*mp*

Jack's Mother {

14

house is get-ting cold- er. This is not a time for dream- ing.

Pno. {

Fl.

Bsn.

# 5. *Act I Opening, Part 5*

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.

24 *mf*

Jack's Mother

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

Pno.

Cl., Bells

*f*

27 *dim.*

Jack's Mother

Pno.

*dim.*

12/8

**Leggiero, jauntily (♩ = 138)**

30 *mp*

Jack's Mother

12/8

Hn., Trgl., Pno., Strs.

Pno.

*mp*

12/8

32

Jack's Mother

12/8

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

Jack's Mother

(Opens the door)

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 pippy?

(*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.

Crotale, Pno. (Strs. harmonics)

Piano

3 Witch

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

Poco rubato (misterioso)

Pno.

5 Witch

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

8va

Pno.

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.

(The Witch disappears)

11

Witch

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

Pno. { 8va. *Tutti* f

SEGUE

Stepmother, Cinderella, Cinderella's Father

(♩ = 138)  
(Stepmother enters) **STEPMOTHER**

Stepmother La- dies, Our car-riage waits.

Piano Tpt. *f* 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., Strs.

Pno. *mp*

Stepmother 5 Dar-ling, those nails! Dar-ling, those clothes! Len - tils are one thing but dar-ling, with those, You'd

Pno. *mp*

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. Pno., Synth. (Vibraphone)

cresc. mf

9

(Stepmother, Florinda and Lucinda exit with a flourish)

Stepmother We must be gone.

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

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

mf

11

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

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

Pno. f p

12

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. Cl.

Piano {

Cello, Bass

**BAKER'S WIFE:**

I know you are fearful of the woods at night.

Baker's Wife

Baker

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

Pno.

cresc.

mf

11

Baker's Wife

(Annoyed) You don't remember? *mf*

The cow as white as milk, The

Baker

Pno.

Cl.

Strs. (pizz.)

Crotolas

13

Baker's Wife

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

Baker

Pno.

(Memorizing) *mp*

The

**NARRATOR:**

And so the Baker, reluctantly,

16

Baker

cow as white as milk, The cape as red as blood, The hair as yel-low as corn, The

Pno.

**NARRATOR:**

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

**CINDERELLA***mp*

19

Cinderella

I

Baker

slip-per as pure as gold...

Pno.

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.

24

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 (*Prompting*)

Baker's Wife

The

Baker

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

Pno.

mf cresc.

v. Cl., Bsn., Hn.

27

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

Baker

The slip-per as pure as gold, The cow, the cape, The slip-per as pure as gold...

Pno.

+Snare Drum Tutti

v. f

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

**Alla Marcia** ( $\text{d} = 138$ )

**CINDERELLA**

*mp*

Cinderella

**BAKER'S WIFE**

Baker's Wife

**BAKER**

Baker

Snare Drum, Pno., Strs.

Piano

3

Cinderella

Baker's Wife

Baker

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.

9

Cinderella

*CINDERELLA (Putting on shawl)*

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)

*mp*

Pno.

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*)

Jack

In - to the woods to get the mon- ey...

Pno.

21 **CINDERELLA**  
(*Sets off for the woods*)

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.

25

Cinderella

Baker's Wife

Little Red Ridinghood

Jack's Mother

Jack

Baker

Pno.

*(Mouth full)*

The

The

The

The

The

The

The

**p**

**p**

**p**

**p**

**p**

**p**

**p**

**p**

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

Pno.

*p*

Hn., Cello, Bass

30

Cinderella      no    one    should. — The woods are just    trees,      The trees are just    wood.      No

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

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

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

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

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

Pno.

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

Wood Block, Pno., Strs.

Pno. *mp* (b) (h) *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*

39 *mf*

Cinderella

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

*mf*

Baker's Wife

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

*mf*

Little Red Ridinghood

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

**STEPMOTHER**

*mf*

Stepmother

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

**FLORINDA, LUCINDA (unis.)**

*mf*

Florinda  
Lucinda

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

*mf*

Jack's Mother

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

*mf*

Jack

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

*mf*

Baker

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

**CINDERELLA'S FATHER**

*mf*

Cinderella's Father

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

*mf*

Pno.

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.

The musical score consists of ten staves, each representing a character's part. The characters are listed on the left: Cinderella, Baker's Wife, Little Red Ridinghood, Stepmother, Florinda Lucinda, Jack's Mother, Jack, Baker, and Cinderella's Father. The first nine staves are in common time with a key signature of one flat. The last staff, for the piano (Pno.), shows a harmonic progression with a key signature of one flat, featuring a bass line and a treble line with various chords and rests.

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

A musical score for the character 'Cinderella'. The staff begins with a treble clef, a key signature of one flat, and a common time signature. The vocal line consists of eighth and sixteenth notes, followed by a rest, then a series of eighth and sixteenth notes. The lyrics 'In - to the woods...' are followed by a long rest and the word 'To'.

Baker's Wife

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

A musical score for the character 'Baker's Wife'. The staff begins with a treble clef, a key signature of one flat, and a common time signature. The vocal line consists of eighth and sixteenth notes, followed by a rest, then a series of eighth and sixteenth notes. The lyrics 'In - to the woods...' are followed by 'To make the po- tion, To'.

Little Red Ridinghood

In - to the woods... To

A musical score for the character 'Little Red Ridinghood'. The staff begins with a treble clef, a key signature of one flat, and a common time signature. The vocal line consists of eighth and sixteenth notes, followed by a rest, then a series of eighth and sixteenth notes. The lyrics 'In - to the woods...' are followed by a long rest and the word 'To'.

Stepmother

In - to the woods to see the King, To

A musical score for the character 'Stepmother'. The staff begins with a treble clef, a key signature of one flat, and a common time signature. The vocal line consists of eighth and sixteenth notes, followed by a rest, then a series of eighth and sixteenth notes. The lyrics 'In - to the woods to see the King,' are followed by a long rest and the word 'To'.

Florinda Lucinda

In - to the woods to see the King, To

A musical score for the character 'Florinda Lucinda'. The staff begins with a treble clef, a key signature of one flat, and a common time signature. The vocal line consists of eighth and sixteenth notes, followed by a rest, then a series of eighth and sixteenth notes. The lyrics 'In - to the woods to see the King,' are followed by a long rest and the word 'To'.

Jack's Mother

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

A musical score for the character 'Jack's Mother'. The staff begins with a treble clef, a key signature of one flat, and a common time signature. The vocal line consists of eighth and sixteenth notes, followed by a rest, then a series of eighth and sixteenth notes. The lyrics 'In - to the woods...' are followed by 'To sell the cow,' and then another long rest followed by the word 'To'.

Jack

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

A musical score for the character 'Jack'. The staff begins with a treble clef, a key signature of one flat, and a common time signature. The vocal line consists of eighth and sixteenth notes, followed by a rest, then a series of eighth and sixteenth notes. The lyrics 'In - to the woods...' are followed by 'To sell the cow,' and then another long rest followed by the word 'To'.

Baker

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

A musical score for the character 'Baker'. The staff begins with a treble clef, a key signature of one flat, and a common time signature. The vocal line consists of eighth and sixteenth notes, followed by a rest, then a series of eighth and sixteenth notes. The lyrics 'In - to the woods...' are followed by 'To make the po- tion,' and then another long rest followed by the word 'To'.

Cinderella's Father

In - to the woods to see the King, To

A musical score for the character 'Cinderella's Father'. The staff begins with a treble clef, a key signature of one flat, and a common time signature. The vocal line consists of eighth and sixteenth notes, followed by a rest, then a series of eighth and sixteenth notes. The lyrics 'In - to the woods to see the King,' are followed by a long rest and the word 'To'.

Pno.

A musical score for the piano (Pno.). The staff begins with a treble clef, a key signature of one flat, and a common time signature. The piano part consists of eighth and sixteenth notes, with a melodic line in the upper staff and harmonic support in the lower staff. The score ends with a final rest.

47 *cresc.*

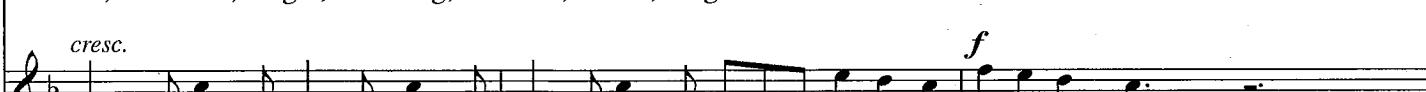
Cinderella   
see, To sell, To get, To bring, To make, To lift, To go to the Fes-ti-val! In-to the woods!

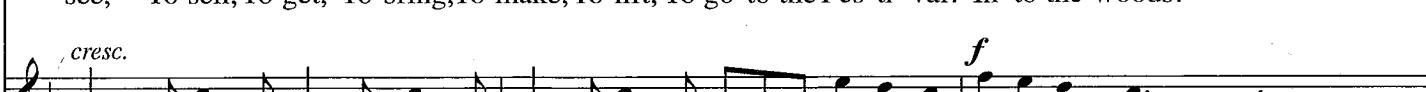
Baker's Wife   
see, To sell, To get, To bring, To make, To lift, To go to the Fes-ti-val! In-to the woods!

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!

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

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

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!

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

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

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.

## # 9. Act I Opening, Part 9

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

52

Cinderella

Baker's Wife

Little Red Ridinghood

Stepmother

Florinda Lucinda

Jack's Mother

Jack

Baker

Cinderella's Father

Fl., Cl., Tpt.

Pno.

optional 8va

and home be-fore dark!

Fl., Cl., Tpt.

Pno.

SEGUE

## 10. Cinderella at the Grave

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

*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.

**CINDERELLA****mp**

Cinderella

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

Fl., Cl. trill, Pno.

Pno.

10

Cinderella

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

10

Pno.

# 10. *Cinderella at the Grave*

13

Cinderella

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

13

Pno.

16

Cinderella

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

16

Pno.

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

**Safety (vocal last time)**

19 **Meno mosso** ( $\text{♩} = 138$ )

**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)

**p**

Cinderella's Mother

Do you

**Meno mosso** ( $\text{♩} = 138$ )

19 **Violas (con sord.)**

**Safety (vocal last time)**

Pno.

Cello

Cinderella's  
Mother

22



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

Pno.

22

Cinderella's  
Mother

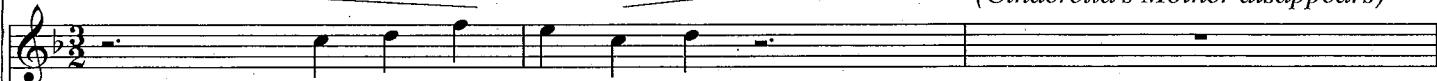
25



25

Cinderella's  
Mother

29

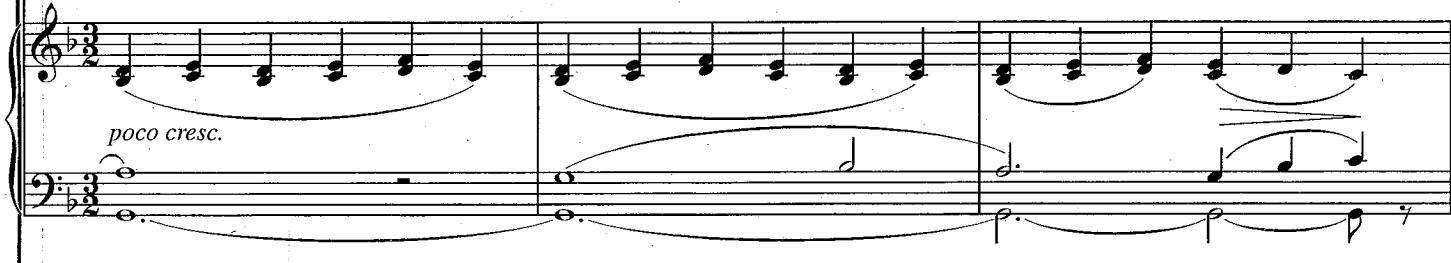


(Cinderella's Mother disappears)

And you shall have your wish.

Pno.

29



## # 10. Cinderella at the Grave

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

CINDERELLA (Rising)

32 **p**

Cinderella

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

32 +Vlns. (tremolo)

Pno.

mp

(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)

36 **mp**

Cinderella

I'm off to get my wish.

36

Pno.

Fl., Cl., Bells Tpt.

mf f 3

+Cello, Bass

39

Pno.

3

Bells

Hn.

mp

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

42

Vamp

Pno.

dim.

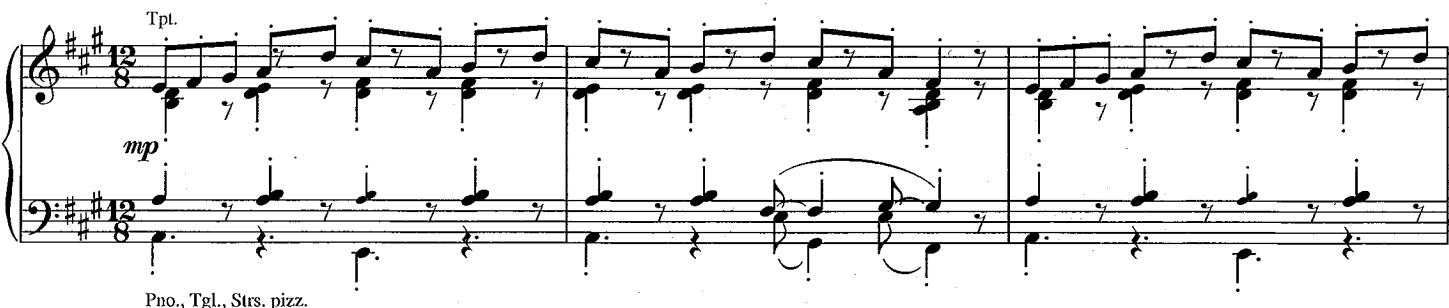
p fade

**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.

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

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

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

Pno. { 

**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.

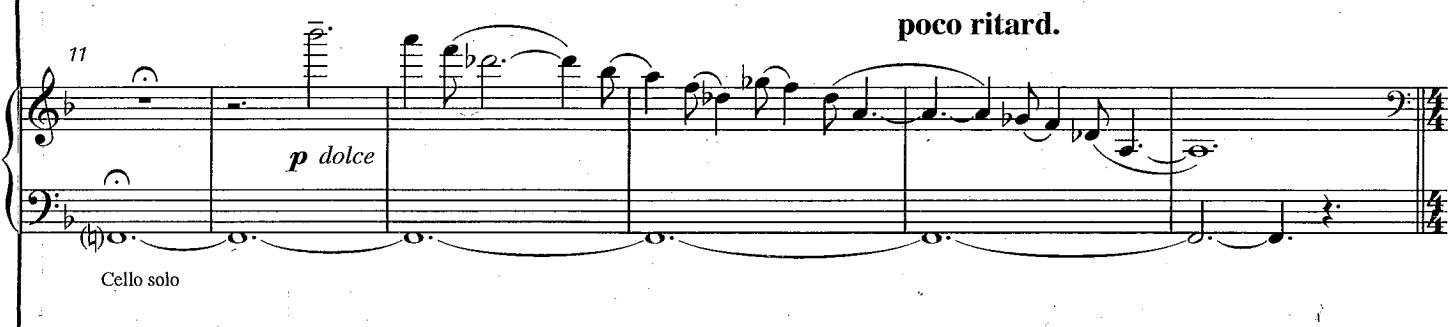
Pno. { 

**WOLF:**  
And where night 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.

Violin solo

poco ritard.

Pno. { 

Cello solo

# 11. *Hello, Little Girl**(Grunts lasciviously to himself as he watches Little Red Ridinghood skip off)***Slow and heavy** ( $\text{♩} = 100$ )

17

**WOLF***(Rubbing his thighs)*

Wolf

Mmmh...

Unhh...

Cl., Bsn., Hns.

*p*

Pno., Perc., Cello, Bass

Wolf

21 *p espressivo, sotto voce*

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

+Tpt.

Wolf

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

+Tgl.

Pno.

(Smacks his lips)

29 *mp*

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

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. *3* *3* *3* *3*

# 11. *Hello, Little Girl***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

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

SD, Pno., Strs.

Pno.

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,

Tom-toms, Pno., Strs. tremolo

Pno.

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 *mf*

Wolf

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

Tutti

Pno.

mf

f

# 11. *Hello, Little Girl***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.

SD, Pno., Strs.

Pno. {

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.

## # 11. Hello, Little Girl

72

Wolf: There's no possi-ble way To de-scribe what you feel

Pno. (f) ff

76

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

Pno. (f)

## LITTLE RED RIDINGHOOD

79mp

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

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

Pno. (mp) Strs.

81

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

Safety (vocal last time)  
(Crosses to flowers, starts to pick)

Fl.

Pno. SD, Pno. Bass Bsn.

Little Red Ridinghood

83 (Exits)

bye, Mis - ter Wolf.

Wolf

Good - bye, lit - tle girl...

Pno.

85 (Starts off) (sotto voce, dolce)

Wolf And hel - lo.

Pno.

Wolf

Vamp

on cue

(Howls and exits)

88

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

Bass

Tutti

f

Pno.

**No. 11a**  
**(Alternate)**

11a. Alternate Two-Wolf Version of  
 “Hello, Little Girl”

Wolf 1, Wolf 2, Little Red Ridinghood

Φ Continuation from page 71

(Grazioso)

63 WOLF 1

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

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

Wolf 1

look what you're ig-nor - ing.

(Grazioso)

Strs. +Fl., Cl.

63

p cresc. mf mp

Fl.

Temple Block, Pno., Strs.

66

p cresc.

Bsn.

70

Wolf 1

WOLF 1 (*To himself, sotto voce*)

mf

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

Tutti

mp mp mp

70

Pno.

mp mp mp

73

Wolf 1

WOLF 2 (*To himself, sotto voce*)

*mf*

Wolf 2

Pno.

All of that scrump-tious car-nal-

Pig is a treat for the pal - ate.

73

Wolf 1

*cresc.*

Wolf 2

Pno.

i - ty, Ah, what a day!

*cresc.*

Wolf 2

Ah, what a day!

There's no pos - si - ble

76

Wolf 1

Wolf 2

Pno.

79

Wolf 1

*cresc.*

To de - scribe what you feel

Wolf 2

way

Pno.

79

*ff*

## #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!

Pno.

82

*f*

**LITTLE RED RIDINGHOOD**

85 *mp*

Little Red Ridinghood

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

Pno.

85

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

*mp*

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.

3

Bass

3

Bsn.

3

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

77

Little Red  
Ridinghood

89 (Exits)

bye, Mis - ter Wolf.

Wolf 1

Good - bye, lit - tle girl...

Pno.

89

(Both wolves start off)

Wolf 1

(sotto voce, dolce)

(The Three Little Pigs exit)

And hel -  
(sotto voce, dolce)

Wolf 2

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

And hel -

Pno.

91

Vamp

on cue

(Both wolves  
howl and exit)

Wolf 1

lo.

Wolf 2

lo.

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

Vamp

on cue

Tutti

f

Pno.

Bass

## 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...

Rapunzel

Ahh

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

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 (J = 126)**

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

Pno. *p* cresc. decresc. *p*

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

**Vamp (vocal last time)**

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

16

Baker's Wife

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

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

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 slip-per as pure as...

Cl. 3 3 3 3 3 3

Pno. *p*

**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!

Fl.

22

Pno.

## #12. Underscore after "Hello, Little Girl"

BAKER'S WIFE: I wish to help.

Pno. {

Safety (vocal last time) BAKER'S WIFE (Jack enters, dragging Milky-White by a rope on its neck)

Baker's Wife {

BAKER (Last time) f

Baker {

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

Safety (vocal last time)  
Play first time only

Pno. {

Strs. (arco)

+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)

Baker's Wife {

p (sotto voce)

lift the spell to- geth -er. A cow as white as...

Baker {

p

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

Pno. {

31

## 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)

Xyl.

Piano {

mp

Xyl.

3/4 time signature. The piano part consists of eighth-note patterns. The xylophone part has eighth-note patterns. The solo viola part has eighth-note patterns. The cello part has eighth-note patterns. The bass part has eighth-note patterns.

**(poco rubato)**

solo Viola

mp molto legato, cantabile

Cello

Pno., Cello, Bass

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

mp poco rubato

5

Jack {

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

Pno. {

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

Pno. {

Pno. {

Pno. {

# 13. *I Guess This Is Goodbye*

9

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

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

Fl.

11

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

Pno. *p* *(Exits, overcome with emotion)*

Fl. *Viola*

**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

Pno. *mp* *p*

SEGUE

## 14. Maybe They're Magic

Baker's Wife, Baker

**BAKER'S WIFE:**

At least they'll have some food.

**BAKER:**

Five beans!

**Safety (vocal last time)****BAKER'S WIFE (Last time)**  
*mp*

**Moderately ( $\text{J} = 92$ )**

Baker's Wife

Piano

Viola

Pno., Cello, Bass

2

Baker's Wife

Pno.

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

3

Baker's Wife

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

**BAKER (Pointing off)**

Baker

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.

Baker's Wife

Pno.

Fl. Cl., Tpt.

Hn.

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

6

Baker's Wife

Pno.

mf

Baker's Wife

7

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

Pno.

Strs. Hn., Tpt.

p

Pno., Synth. (Cel.)

Baker's Wife

9

Alla marcia

knows?

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

Pno.

Fl., Bells, Cl. 8ba

Vla., Cello

Bsn., Bass

Baker's Wife

11

chat - ter.

If the thing you do is

(*Looking over at Milky-White*)

Baker

Look at her, she's cry - ing.

Hns. Tpt.

Fl., Xyl.

Pno.

# 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)

Baker's Wife

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

//f

Pno.

//

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

Hns.

Pno.

+Cl., SD

//

Baker's Wife

end is right, it just -i- fies the beans!

Picc., Xyl., Bsn.

Tutti

Pno.

Tutti

//

(SD)

mf

&gt;

&gt;

&gt;

p sub.

ff

v.

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 ( $\downarrow = 84$ )

poco rall. a tempo

A musical score for piano and flute. The piano part is in the bass clef, 4/4 time, and key of B-flat major. It is marked 'mp' and has eighth-note patterns. The flute part is in the treble clef, 4/4 time, and key of B-flat major. It is marked 'ff' and has sixteenth-note patterns. The score includes dynamic markings like 'ff' and 'p'.

### 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

## RAPUNZEL

## Vamp

## Rapunzel

7

6 Ah,

Cl. 8ba

pp

## #15. Rapunzel

(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. {

(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. {

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. {

17 {

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** ( $\text{J} = 84$ )

Fl.

Piano { *p*

Pno., Strs.

poco rall. a tempo

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

Rapunzel **rall.**

RAPUNZEL *p*

Ah, Ah, Ah

Pno. *Cl. 8ba* *p*

**Moderato** ( $\text{J} = 120$ )

Rapunzel

Witch **WITCH** *mp*

Chil-dren are a bless-ing,

Pno. *SD, Strs.*

Bsn., Cello, Bass

## #15a. (Alternate) Our Little World

Rapunzel

Ah, Ah

Witch

If you know where they are.

Pno.

Rapunzel

Witch

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

Pno.

Witch

Sure you don't leave an - y doors a - jar. Make a lit - tle

Pno.

19

Rapunzel      Our lit - tle world      Is big e- noug for me,

Witch      world.      Our lit - tle world      Is big e- noug for me,

Pno.      +Cl., Tgl.      mp

22

Rapunzel      —      Our lit - tle world      Is all it needs to

Witch      —      Perfect!      Our lit - tle world      Is all it needs to

Pno.      Hns., Tpt.      Cl., Pno., Strs.      f      mp

25

Rapunzel      be,      Brush - ing my hair,      Comb - ing my hair,

Witch      be,      f      Per -      fect!

Pno.      Fl., Cl.,      Hus. Tpt.      Cl., Pno., Strs.      f      mp

#15a. (Alternate) *Our Little World*

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.

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

*p*

Ah

Pno.

*p colla voce*

Fl.

Synth. (Cel.), Strs.

(Rapunzel lowers her hair)

**Freely, not fast**

Synth. (Cel.)

**Moderato** (♩ = 120)

8va

39

Pno.

Vln.

Bsn., SD, Strs.

43

Rapunzel

mf

Look at her com - ple - xion,

Ah,

Witch

Still un -

Pno.

Vln. (Fl. cue)

45

Rapunzel

Ah,

Witch

touched by the sun.

Pno.

## #15a. (Alternate) Our Little World

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,

Fl., Cl., Pno., Tgl.

Pno.

*mp*

Strs.

54

Rapunzel      Our lit - tle world      Is ev - 'ry - thing a

Witch      Perfect!      Our lit - tle world      is ev - 'ry - thing a

Pno.      +Hns., Tpt.      f      mp      fl., Cl.

57

Rapunzel      world ought to be!      Wash - ing my hair,

Witch      world ought to be,      f      mf      Per - fect!      Per - fect!

Pno.      Cl., Hns.

60

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

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

Pno.      *cresc.* +Tpt.

Rapunzel      65 *f* Our lit - tle world is per - fect, Or at least so she claims.

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

Tutti (Vlns.)

Pno.      *f* *P* *P* *P* *P*

Rapunzel      68 *mf* If she on - ly would cut her nails,

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

Pno.      *dim.* *P* *P* *P* *P*

70 *mp*

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

Witch 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. *mf* cresc. 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

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

Witch

Our lit - tle world is per - fect.

Tutti

Pno.

79 *mp*

Rapunzel

Grow - ing my hair,

Witch

Our lit - tle world, Braid - ing her hair,

Pno.

Vlns. tremolo

Fl., Cl.

dim.

82

Rapunzel

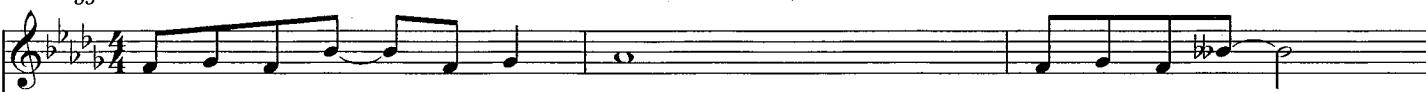
What do I care What they're do - ing out there?

Witch

If what was grow - ing was

Pno.

cresc. poco a poco

85 

Witch on - ly her hair\_\_ And not her, That I'd pre - fer\_\_

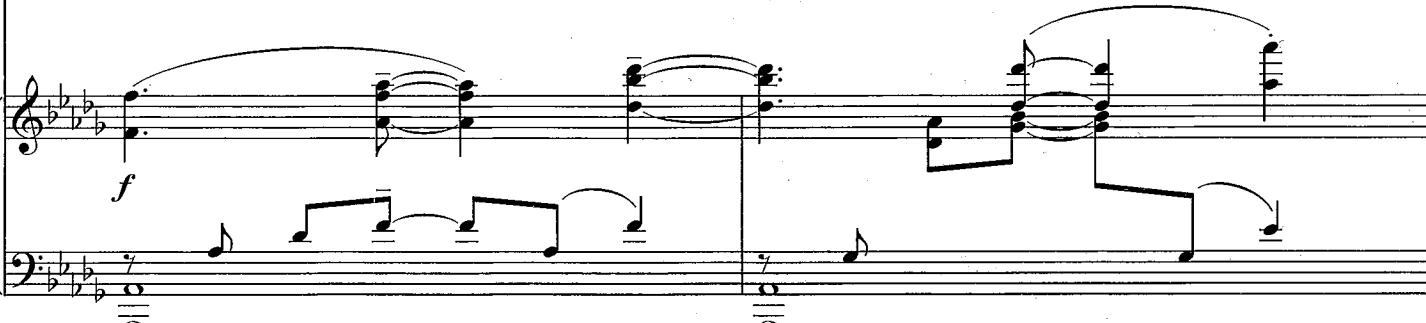
Pno. 

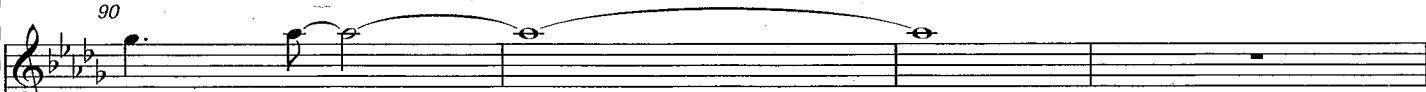
88 

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

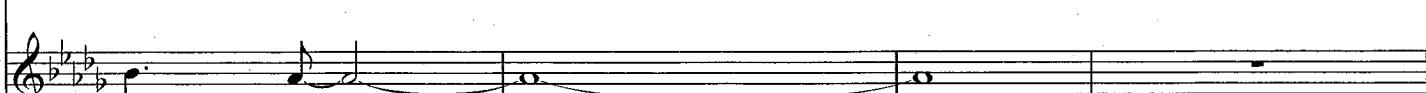
Witch 

Never - the - less, Our lit - tle world is

Pno. 

90 

Rapunzel per - fect.

Witch 

Witch per - fect.

Pno. 

## #15a. (Alternate) Our Little World

## Playoff

94 *f*

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

Witch Our lit - little world is per - fect. De - li - cious,

Pno. *f* *dim.* *mp* *p* 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 Ful - fill - ing, Ex - clu - sive, Un - chang - ing, Ex-em - pla - ry...

Pno. *p* *p* *p* *p*

## 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 Fl. *p*

Pno. *p* *p* *p* *p*

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 Tpt. *mf*

Pno. *mf* *pizz.* *Tgl.*

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)

(♩ = 92)

**Rubato**

*mp* BAKER (In pain)

Baker: Choke Cym., Strs. pizz.

Piano: *sffz* *mp*

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

Hn.

3

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

Pno. //

//

**Più mosso, non rubato**

4

Baker: 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*

Baker 5 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:**

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...

(Baker exits. Narrator enters)

**ritard.**

Baker 9

Pno. {

*mf*

SEGUE



## 18. I Know Things Now

Little Red Ridinghood

*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)*

Andante risoluto (♩ = 144)

## LITTLE RED RIDINGHOOD

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

88

88

Little Red  
Ridinghood

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

Pno.

88

Little Red  
Ridinghood

But he seemed so nice.

And he

Cl., Strs. pizz.

Strs. arco

Pno.

mp

Bsn.

Little Red  
Ridinghood

9

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

Pno.

Hn.

Little Red  
Ridinghood

12

poco cresc.

— They were off my path, so I nev-er had dared. I had

Pno.

poco cresc.

Little Red  
Ridinghood

15

dim.

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

Pno.

dim.

Little Red  
Ridinghood

18 mp

mp

scared.

When he said, "Come in!" with that

Pno.

Strs. gliss.

legato

Hn.

Little Red  
Ridinghood

21

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

Pno.

24

mf

p

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

Strs. gliss

Pno.

27 **Misterioso**Little Red  
Ridinghood

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

Strs. tremolo

Pno.

p

Hn.

Little Red  
Ridinghood

30

secrets that I never want to know, And when ev-'ry-thing fa-mil-iar Seemed to

Pno. +Fl., Cl.

Little Red  
Ridinghood

32

cresc.

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

Pno. +Bells, Synth. (Cel.) Tpt. Strs.

Little Red  
Ridinghood

35 *f*

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

Pno. Tutti

Little Red  
Ridinghood

37 *dim.*

*mp*

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

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.

53

+Bsn., Bass

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!

Tgl., Pno., Synth. (Harmonium)

56

Pno.

And a lit-tle bit not...

Cl., Strs. pizz.

58

Pno.

Fl., Cl., Tgl.

Strs. arco

Fl., Cl., Tgl.

Cl., Strs. pizz.

mp

Strs. arco

Fl., Cl., Tgl.

mp

Bsn., Cello, Bass

And a lit-tle bit not...

## 19. Jack's Mother

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)

**Andante risoluto** ( $\text{J} = 144$ )

Piano {

Fl.

mp

Strs., Bsn.

**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.

(A cutout of Jack's house rises)

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

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

Pno. {

5

**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. {

8

on cue

+Xyl.

gliss.

sfz

sfz

Cello snap pizz.

*Cue: NARRATOR:*

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

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

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

**Allegro moderato** ( $\text{♩} = 92$ )

## Vamp

Piano

Strs. tremolo

Synth., Strs.

*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**:

**BAKER'S WIFE:**  
What a beautiful gown you're wearing  
Were you at the King's Festival?

**CINDERELLA** (*Preoccupied*):  
Yes.

BAI

Aren't you the lucky

are you in the wood at this hour?

*(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

# 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)

Pno. 10 Tpt. 3 f

**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)

Tpt., SD, Strs. 3 f dim. poco a poco Hn. 2 open Hn. 1 stopped

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

**BAKER'S WIFE:**

I've never lied to royalty before.

I've never anything to royalty before!

(Cinderella comes out.

Dialogue continues.)

Tpt. Pno. SD stops

Pno. Vla. tremolo

17 18 19

SEGUE

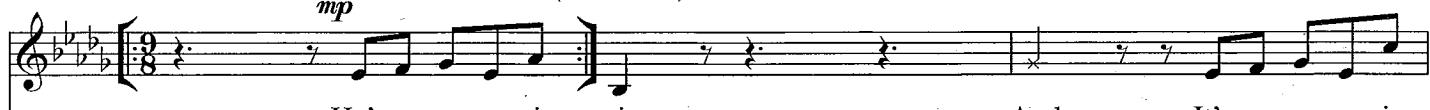
Cinderella, Baker's Wife

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

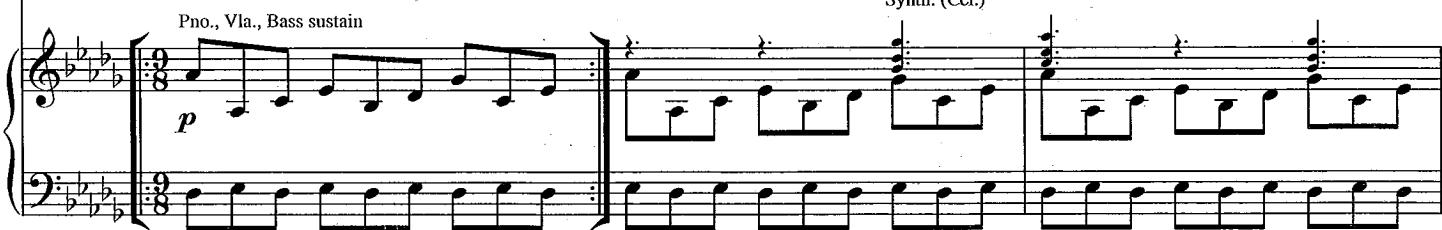
BAKER'S WIFE

And...?

Pno., Vla., Bass sustain

Synth. (Cel.)

Piano



Cinderella

4

ball.

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

Baker's Wife

And...?

And...? The

(Cel. continues)

Pno.



## # 21. A Very Nice Prince

7

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

Baker's Wife      Prince...?      Yes, the Prince!      Is that all?      Did you

Pno.      Fl.

10

Cinderella      We did noth-ing but

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

Pno.      Fl.

13

Cinderella      dance.      And it made a nice

Baker's Wife      Yes..?      And...?

Pno.      Fl.

16

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

Pno. (piano) accompaniment

Baker's Wife: No, the Prince!      Yes, the Prince.

Pno. (piano) accompaniment

19

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

Baker's Wife: Guess?

Pno. (piano) accompaniment

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.

**Safety**

22

Cinderella: And it's all ver - y strange.

Pno. (piano) accompaniment

Cello (Cello first time only)

## # 21. A Very Nice Prince

(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. 8ba, 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

Tutti (Synth: Carillon) *ff* Chime

Pno.

Moo!

BAKER'S WIFE (To Cinderella): Hey!

(To Milky-White) Come back here!

(Takes off after Milky-White.

Final chime of midnight)

38

Pno.

SEGUE

## 22. First Midnight

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



**MYSTERIOUS MAN**

Mysterious Man



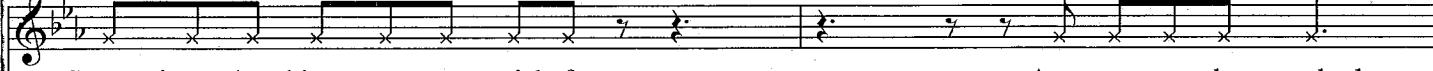
No knot un-ties it-self...

Pno.



**WITCH**

Witch



Some-times the things you most wish for

Are not to be touched...

Pno.



## # 22. *First Midnight*

**CINDERELLA'S PRINCE**

Cinderella's Prince

9

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

**RAPUNZEL'S PRINCE**

Rapunzel's Prince

9 Tpt.

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

Pno.

12

Cinderella's Prince

A - greed?

Rapunzel's Prince

A - greed.

Pno.

16

**FLORINDA**

Florinda

Nev - er wear mauve at a ball...

**LUCINDA**

Lucinda

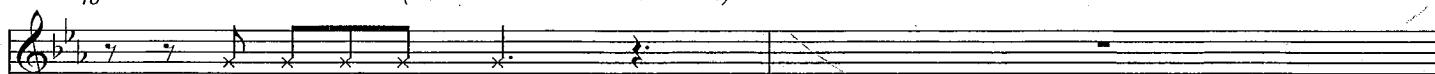
Or pink...

Pno.

16

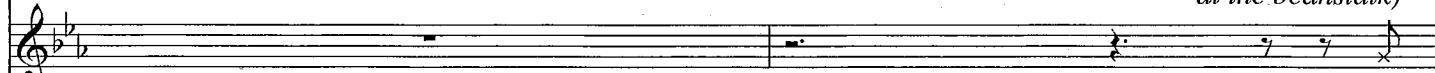
18 STEPMOTHER (*To Florinda and Lucinda*)

Stepmother



Or o - pen your mouth...

Jack



The

Pno.

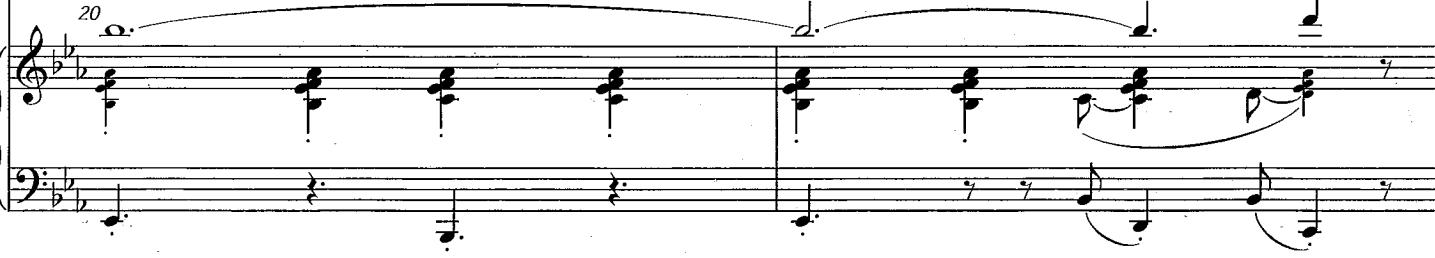


Jack

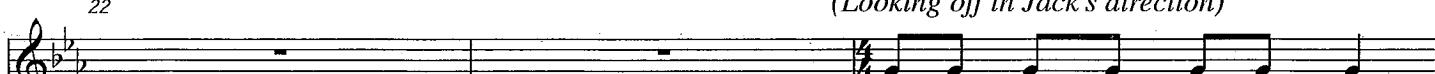


dif-f'rence be - tween a cow and a bean Is a bean can be - gin an ad - ven - ture...

Pno.

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

Jack's Mother



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

Pno.



Little Red Ridinghood



The

Pno.



## 25 LITTLE RED RIDINGHOOD

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

**RAPUNZEL (Offstage)**

Rapunzel      30 Aaahhh

Cinderella's Father      clos-er to the fam 'ly, the clos-er to the wine...

Pno. { 30

Rapunzel      32

**WITCH (Reappearing suddenly)**

Witch      One mid-night gone...

Grandmother      The

Pno. { 32

35

Grandmother

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

STEWARD

Steward

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

Pno.

35 +Hn. 15ba

CINDERELLA

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.

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

40 SD, Pno., Strs.

Pno.

Cello mp cresc. poco a poco

poco a poco accel.

# 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

Cinderella's Prince      A - greed?

Rapunzel's Prince      A - greed.      18

Pno.

45

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

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

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

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

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

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

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

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

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

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

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

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

Pno.      45      +Fl., Cl.      *f*

# 22. *First Midnight*

(All exit) //

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

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

Stepmother

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

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

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

Steward

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

Tutti

47

Pno. {

ATTACCA

Jack

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

Maestoso

JACK

f

Jack

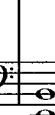
There are gi - ants in the sky!

There are

Crotales, Pno., Synth.

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

Piano



Jack

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

Andante moderato, non rubato  
( $\text{♩} = 132$ )

4

Pno.



Cl., Cello

Jack

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.

Just how small you are. When you're

Pno.

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

Pno.

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

Pno.

17

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

Pno.

19 **Broadly**

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

Pno. {

Fl., Tpt. *mf* Hn., Cl.

Bsn., Pno., Cell, Bass

21

Jack ant at the door, A

Fl., Bells, Vln.

Pno.

# 23. *Giants in the Sky*

27

Jack      And she gives you food and she gives

Pno.      Cl., Bsn., Hn., Pno., Strs.

29      *mp*

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

Pno.

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.

42

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

Pno.

+Cello

44

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

Pno.

# 23. *Giants in the Sky*

46

Jack

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

+Tpt.

Pno.

48

Jack

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

Tutti (no Bass)

Pno.

f mf sub.

50

Jack

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

(Strs. tremolo)

Pno.

**Broadly**

52 f

Jack

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

Cl., Bsn., Hn., Pno.

Pno.

Fl., Vln.

Cello, Bass

55

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

Pno.      Crotales, Pno., Synth.

58

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

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

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

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

Pno. (Pno., Bass) dim. p f Crotales, Pno., Synth.

Maestoso 68 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. Tutti (no Bass) mf

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

2 *mf*

Pno.

(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

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)

on cue (spell 1)

on cue (spell 2)

Pno.

Tutti

(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

Tp.

Fanfare 2

Hns.

Pno.

7

*f*

Cl., Hns., SD, Strs.

*f*

Cello, Bass

## 25. Agony

Cinderella's Prince, Rapunzel's Prince

*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

Piano

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

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

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.

10 *mf*

Cinderella's Prince Ag - o - ny! Be - yond pow - er of speech,

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

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

13 *p*

Cinderella's Prince When the one thing you want Is the on - ly thing

Pno. *p*

16

Cinderella's Prince out of your reach.

Rapunzel's Prince **RAPUNZEL'S PRINCE** *p*

Pno. *6* *8* High in her tow - er, she sits by the ho - ur, Main -  
+Synth. (Harp)

19

Rapunzel's Prince tain - ing her hair. Blithe and be - com - ing, and

Pno. *Fl.*

### # 25. *Agony*

Rapunzel's Prince

22

*dolce*

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

Musical score for piano, woodwinds (Clarinet, Bassoon, Horn, Cello, Bass), and strings (Violin, Cello, Bass). The score is in 2/4 time, key of A major (three sharps). The piano part (left hand) plays eighth-note chords in the bass clef, marked *mf*. The right hand is silent. The woodwind section (top staff) plays eighth-note chords. The strings (right side) play eighth-note chords. The strings section is marked *dim.* (diminuendo) in the middle of the measure. The strings section is labeled "Vlas., Cello, Bass" with a bracket.

29 *mp*

Rapunzel's Prince

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

Pno.

1

2

mp

32

*mf*

Cinderella's Prince

Rapunzel's Prince

Ag - o - ny! Oh the tor - ture they

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

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

Pno. *mf* *dim.*

35

*p*

Cinderella's Prince teach! *Or*

Rapunzel's Prince teach! *p* What's as in - tri - guing...

Vlas., Cello, Bass

Pno. *p*

Fl.

Synth. (Harp)

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?

Pno.

Cello, Bass

## # 25. Agony

41

Cinderella's Prince

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

Vln., Vla 8ba tremolo

Pno. *pp cresc. poco a poco*

44

Cinderella's Prince

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

Rapunzel's Prince

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

Pno.

47

Cinderella's Prince

Then why no? The girl must be mad!

Rapunzel's Prince

wish for! Do I know?

Pno.

Rapunzel's  
Prince

50 *p* *rall.* *p*

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

Pno.

*a tempo*Rapunzel's  
Prince

53 *cresc.*

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

Pno.

Cinderella's  
Prince

56 *f*

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

Rapunzel's  
Prince

*mf* *cresc.* *f*

Aaahhh... Ag - o - ny!

Pno.

*(trill)*

*mf cresc.* *f*

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

## # 25. Agony

60

Cinderella's Prince

— Though it's dif - f'rent for each.

Al - ways ten steps be -

Rapunzel's Prince

Pno.

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

Vlas., Cello, Bass

Cinderella's Prince

hind...

And she's just out of reach.

Rapunzel's Prince

Al - ways ten feet be - low... And she's just out of reach.

Pno.

Cinderella's Prince

Ag - o - ny!

That can cut like a knife!

Rapunzel's Prince

Ag - o - ny!

That can cut like a knife!

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

Pno.

mf

dim.

Vlas., Cello, Bass

poco rit.

69      *mp*

Cinderella's Prince

Rapunzel's Prince

Pno.

I must have her to wife. \_\_\_\_\_

I must have her to wife. \_\_\_\_\_

+Synth. (Harp)

(Both Princes exit)

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.

**BAKER'S WIFE:**

No! Get the hair!

(Heads in the other direction frantically)

77

Pno.

SEGUE

## 26. Jack, Jack / Rapunzel

## 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 {

*p*

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.

6

Pno. {

*(p)*

Vlns.

(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)

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

on cue (spell 2)

Chime (stopped), Strs.

**Andantino**

**RAPUNZEL**

Rapunzel

*mp*

Aahhhh

Cl.

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)

Pno.

Synth. (Cel.)

SEGUE

## 27. A Very Nice Prince (Reprise)

Cinderella, Baker's Wife

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

**Allegro moderato** (♩ = 92)

Tutti

Piano {

*p cresc. poco a poco*

Tpt. f

Fl., Cl. 8va

*(Cinderella enters, as if pursued)*

*(Cinderella falls at the feet of the Baker's Wife, losing one slipper)*

4 Tpt.

Pno. {

Play first time only

Safety

Play each time

on cue

*f*

*sfz*

*8vb*

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

Pno. {

Cl., Bass sustain,  
Pno., Synth. (Cel.), Vla.

*pp*

**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? **CINDERELLA (Last time)****Safety**

(vocal last time)

*mp*

10

Cinderella

Baker's Wife

Pno.

Cello

13

Cinderella

Baker's Wife

Pno.

16

Cinderella

Baker's Wife

Pno.

Oh, it's still a nice ball.

BAKER'S WIFE

Yes...?

And... They have far too much.

And...?

food. Oh, the Prince...

No, the Prince... Yes, the Prince!

*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. (Cello, Bass)

25

Cinderella: Now I'm be - ing pur - sued. And I'm not in the

Baker's Wife: How? Yes? And...?

Pno. (Cello, Bass)

**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.

Pno.

**p** cresc. poco a poco

Strs. tremoló

# 27. *A Very Nice Prince (Reprise)*

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

f cresc. poco a poco

Pno.

Cinderella's Prince with Steward bound onstage;  
Baker's Wife curtseys deeply again)

**Safety**  
(cut off on cue)

47

Pno.

*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** ( $\text{♩} = 120$ )

**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.

Pno., Strs.

Piano

*mp*

**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.

# 28. *It Takes Two*

10

Baker's Wife

see, 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 *mp*

Baker

It takes

Pno.

17

Baker

two. I thought one was e - nough, it's not true; It takes

Pno.

Fl., Cl., Tgl.

*mp* swing eighths

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

26

Baker      tience and fear and de - spair      to change.      Though you

Pno.

29

Baker      swear      to change. Who can tell if you do?

Pno.

+Fl., Cl. 8va

Fl., Cl.

dim.

+Tpt.

p

## BAKER'S WIFE

*mf*

Baker's Wife

32

You've changed. You're thriving. There's

Baker

*mp*

It takes two.

Bsn., Pno., Strs.

Pno.

*mf*

Baker's Wife

35

some-thing a-bout the woods.

Not just sur -

Pno.

Fl., Cl. 8ba

*mp cresc.*

Bsn., Pno., Strs.

*mf*

Baker's Wife

viv - ing, You're blos-som-ing in the woods.

*f*

At

Fl., Cl. 8ba

*mp cresc.*

41

Baker's Wife

home I'd fear We'd stay the same for - ev - er. And

Vla. Fl.

Pno. f Bsn. +Cl. Cello, Bass

Baker's Wife

45 dim. then out here You're pas - sion - ate, charm - ing, con - sid - er - ate, clev er.

BAKER *mf*

Baker

It takes

Pno.

Hn., Tpt., Cym., Strs. tremolo

3 3 3 3

3 3 3 3

3 3 3 3

49

Baker

one To be - gin, but then once you've be - gun, It takes

Bsn., Hn., SD, Pno., Strs. pizz.

Pno. *mf*

# 28. *It Takes Two*

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.

59

Baker

of us As a pair of us, Each ac-cept-ing a

Pno.

## BAKER'S WIFE

63

Baker's Wife

Baker

Pno.

Baker's Wife

Baker

Pno.

Baker's Wife

Baker

Pno.

Baker's Wife

Baker

Pno.

*f*

*mp*

*f*

We've changed. We're strang- ers. I'm

share Of what's there. We've changed. We're strang- ers. I'm

Tutti

Strs. arco, Hns.

*f*

meet-ing you in the woods. Who minds what

meet-ing you in the woods. Who minds what

Fl., Cl. 8ba,  
Strs. tremolo

+Bells

Fl., Hns., Strs.

*mf* cresc.

70

dan- gers? I know we'll get past the woods. And

dan- gers? I know we'll get past the woods. And

Fl., Cl. 8ba, Strs. tremolo

+Bells

*mf* cresc.

# 28. *It Takes Two*

73

Baker's Wife

once we're past, Let's hope the changes last Be-yond

Baker

once we're past, Let's hope the changes last Be-yond

Pno. (Bells) Pno., Strs. sustain Fl.

*f* Cl., Bsn.

Baker's Wife

woods, Be-yond witch - es and slip - pers and hoods, Just the two -

77 *mp*

Baker

woods, Be-yond witch - es and slip - pers and hoods, Just the two -

*mp*

Pno.

Cl., Bsn., Hns., Tpt., SD, Pno., Strs.

Baker's Wife

— of us, Be-yond lies, Safe at home with our beau - ti - ful

80

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*

Baker's Wife      three. We need one. *mf* It takes two.

Baker      three. We need one. *mf* It takes two.

Pno.

*f*

*Fl., Cl.*

*mf cresc.*

*Tutti*

## 29. Cow Death

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. {

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.

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

Tpt.

Pno.

8

Cinderella

The ball...

Stepmother

You can

Cinderella's Prince

there... So near...

Rapunzel's Prince

Near may be bet-ter than far, but it still is - n't there... So far...

Pno.

+FL.

**FLORINDA**

10

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      4      2

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

18

Hns.

Play two times and fade

Tgl.

Pno.

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)**

Pno., Strs.

Piano

Picc., Cl., Cello 15ba

mf

*(Witch drags Rapunzel onstage and throws her to the ground)**(Grabs Rapunzel's hair, takes out scissors)***Safety (vocal last time)**

Rapunzel

**RAPUNZEL**

No, no, please!

**WITCH (Last time)**

mf

Witch

Chil - dren must lis - ten.

What did I clear - ly say?—

Pno.

Play F# first time only



Rapunzel

*(Rapunzel screams in protest)*

No!

Witch

What were you not to do?— Chil - dren must see, And learn.

Pno.

+SD



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.

13 (Rapunzel whimper)

Rapunzel      No!

Witch

Witch      prince?      Ah, but I am old.      I am ug-ly. I em-bar-rass you. Yes! You are a -

Pno.

+Bell Tree

Synth. (Harpsichord)

Synth. soloistic, rubato

mp

Bsn., Cello, Bass

16

Rapunzel

No!

rall.

A tempo

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

Bsn., Tpt., Synth.

Pno.

*p* *mp* *p*

26 *mp*

Witch world. Stay with me.

Pno. *p* *mp* *p*

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,

Bsn., Tpt, Synth.

Pno. 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.

Pno.

41

Witch      Stay with me, the world is dark and wild.

Pno.      Vlns., Hns. sustain

p      pp

rall.

45      p

Witch      Stay a child while you can be a child.      With

Fl., Tpt., Synth.

p

Pno.

## # 31. Stay With Me

WITCH (*stroking Rapunzel's hair*):I gave you protection and  
yet you disobeyed me.

a tempo

49 a tempo rall.

Witch: me.

Pno. (Pno. 8va) Synth. (Cel.)

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)

+Strs.

52 (8) Pno. 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!

Safety

Tutti

56 Pno. +Vla. 2, Bass

(Witch drags Rapunzel offstage)

Pesante

Picc., Cl., Bsn. (8ba)

Play G# first time only

59 Pno. SD, Pno., Strs.

Vamp and fade

SEGUE

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)***on cue**

Choke Cym.

Piano {

*(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** ( $\text{J} = 138$ )

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

**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** ( $\text{J} = 126$ )

Fl. or Picc.

Pno. {

## No. 33

## 33. On the Steps of the Palace

Cinderella

*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

*mp*

Cinderella

Piano

Cl., Pno., Synth. (Cel.), Bass sustain

*mp legato*

Cinderella

Pno.

Cinderella

Pno.

Cinderella

Pno.

Cinderella

Pno.

Cinderella

Pno., Synth., Vla.

12

Cinderella: wares. And I thought: Well, he cares...

Pno.

Pno.

Cello

15

Cinderella: This is more than just mal - ice.

Pno.

Pno.

+Cb. pizz.

18

Cinderella: Bet - ter stop and take stock while you're stand - ing here

Pno.

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.

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

Pno. { Cl., Bsn., Pno., Synth., Strs.

*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.*

46 *mf*

Cinderella safe out of sight, and your - self, But where ev - 'ry-thing's wrong?

Pno. { 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

*mfp p*

Stns. arco

52

Cinderella

long?

And which - ev - er you pick, Do it

Pno. {

Cl., Pno., Synth., Strs.

*mp*

Fl., Bells

Stns. 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.

Pno. {

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.

Fl., Cl.

Pno. {

Vla.

70

Cinderella There's a lot that's at stake, But you've stalled long e - nough, 'Cause you're

Pno. {

poco cresc.

Bsn., Cello, Bass

# 33. *On the Steps of the Palace*

73 *cresc.*

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

Cinderella

noth-ing to lose. So you pry up your shoes.

Pno.

+Cym.

86 *mf*

Cinderella Then from out of the blue \_\_\_\_\_ And with -

Pno. +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

# 33. *On the Steps of the Palace*

99

Cinderella      do.      Now it's he and not you who is stuck with a

Pno. {

Cello

102

From bar 102 there is an alternate trio ending, with Little Red Ridinghood and Jack; see next page.

Cinderella      shoe,      In a stew,      In the goo,      And you've

Pno. {

105

Cinderella      learned some-thing, too,      Some-thing you nev - er knew,

Pno. {

107

Cinderella      On the steps of the pal-ace.

Cl., Pno., Synth., Strs.

Pno. {

p cresc.

Tutti

f

33a. Alternate Ending,  
"On the Steps of the Palace"

Cinderella, Little Red Ridinghood, Jack

O Continuation from previous page.

**Allegretto grazioso (♩ = 88)**

102 CINDERELLA

Cinderella

**Allegretto grazioso (♩ = 88)**

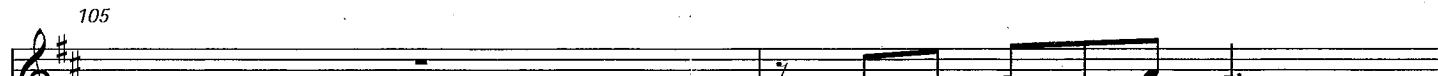
102 Cl., Pno., Synth. (Cel.)

Piano

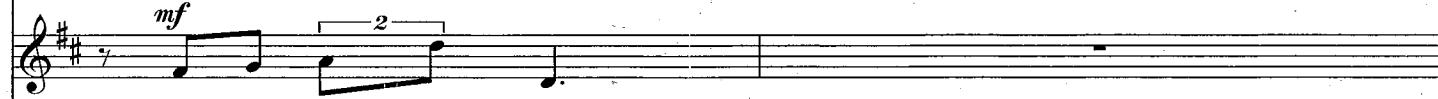


Vla., Cello

Cinderella



Some-thing you nev - er knew,

**LITTLE RED RIDINGHOOD**Little Red  
Ridinghood

And I know things now,

105

Pno.



Cinderella



Nev - er knew be -

Little Red  
Ridinghood

Nev - er knew be - fore,

**JACK***mf*

Jack



And I know things now that I nev - er knew be - fore,

107

Pno.



+Bass pizz.

# 33a. *Alternate Ending,*  
"On the Steps of the Palace"

110

Cinderella fore, cresc.

Little Red Ridinghood cresc.

Jack f in the land of the

Pno. 110 +Hns., Tpt., SD ff +Bsn.

Cinderella 114 f

Little Red Ridinghood In the bel - ly of the wolf!

Jack gi - ant!

Pno. 114

Cinderella 117 f On the steps of the pal - ace!

Little Red Ridinghood

Jack

Pno. 117 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

Finger Cym.

Xyl., Pno.

Piano

*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)

3

Pno.

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.

(Witch appears, frantic;  
looks up to the sky)

**WITCH** (*Unpleasant*):  
The third midnight is here.  
(Dialogue continues)

on cue

Bell Tree,, Pno., Synth.  
Strs.

A musical score for piano. The left hand is in treble clef, and the right hand is in bass clef. The key signature is G major (one sharp). The dynamic is marked with a forte (f) in parentheses. The right hand then moves to a piano dynamic (p) in parentheses. The piano label is written vertically on the left side of the staves.

*(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.

Fl., Pno., Synth. (Ping)

*(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.

Pno

9

on cue

Bell Tree, Synth. (Low whistle), Strs.

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** ( $\text{d} = 104$ )

Piano { Strs., Bsn.

Synth. (Cow swallow)

*(The Baker feeds Milky-White the second object. Milky-White swallows)*

*(The first chime of midnight.  
The remaining eleven sound  
through the rest of the scene)*

Pno. { 5 Strs., Bsn.

Synth.  
(Cow swallow) Chime

*(The Baker feeds Milky-White the third object. Milky-White swallows)*

Pno. { 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)*

Pno. { 13 Synth.  
(Cow swallow) Chime

Sandpaper, Synth. (Milking sounds)

mf

# 35. *The Potion*

(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.) Crotales, Pno., Synth. (Ping) Chime

8va

8va

8va

8va

**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

**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 8va loco Chime (last time only)

(Baker does so, hurriedly)

Play 5 times

Tempo primo

28 Strs., Bsn.

Synth. (Cow swallow)

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*

**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*

**Safety (cut off on cue)**

**BAKER:** He's dead!

(*The Witch suddenly turns around and has been transformed into a beautiful woman. Blackout*)

## No. 36

## 36. Act I Finale, Part 1

Narrator, Florinda, Stepmother, Cinderella's Mother

## 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)

Pno., Strs.

## Safety

Piano {

*f* Anvil *mf*

**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. {

*mp*

Fl. + 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

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.

Pno. {

**Safety**

**FLORINDA**

19 *mf*

Florinda {

Care-ful, my toe! What'll we do?

**STEPMOTHER**

Stepmother {

*mf*

Dar-ling, I know... It - 'll have to go. But

Bsn., Strs.

Pno. {

(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!

Fl., Cl., Xyl.,  
Pno., Vln., Vla.

Pno., Synth. (Cel.) {

**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

Pno. {

Tpt. {

Fl., Cl. 8va

*mf*

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

Pno. RH first time only

Pno., Synth.

f

p molto legato, misterioso  
Vln., Vla. tremolo

Bells, Hns., Cello

Look at the blood with-in the

32

Cinderella's Mother

Pno.

shoe; This one is not the bride that's true.

35

Cinderella's Mother

Pno.

Search for the foot that fits.

Fl., Tpt. +Bells, Pno., Synth.

(They return to Cinderella's home)

37 **Tempo Primo**

Hns., SD, Pno., Sus. Fl., Cl.

Pno. mf

(Hns.)

SEGUE

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)

Pno., Strs.      Fl.      Bsn.

Piano {

Lucinda      Safety      LUCINDA (*Struggling with the shoe*)

Stepmother      Why won't it fit?

STEPMOTHER (*Holding the knife*)

Pno. {

Stepmother {

Pno. {

Cut off a bit of the heel and it will. And when you're his wife You'll have such a life, You'll

*(Stepmother looks at Lucinda encouragingly as she cuts off her heel)*

Stepmother 9  
*her heel)*  
 from the shoe.

nev - er need to walk!

Pno., Synth. (Cel.)

Fl., Cl., Bells,  
 Pno., Vln., Vla.

Pno. {

V

*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

**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. 8va, Cl., Pno., Tpt. +Synth. +Bells

Pno. *mf*

**Safety**

(♩ = 138) (vocal last time)

**CINDERELLA'S MOTHER (Last time)**

19

Cinderella's Mother

No blood at all with - in the shoe; This is the pro - per bride for

Pno. Fl., Cl., Bsn.

Pno., Cello, Bass

22

**(L'istesso tempo)**

Cinderella's Mother

you. Fit to at-tend a prince.

Pno., Synth. (Cel.), Cello, Bass

+Tgl.

(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**

Vln. (Crotales)

Pno.

25

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

Pno.

rall.

A tempo

31

Pno.

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.

Pno.

(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)

Pno.

SEGUE

## 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)

Piano { Tpt., SD, Strs. 3 Fl., Cl. Cl., Bsn., Cello, Bass

Pno. 4

**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. (♩ = ♩) L'istesso tempo Cl., Bsn., Hns.,  
Pno., Strs.

Pno. 8 f 13 mf 8

Tpt., SD, Strs. 3 Fl., Cl.

Pno. 13 mf

*(Baker's Wife enters, very pregnant)*

Cl., Bells,  
Pno., Synth. 16 6

Pno. 16 mp 6

# 38. *Act I Finale, Part 3***BAKER'S WIFE:**

I see your Prince has found you.

19 **L'istesso tempo** (♩ = ♪)

Pno., Cl., Strs.

**CINDERELLA:** Yes.**BAKER'S WIFE** (*Patting her belly*): Thank you for the slipper.*(Baker enters)*

Pno. {

**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** ( $\text{J} = 126$ )

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

Piano {

**NARRATOR:**

were certain to live a long and happy life.

**NARRATOR**

Narrator {

Ev-er af- ter...

mf

Jour-ney o-ver, all is mend-ed, And it's

**ALL WOMEN (ENTIRE COMPANY)**

Women {

Ev-er af- ter!

**ALL MEN (ENTIRE COMPANY)**

Men {

Ev-er af- ter!

Strs., Pno., Bsn.

Pno. {

Narrator {

not just for to-day, But to-mor-row, and ex-tend-ed Ev-er

Pno. {

# 39. *Act I Finale, Part 4*

14

Narrator af - ter! *optional* 8va *f* All the curs - es have been end - ed, The re -

Women Ev - er af - ter!

Men Ev - er af - ter!

14 Tpt., Cl., Bsn., Hns. Pno., Strs.

Pno. *mf* *mp*

18 vers - es wiped a - way. All is ten - der - ness and laugh - ter For for -

Fl., Cl., Tpt.

Pno. *mf*

22 ev - er af - ter! *optional* 8va *mf*

Women Hap - py now and hap - py hence and *mf*

Men Hap - py now and hap - py hence and

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) hap - py ev - er af - ter! We were fright- ened, but we hid it.

Men hap - py ev - er af - ter! We were fright- ened, but we hid it.

Pno., Strs. *p*

26 *p*

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. *p*

# 39. *Act I Finale, Part 4*

33

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,

36

Pno.

Fl., Cl. 8ba

6

3

**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.

*f*

Hns.

**44 FLORINDA***mp*

Florinda

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!

Pno.

Bsn., Cello, Bass

48

Florinda      greed - y.      I was haugh - ty.      We were hap - py.

LUCINDA  
*mp*

Lucinda      I was vain.      I was smug. We were hap - py.

Pno.      48 Fl., Cl., Vln. Vla.  
*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

Pno.      51

WITCH  
*mp*

Witch      I was per - fect.      I had ev - 'ry - thing but beau - ty. I had

Florinda      real - ly blind.

Lucinda      real - ly blind.

Pno.      54

57

Witch      pow - er,      And a daugh-ter like a flow - er      In a tow - er.

57

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 {

Lucinda {

60

Pno. {

63

Witch      pow - er and my flow - er. I'm un - hap - py now, un - hap - py hence, As

Florinda {

Lucinda {

63

Pno. {

Cl., Tpt., Xyl., Pno., Strs.

Hns.

# 39. *Act I Finale, Part 4*

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

66

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

## ALL OTHER WOMEN

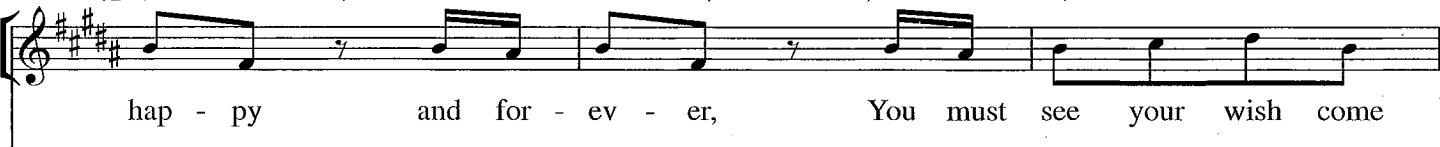
Women

To be

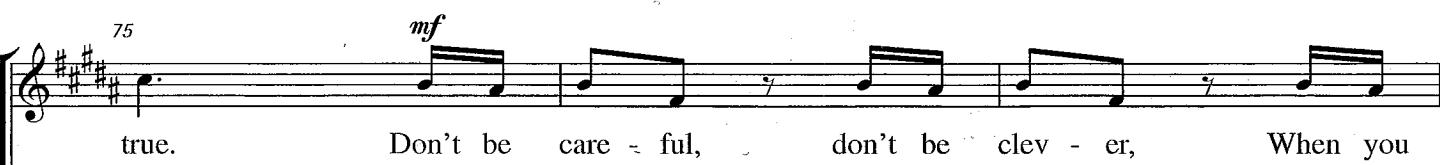
69

Pno.

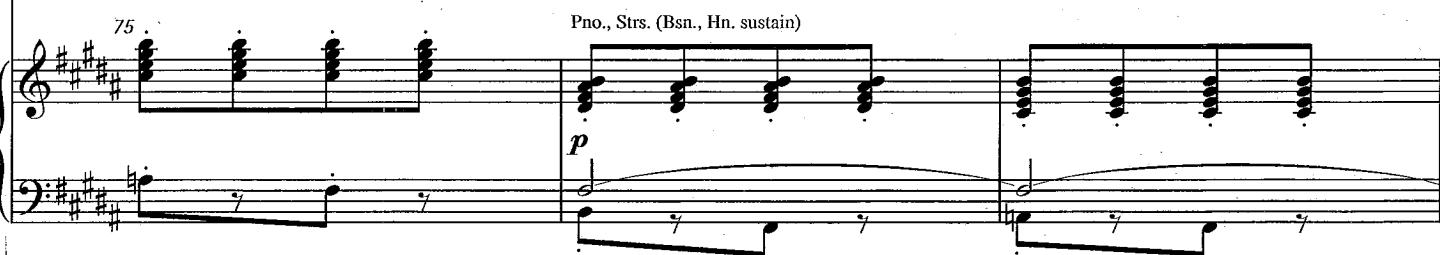
## 72 (ALL WOMEN, INCLUDING FLORINDA, LUCINDA, AND WITCH)

Women 

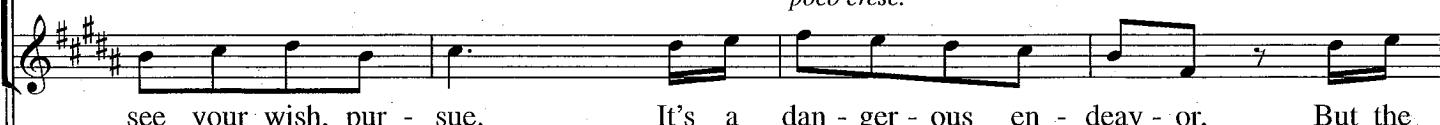
Pno. 

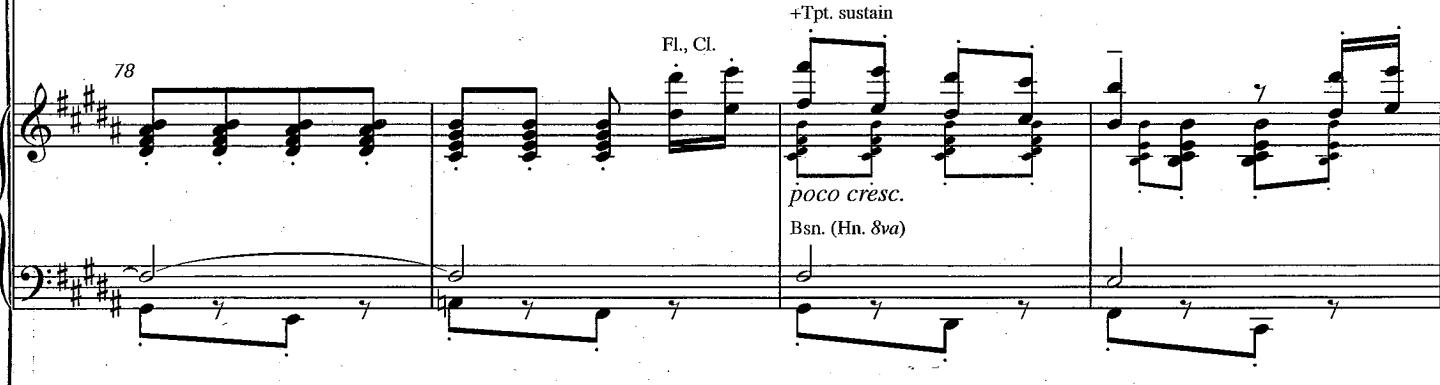
Women 

Men 

Pno. 

Women 

Men 

Pno. 

**GROUP ONE**

82

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

Pno.

Hi-hat & SD, Bsn., Pno., Strs.

p

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.

86

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

mp

Group Three

Though it's

Pno.

87

Group One      *88p*      *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.      *88*  
*mp*

Group One      *89*  
 act!      When you know your wish, if you

Group Two      stop, you must - n't swerve, You have to

Group Three      may lose the path, Though you may en - coun - ter

Pno.      *89*

Group One

Group Two

Group Three

Pno.

**L'istesso tempo, alla marcia (♩ = ♩)****WOMEN**

Women

**MEN**

Men

**L'istesso tempo, alla marcia (♩ = ♩)**

Fl., Cl. 8va,  
Pno., Strs. 8ba,  
Tpt. SD

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.

94

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?

96

Pno.

98

Women

In - to the woods to lose the long - ing.

Men

In - to the woods to lift the spell,

98

Pno.

100

Women: To wed the Prince, To

Men: In - to the woods to have the child, To get the mon - ey,

Pno. (piano) bass line with sustained notes and a harmonic bass line.

102

Women: save the house, To find the fa - ther, To

Men: To kill the wolf, To con-quer the king-dom, To

Pno. (piano) bass line with sustained notes and a harmonic bass line.

104 cresc.

Women: have, to wed, to get, to save, To kill, to keep, to go to the Fes - ti - val!

Men: have, to wed, to get, to save, To kill, to keep, to go to the Fes - ti - val!

Pno. (piano) bass line with sustained notes and a harmonic bass line.

106 *f*

Women In - to the woods, In - to the woods,

Men In - to the woods, In - to the woods,

Pno. *f* *Tutti*

106 Pno., SD, Strs.

Women In - to the woods, then out of the woods, *p cresc.*

Men In - to the woods, then out of the woods, *p cresc.*

Pno. *p cresc.* (Fl., Cl.) *8va* +Synth. (Cel.)

108

(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 And hap - py ev - er af - ter! *ff*

Men And hap - py ev - er af - ter! *ff*

Pno. *ff* (8) Cl., Bsn., BD, Pno., Strs.

111

END OF ACT ONE

## **Music Theatre International**

421 West 54th Street

New York, NY 10019

Telephone: 212-541-4684

Fax Number: 212-397-4684

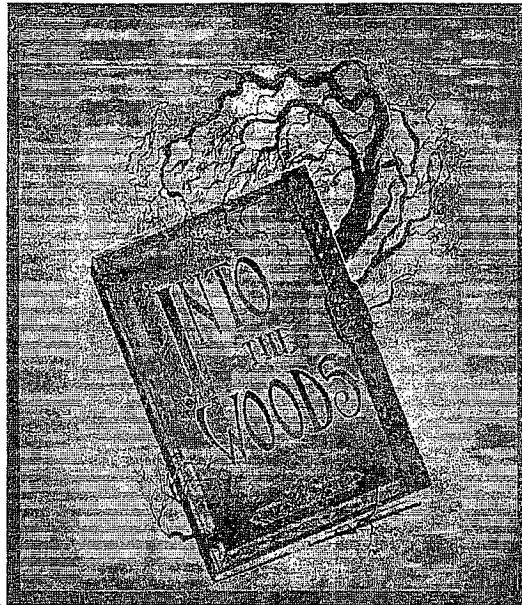
[www.MTIShows.com](http://www.MTIShows.com)



000106PCACT1 001694604



## 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*

**NOTICE: DO NOT DEFACE!**

Should you find it necessary to mark cues or cuts, use a soft black lead pencil only.

**NOT FOR SALE**

This book is rented for the period specified in your contract. It remains the property of:

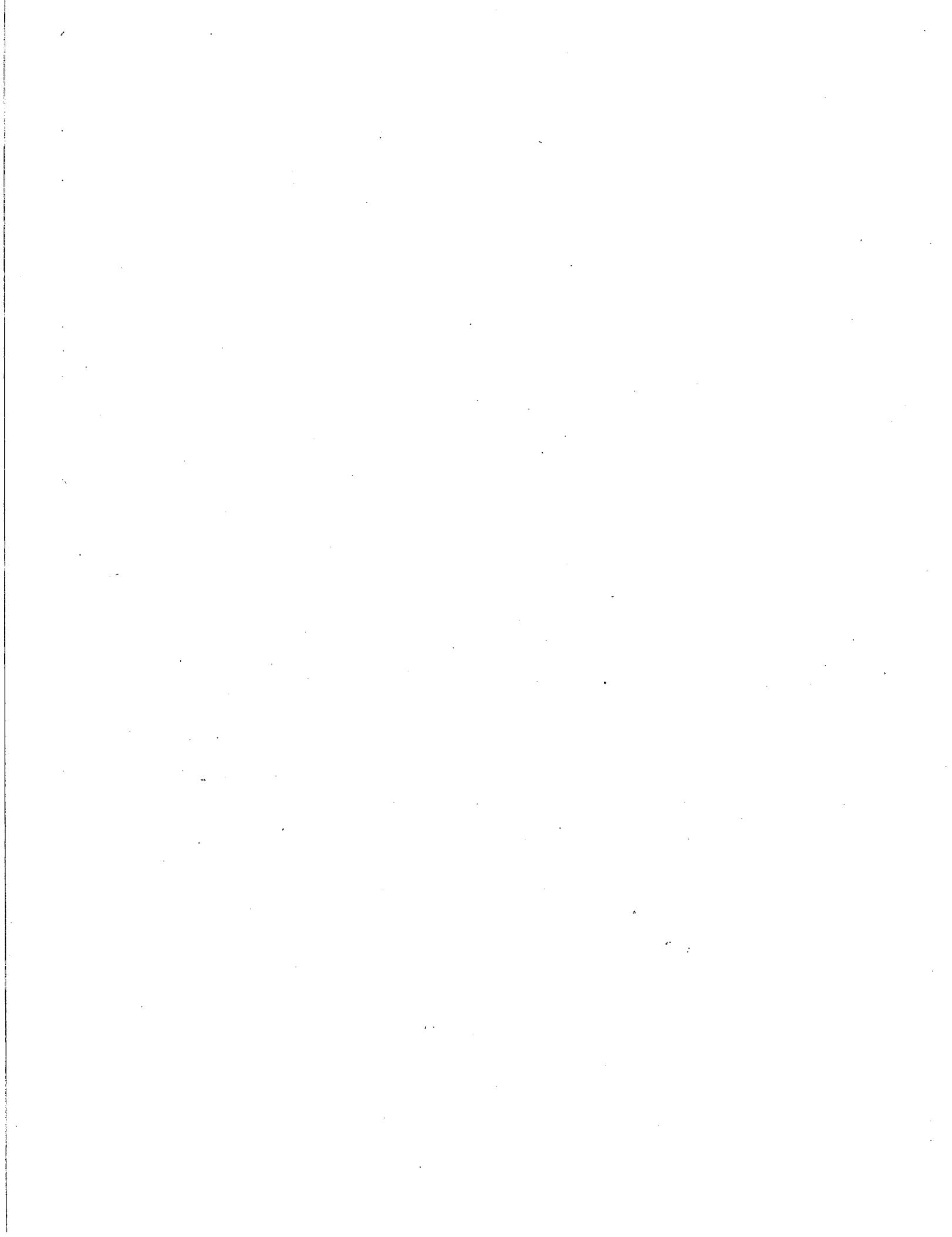
**PLEASE RETURN ALL MATERIALS TO:**



MTI MUSIC LIBRARY

31A INDUSTRIAL PARK ROAD  
NEW HARTFORD, CT 06057

Book Copyright © 1987 by James Lapine, Inc.  
Music and Lyrics Copyright © 1987, 1988, 1989 by Rilting Music, Inc.  
All Rights Reserved.



## TABLE OF CONTENTS

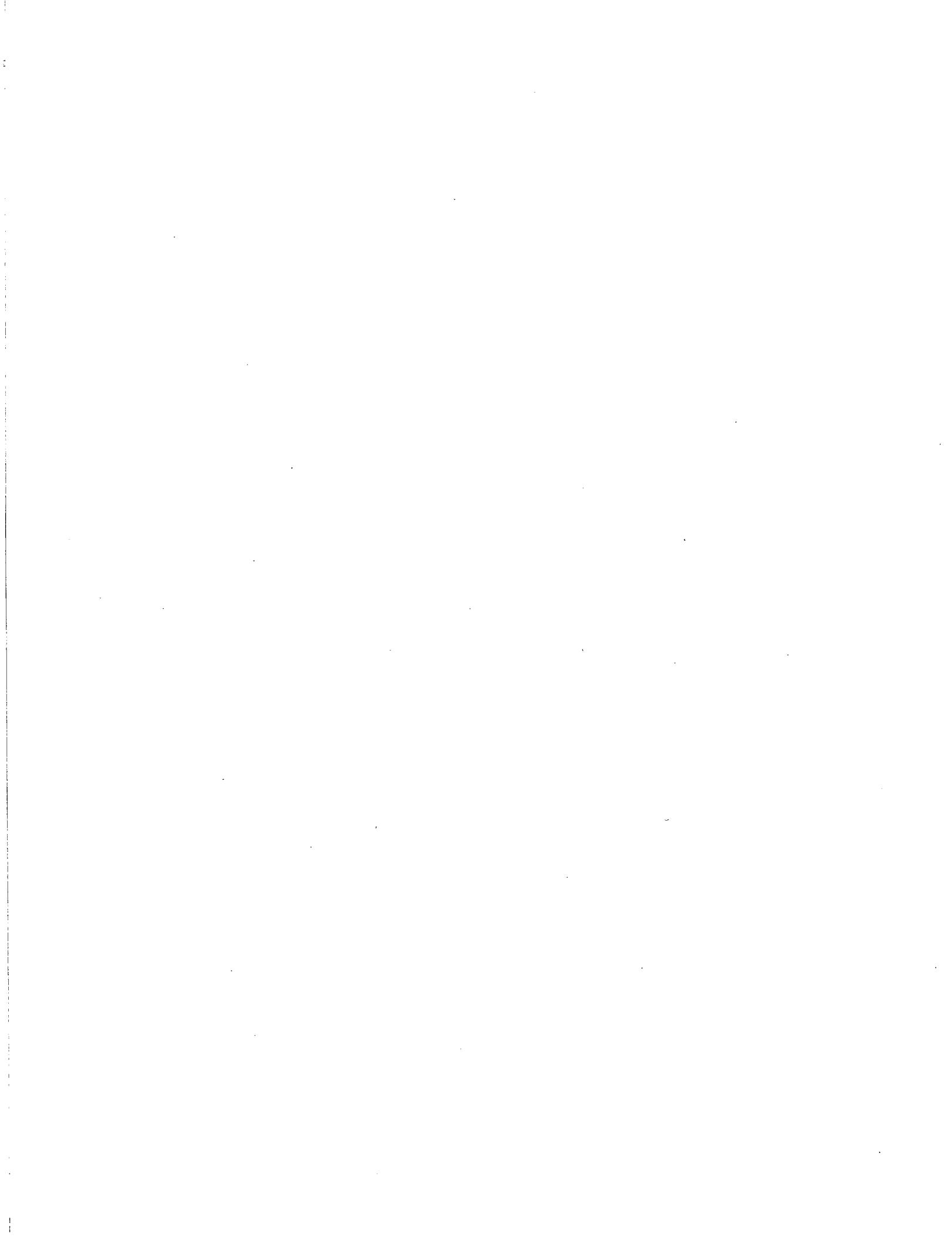
### Act Two

#### Scene 1

40. Act II Opening, Part 1 ( <i>Narrator, Cinderella, Jack, (Baby), Baker, Baker's Wife</i> ) .....	211
41. Act II Opening, Part 2 ( <i>Cinderella, Narrator, Cinderella's Prince, Jack, Jack's Mother, Baker, Baker's Wife, Stepmother, Florinda, Lucinda</i> ) .....	214
42. Act II Opening, Part 3 ( <i>Baker, Witch, Baker's Wife</i> ) .....	227
43. Act II Opening, Part 4 ( <i>Underscore, Jack, Baker, Jack's Mother, Narrator, Steward, Cinderella</i> ) .....	229
44. Act II Opening, Part 5 ( <i>Underscore, Jack's Mother, Jack</i> ) .....	231
45. Act II Opening, Part 6 ( <i>Underscore, Little Red Ridinghood, Baker's Wife, Baker</i> ) .....	232
46. Act II Opening, Part 7 ( <i>Underscore, Cinderella</i> ) .....	233
47. Act II Opening, Part 8 ( <i>Underscore; Baker's Wife, Baker, Little Red Ridinghood, Jack</i> ) .....	234
48. Act II Opening, Part 9 ( <i>Baker, Baker's Wife, Jack, Little Red Ridinghood, Cinderella</i> ) .....	235

#### Scene 2

49. Fanfare (Orchestra) .....	239
50. Agony Reprise ( <i>Cinderella's Prince, Rapunzel's Prince</i> ) .....	239
51. After "Agony Reprise" ( <i>Underscore; Baker, Little Red Ridinghood, Baker's Wife, Steward, Cinderella's Father, Lucinda, Florinda, Stepmother, Witch, Giant</i> ) .....	247
52. Underscore ( <i>Narrator, Baker's Wife, Witch, Giant, Steward, Florinda, Lucinda, Baker, Stepmother, Little Red Ridinghood, Cinderella's Father</i> ) .....	249
53. Cues ( <i>Underscore; Narrator, Witch, Giant, Baker, Baker's Wife, Little Red Ridinghood, Jack's Mother, Steward, Stepmother, Florinda, Lucinda, Cinderella's Father</i> ) .....	251
54. Witch's Lament (Witch) .....	252
55. 100 Paces ( <i>Underscore; Little Red Ridinghood, Baker's Wife, Baker</i> ) .....	256
56. Any Moment, Part 1 ( <i>Cinderella's Prince, Baker's Wife</i> ) .....	257
57. Any Moment, Part 2 ( <i>Cinderella's Prince, Baker's Wife</i> ) .....	262
58. Moments in the Woods ( <i>Baker's Wife</i> ) .....	264
59. Underscore ( <i>Baker, Cinderella, Little Red Ridinghood, Witch, Jack</i> ) .....	272
60. Your Fault ( <i>Jack, Little Red Ridinghood, Baker, Witch, Cinderella</i> ) .....	273
61. Last Midnight ( <i>Witch, Cinderella, (Baker), Little Red Ridinghood</i> ) .....	285
62. Arms of a Princess (Change of Scene; <i>Cinderella</i> ) .....	298
63. No More ( <i>Baker, Mysterious Man</i> ) .....	299
64. After Plan ( <i>Underscore; Cinderella, Cinderella's Prince</i> ) .....	308
65. No One Is Alone, Part 1 ( <i>Cinderella, Little Red Ridinghood</i> ) .....	308
66. No One Is Alone, Part 2 ( <i>Cinderella, Baker, Jack, Little Red Ridinghood</i> ) .....	312
67. Attack of the Birds ( <i>Underscore; Cinderella, Little Red Ridinghood</i> ) .....	321
68. Act II Finale, Part 1 ( <i>Jack's Mother, Mysterious Man, Cinderella's Prince, Rapunzel's Prince, Snow White, Sleeping Beauty, Steward, Stepmother, Cinderella's Father, Florinda, Lucinda, Grandmother, Rapunzel</i> ) .....	322
69. Act II Finale, Part 2 ( <i>Underscore; Baker, Jack, Little Red Ridinghood, Cinderella</i> ) .....	326
70. Act II Finale, Part 3 ( <i>Baker, Baker's Wife, Witch, Jack, Little Red Ridinghood, Cinderella</i> ) .....	328
71. Act II Finale, Part 4 ( <i>Entire Company</i> ) .....	337
72. Bows & Exit Music (Orchestra) .....	346



## 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)

Brightly (♩ = 132)

(NARRATOR): in the same far-off kingdom...

CINDERELLA

mf

Cinderella

Brightly (♩ = 132)

I wish...

More than an-y- thing...

Tutti Pno., Strs.

Piano ff fz mf

NARRATOR:

lived a young Princess... the lad Jack... (Light on Jack)

(NARRATOR):

(NARRATOR):

and the Baker with his family...

(Light on the Baker and Baker's Wife with their Baby)

Cinderella

More than life... More than foot- men...

I wish...

BABY

Baby

Waah!

JACK mf

I wish...

No, I miss...

BAKER mf

I wish...

Baker

Cl., Bsn. 8ba

Pno.

f mf

Cl., Bsn.

# 40. *Act II Opening, Part 1*

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)

Cinderella 15 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. 15 *mp* *mf*

(Jack strums the harp, and it sings) 18 (Stepmother, attended by the blinded Florinda and Lucinda, enters the castle) *MENO* *MOS*

Baker room...

Pno. 18 +Synth. (Harp) Fl., Synth., *mf* Bell Tree, Pno.

## 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...

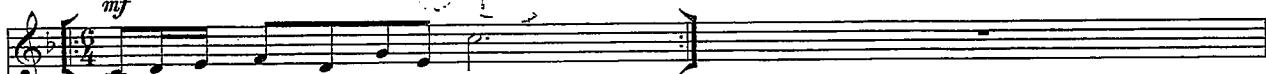
## Vamp (vocal last time)

Espressivo (♩ = 120)

CINDERELLA (Last time)

mf

Cinderella

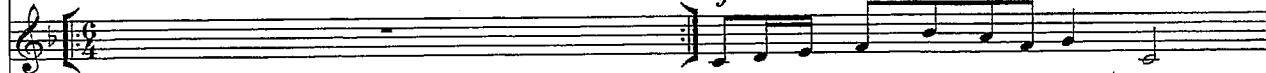


I nev-er thought I'd wed a prince.

## CINDERELLA'S PRINCE

mf

Cinderella's Prince



I nev-er thought I'd find per-fec - tion.

Piano



Cinderella



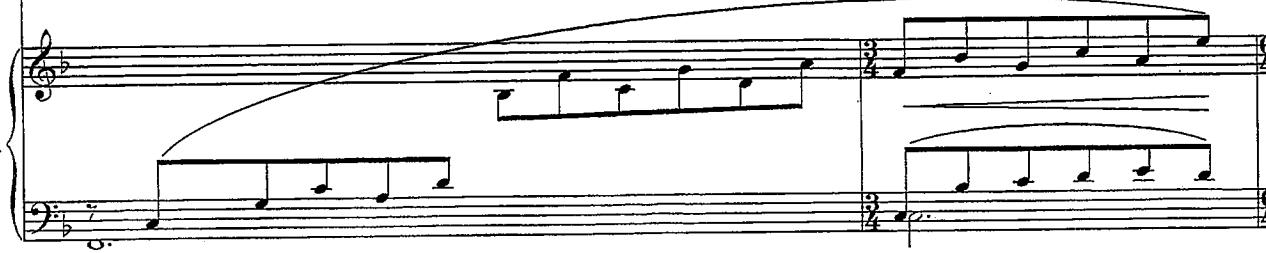
I nev-er thought I could be so hap - py!

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* I did - n't think we'd be this

Jack

I did - n't think we'd be this

Pno. *mf*

6

Cinderella

I nev - er thought I could be so hap - py!

BAKER'S WIFE *mf*

Baker's Wife

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* I nev - er thought I could be so hap - py!

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

Stepmother (To Cinderella) *mp*

Hap - py now, hap - py hence, Hap - py

Jack's Mother

Jack

Baker

Cinderella's Prince

Pno.

Pno. Fl., Pno., Strs.

Fl., Pno., Strs.

11

FLORINDA *mp*

Florinda

We're so hap - py you're so hap - py!

LUCINDA *mp*

Lucinda

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

14

Cinderella

Florinda

Just as long as you stay hap - py, — we'll stay hap - py!

Lucinda

Just as long as you stay hap - py, — we'll stay hap - py!

Stepmother

Just as long as you stay hap - py, — we'll stay hap - py!

CINDERELLA'S PRINCE

Cinderella's Prince

Not one

Pno.

+Cl., Bsn.

poco rall.

17

Cinderella

row...

BAKER'S WIFE *mp*

Baker's Wife

Lit-tle gur - gles...

JACK'S MOTHER *mp*

Jack's Mother

Pots of pence...

JACK *mp*

Jack

With my cow...

BAKER *mp*

Baker

Lit-tle gur - gles...

(To Cinderella)

Cinderella's Prince

row...

Dar- ling, I must

Fl., Pno., Strs.

Pno.

21 *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,

Jack's Mother      (To Jack)      We should real - ly sell it.      Wish - es may bring prob- lems,

Jack      Wish - es may bring prob- lems,

Baker      (To Baker's Wife)      Where's the cheese - cloth?

Cinderella's Prince      (Exits)      go now.

Strs.      Cl.      Strs.      +Fl., Cl., Bsn.

Pno.      Cl., Bsn., Pno.

24

cresc.

Cinderella

such that you re - gret them. Bet - ter that, though, than to nev - er get them...

cresc.

Baker's Wife

such that you re - gret them. Bet - ter that, though, than to nev - er get them...

cresc.

Florinda

such that you re - gret them. Bet - ter that, though, than to nev - er get them...

cresc.

Lucinda

such that you re - gret them. Bet - ter that, though, than to nev - er get them...

cresc.

Stepmother

such that you re - gret them. Bet - ter that, though, than to nev - er get them...

cresc.

Jack's Mother

such that you re - gret them. Bet - ter that, though, than to nev - er get them...

cresc.

Jack

such that you re - gret them. Bet - ter that, though, than to nev - er get them...

cresc.

Baker

Bet - ter that, though, than to nev - er get them...

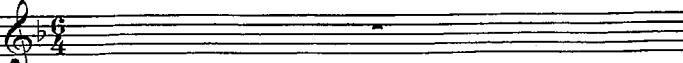
Strs.

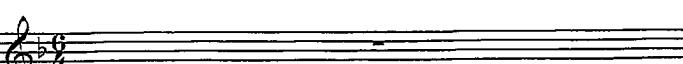
cresc.

Pno.

27 *mf*

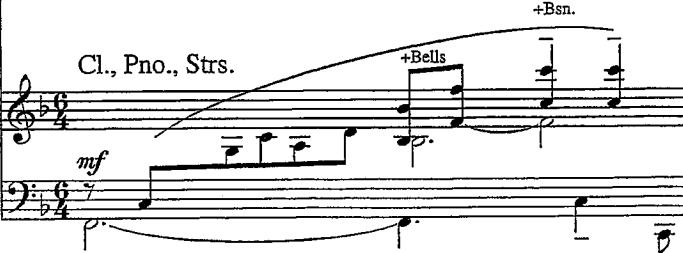
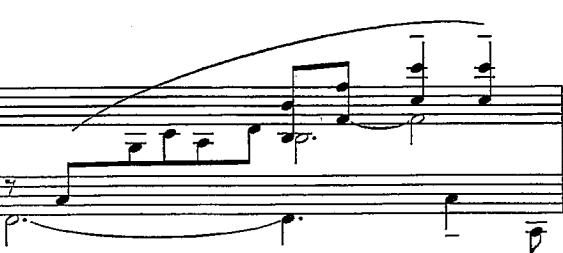
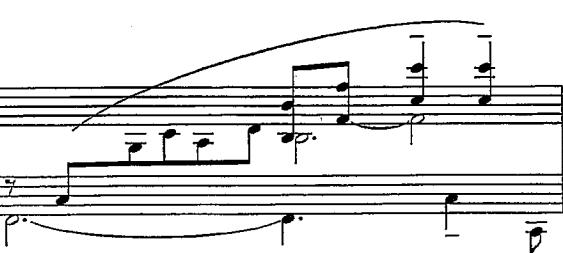
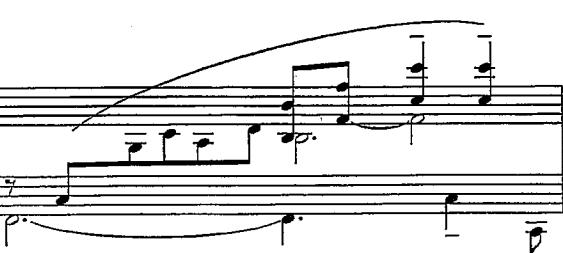
Cinderella 

Baker's Wife 

Jack's Mother 

Jack 

Baker 

Pno. 
 Cl., Pno., Strs. 
 +Bells 
 +Bsn. 

Cinderella: I'm going to be a per-fect wife!

Baker's Wife: I'm going to be a per-fect moth - er!

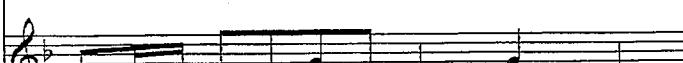
Jack's Mother: I'm going to be a per-fect moth - er!

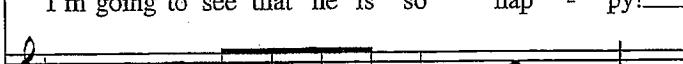
Jack: I'm going to be a per-fect son!

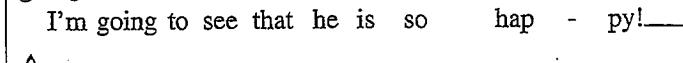
Baker: I'm going to be a per-fect

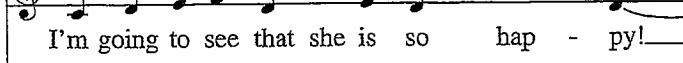
29

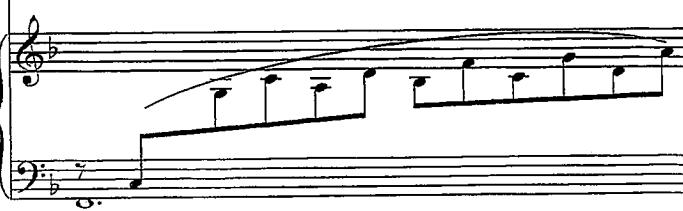
Cinderella 

Baker's Wife 

Jack's Mother 

Jack 

Baker 

Pno. 
 +Fl. 

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!

Cinderella *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. *f* *Tutti*  
 Pno. { *f* *Tutti*

Cinderella 33 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



**BAKER:** I will expand our quarters in due time.

(BAKER'S WIFE): Why expand when we could simply move to another cottage? (*Baby cries*)

**BAKER:** We will not move. This was my father's house, and now it will be my son's. poco rali.

poco rall.

Strs.

**BAKER'S WIFE:**

**BAKER** (*Edgy*): Why does he always cry when I hold him.

A tempo, poco rubato

non rubato

Fl., Cl., Pno.

Strs.

Fl., Cl., Pno.

Musical score for piano, flute, clarinet, and strings. The piano part (measures 45-46) consists of eighth-note chords. The woodwind part (measures 47-48) includes a melodic line for flute and clarinet. The strings (measures 49-50) provide harmonic support. The score is in common time, with a key signature of one sharp.

**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.

50

Strs..

Pno.

Cl. cresc.

+Hn.

#41. Act II Opening, Part 2  
Safety (vocal last time)

225

BAKER'S WIFE

*mp* (Last time)

Baker's Wife

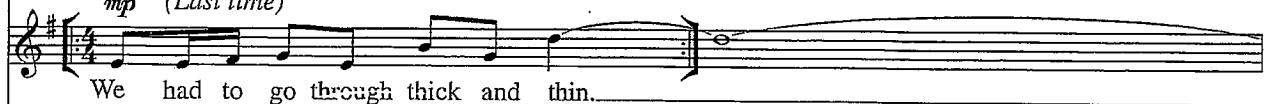


Florinda  
Lucinda  
Stepmother

JACK'S MOTHER

*mp* (Last time)

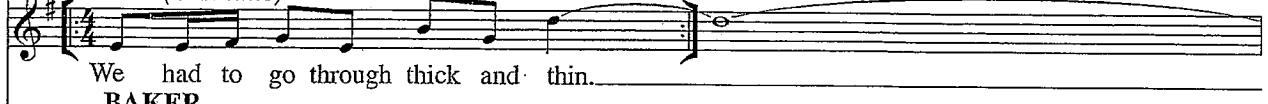
Jack's Mother



Jack

JACK

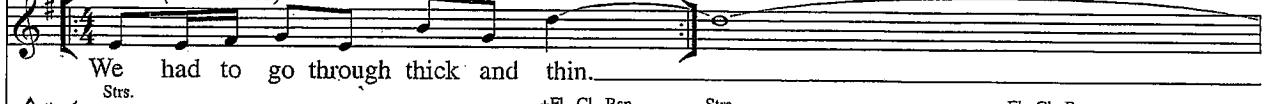
*mp* (Last time)



Baker

BAKER

*mp* (Last time)



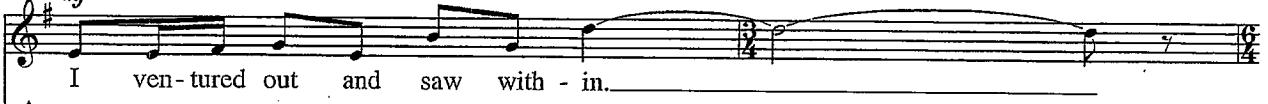
Pno.



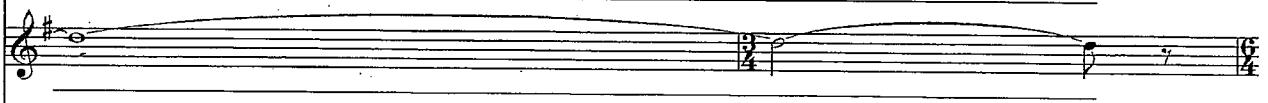
CINDERELLA

*mf*

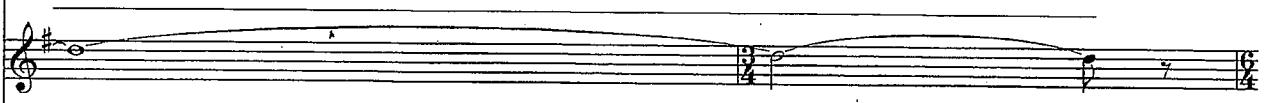
Cinderella



Baker's Wife



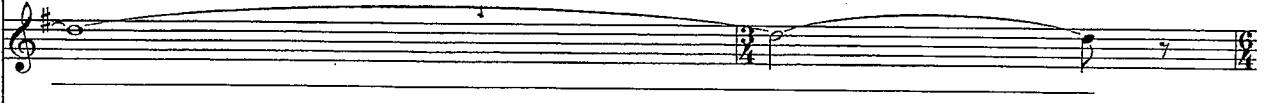
Florinda  
Lucinda  
Stepmother



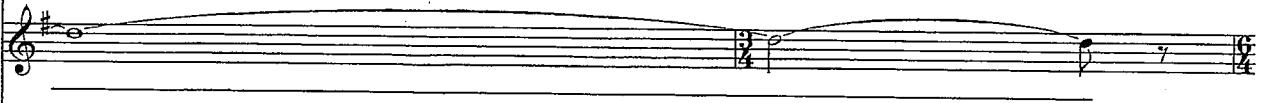
Jack's Mother



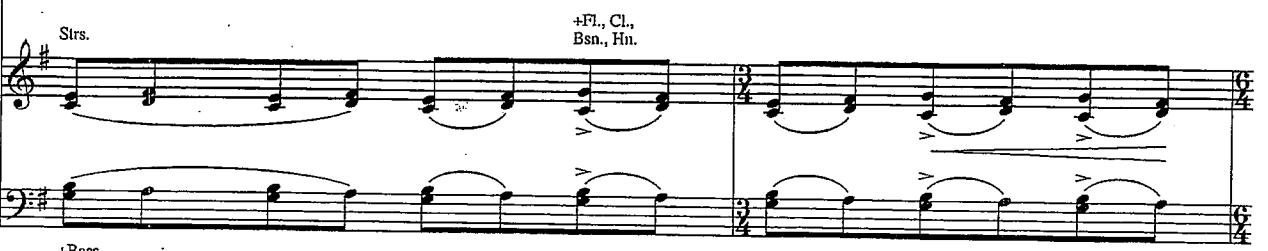
Jack



Baker



Pno.



#41. *Act II Opening, Part 2*

59

Cinderella      I nev - er thought I'd be so much I had - n't been! *cresc.*

Baker's Wife      I nev - er thought I'd be so much I had - n't been! *mf*

Florinda      I nev - er thought I'd be so much I had - n't been! *mf*

Lucinda      I nev - er thought I'd be so much I had - n't been! *mf*

Stepmother      I nev - er thought I'd be so much I had - n't been! *mf*

Jack's Mother      I nev - er thought I'd be so much I had - n't been! *cresc.*

Jack Baker      I nev - er thought I'd be so much I had - n't been! *mf*

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

Cinderella      I'm so hap - py... *ff*

Baker's Wife      I'm so hap - py... *ff*

Florinda      I'm so hap - py... *ff*

Lucinda      I'm so hap - py... *ff*

Stepmother      I'm so hap - py... *ff*

Jack's Mother      I'm so hap - py... *ff*

Jack Baker      I'm so hap - py... *ff*

Pno.

+Pno., Synth, Bells

Cue (enormous crash) *ff*

*8meas.*

## 42. Act II Opening, Part 3

*Cue: BAKER'S WIFE:*Yes, he's fine. Are you all right?  
(Baker nods. Witch enters)

Baker, Witch, Baker's Wife

**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!

**Andante** (♩ = 116)

Pno., Synth.

on cue

Bell Tree,  
Pno., Synth., Strs.

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."

5 +Strs. Safety

Pno.

**Vamp**  
(vocal last time)

9

Witch

Baker

BAKER (Last time)

WITCH

A bear? Bears are sweet. Be-

Do you think it was a bear?

Pno.

Picc., Cello 8ba (Vlns. harmonic)

mp (non staccato)

Bsn.

# 42. *Act II Opening, Part 3*

BAKER'S WIFE

Baker's Wife      13

Witch      A drag - on?  
(Shakes her head) *3*

Witch      sides, you ev-er see a bear with for-ty-foot feet?      No scorch marks. U-su-al-ly they're linked.

Pno.

Baker's Wife      15

Witch      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?

Pno.      *cresc.*      *Bell Tree, Pno., Synth., Strs.*  
+Cl.      *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!

SEGUE

## 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.

**JACK:**

Look, Milky-White. It's the butcher.

**BAKER:**

The baker.

**Pesante** (♩ = 126)

Bsn., Strs.

Piano

Temple Block

**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 footstep!  
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 wouln't worry.

Pno.

BAKER:

I am taking the news to the castle, nonetheless.  
(Exits)

NARRATOR:

When the Baker reached the castle,...

Pno.

NARRATOR:

it was the Princess who greeted his news. The story unfolds.

(Jack and Jack's Mother freeze)

Pno.

(Steward enters. Dialogue continues)

Fanfare (♩ = 92)

Tpt., Cl., Hns., SD, Strs.

Pno.

## Underscore Jack's Mother, Jack

*Cue: (Baker and Steward exit.  
Cinderella, Baker and Baker's Wife freeze)*

**JACK'S MOTHER** (*With her coat on*): I'm going off to sell the harp, Jack.

**Moderato (♩ = 126)**

Musical score for piano, flute, and bassoon/strings. The piano part is in 3/4 time, B-flat major, with dynamic markings *mf* and *p*. The flute part is in 2/4 time, B-flat major, with dynamic *p*. The bassoon and strings part is in 2/4 time, B-flat major. The score shows a series of eighth-note patterns and rests.

**JACK:**  
Mother, no!  
(Dialogue continues)

Pno. 5 Strs. +Pno. (p)

**JACK** (*Reluctantly*): I promise.  
(*Jack's Mother gives Jack a peck on the cheek and exits*)

Musical score for piano and strings. The piano part (Pno.) is in the bass clef, and the strings (Strs.) are in the treble clef. The section is titled "Safety". Measure 10 starts with a piano bass line. The strings enter with a rhythmic pattern of eighth and sixteenth notes. The piano part continues with eighth notes. The strings play a sustained note. The piano part has a dynamic marking of *mf*. The section ends with a piano bass line.

## Safety

## 45. Act II Opening, Part 6

No. 45

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)**

Piano {

Temple Block      Pno., Synth. (Harp)

Strs.

*f*      *mp*

Bsn.

Pno.

4

Cello, Bass

Bsn., Cl.

Pno.

8

Bsn.

Cl.

**LITTLE RED RIDINGHOOD:**  
So I salvaged what I could, and  
now I'm off.

Safety

Pno.

12

Safety

SEGUE

Underscore  
Cinderella*(Birds descend, chirp to Cinderella)*CINDERELLA: Oh, good friends. What news have you? *(Listens)*What of Mother's grave?  
*(Listens)*Allegretto ( $\text{J} = 132$ )

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)*

Pno.

5

Good idea! I will disguise myself and go to see what's wrong.  
Thank you, birds.*(Birds ascend.  
Cinderella exits)*

Safety

Pno.

10

SEGUE

## 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 ( $\text{d} = 132$ )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.

Baker, Baker's Wife, Jack, Little Red Ridinghood, Cinderella

Alla marcia ( $\text{J} = 132$ )

BAKER

*mf*

In - to the woods, it's al - ways when You think at last you're through, and then



3

In - to the woods you go a - gain to take an - oth - er jour - ney.



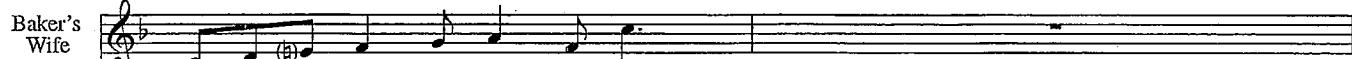
BAKER'S WIFE

*mf*

In - to the woods, the weath - er's clear, We've been be - fore, we've naught to fear,

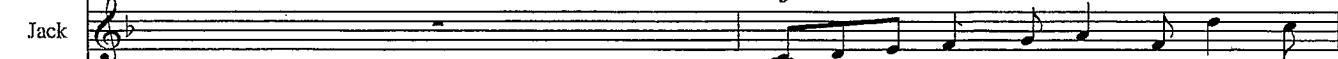


7



In - to the woods, a - way from here...

JACK

*mf*

In - to the woods, to find a gi - ant!

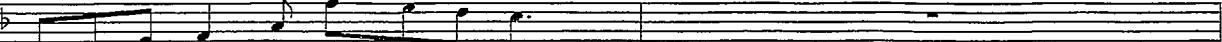


## LITTLE RED RIDINGHOOD

Little Red  
Ridinghood

9

f



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

Pno.



## BAKER

Baker

11

In - to the woods, the path is straight, No rea - son then to hes - i - tate,

Pno.



## BAKER'S WIFE

Baker's  
Wife

(Cinderella enters dressed in her dirty attire from Act One)

13

In - to the woods, it's not so late, It's just an - oth - er jour - ney.

Pno.



## CINDERELLA

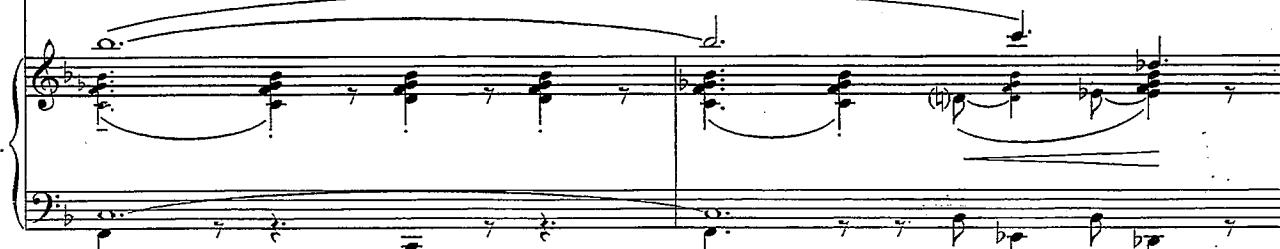
Cinderella

15

mf

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.

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*

# 48. *Act II Opening, Part 9*

23

Cinderella

Baker's Wife

Little Red Ridinghood

Jack

Baker

Pno.

To shield,  
To flee,  
To slay,  
find a future,  
To find...

Tpt.

26

Cinderella

Baker's Wife

Little Red Ridinghood

Jack

Pno.

fix,  
To hide,  
To move...  
To bat - tle...

29 (First time only)

Cinderella

Pno.

Safety (stop on cue: change of scene)

see what the trou - ble is...

SD, Pno., Strs.

p

Bsn.

**No. 49****49. Fanfare**

Orchestra

239

*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 Fanfare (No. 49). The score is in 2/4 time, treble clef, and consists of two staves. The left staff is for the Piano (G clef) and includes SD, Hns. (Horns). The right staff is for the Bass (C clef). The score includes parts for Tpt. (Trumpet), Hns. (Horns), and Bass. The piano part has a dynamic of *mf*. The bass part has a dynamic of *b*.

**No. 50****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 ( $\text{J.} = 52$ )

CINDERELLA'S PRINCE

Musical score for Agony Reprise (No. 50). The score is in 6/8 time, treble clef, and consists of two staves. The left staff is for Cinderella's Prince (G clef) and the right staff is for Pno. (G clef). The score includes parts for Hns. (Horns), Synth. (Harp), and Strs. (Strings). The piano part has a dynamic of *mp* and *p*.

High in a tow - er, Like yours was, but high - er, A

Synth. (Harp), Strs.

Continuation of the musical score for Agony Reprise (No. 50). The score is in 6/8 time, treble clef, and consists of two staves. The left staff is for Cinderella's Prince (G clef) and the right staff is for Pno. (G clef). The score includes parts for Fl. (Flute) and Pno. The piano part has a dynamic of *p*.

beau - ty a - sleep. All 'round the tow - er A

## #50. Agony Reprise

Cinderella's Prince

7

thick - et of bri - ar A hun - dred feet deep.

Pno.

Fl., Cl.

10 *mf*

Cinderella's Prince

A - go - ny! dim.

No frus - tra - tion more *mp*

keen,

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

Pno.

*mf* dim. *dim.*

Vlas., Cello, Bass

13 *p*

Cinderella's Prince

When the one thing you want Is a thing that you've

Pno.

*mp*

16

Cinderella's Prince

not e - ven seen.

RAPUNZEL'S PRINCE

*mp*

Rapunzel's Prince

I've found a cas - ket En - tire - ly of glass...

Pno.

+Synth. (Harp)

## #50. Agony Reprise

241

19 (As Cinderella's Prince starts to shrug)

Rapunzel's Prince: No, it's un-break-a-ble.

Pno. (Piano) +Synth. (Harp): In-side, don't ask it, A

Fl. (Flute):

22

CINDERELLA'S PRINCE: poco cresc.

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. (Piano):

Fl. (Flute):

25 sub. *f*

Cinderella's Prince: Ag-o-ny! Is the way al-ways barred?

Rapunzel's Prince: Ag-o-ny! Is the way al-ways barred?

Pno. (Piano): Cl., Bsn., Hns., Cello, Bass

mf (mezzo-forte) dim. (diminuendo)

Vl., Cello, Bass:

## #50. Agony Reprise

28

Cinderella's Prince

Rapunzel's Prince

Pno.

Did you learn her name?  
She has skin white as snow...  
No, there's a dwarf stand-ing

31

Cinderella's Prince

Rapunzel's Prince

Pno.

Ag - o - ny Such that prin - ces must  
guard. Ag - o - ny Such that prin - ces must

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

mf

dim.

34

Cinderella's Prince

Rapunzel's Prince

Pno.

weep! Al - ways in thrall most To  
weep! Al - ways in thrall most To

Vla., Cello, Bass

Fl.

Synth. (Harp)

p

## #50. Agony Reprise

243

Cinderella's  
Prince

37

an - y-thing al - most, Or some-thing a - sleep.

If it were

Rapunzel's Prince

Pno.

Cello, Bass

Cinderella's  
Prince

40

not for the thick- et...

cresc.

It's the thick- est.

Rapunzel's Prince

Pno.

Vln., Vla 8va tremolo

pp cresc. poco a poco

Cinderella's  
Prince

43

f

Yes, but e - ven one prick, it's my

cresc.

mf

quick- est is pick it a - part with a stick.

Pno.

## #50. Agony Reprise

46

Cinderella's Prince

thing a - bout blood. It's no sick - er than your thing with dwarves.

Rapunzel's Prince

Pno.

f

Well, it's sick! Dwarfs.

rall.

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

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

cresc.

Rapunzel's Prince

tasks un - a - chiev - a - ble, Moun - tains un - scal - a - ble, If it's con - ceiv - a - ble

Fl. 6

Pno.

## #50. Agony Reprise

245

55

Cinderella's Prince

Rapunzel's Prince

Pno.

But un - a - vail - a - ble, Ahhh, Ahhh,

(trill)

*mf cresc.*

58

Cinderella's Prince

Rapunzel's Prince

Pno.

Ag - o - ny! Mis - er - y! Not to know what you miss.

Ag - o - ny! Woe! Not to know what you miss.

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

Vlas., Cello, Bass

*f*

*dim.*

61

Cinderella's Prince

Rapunzel's Prince

Pno.

While they lie there for years, What un - bear - a - ble

And you cry on their biers, What un - bear - a - ble

*mf*

*mp*

## #50. Agony Reprise

Cinderella's Prince

Rapunzel's Prince

Pno.

64

*f*

bliss! Ag - o - ny that can cut like a knife!

*f*

bliss! Ag - o - ny that can cut like a knife!

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

Vias., Cello, Bass

*f*

*mf*

molto rall. a tempo

*(Rapunzel wails in the distance)*

Cinderella's Prince

Rapunzel's Prince

Pno.

68

*p*

Ah, well, back to my wife.

*p*

Ah, well, back to my wife.

+Synth. (Harp)

*p*

## 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**  
 $(\text{♩} = 120)$   
 Pno., Strs. sustain

*mf*

**poco rall.**

**Meno mosso** ( $\text{♩} = 112$ )  
 Fl. solo

*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)

Pno.

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)

*(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.

There!

oo

oo

oo

(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.

11

12

f

ff

11

12

*Cue: GIANT:* I know he's there.  
And I'm going to wait right here  
until he's delivered to me.

Narrator, Baker's Wife, Witch, Giant, Steward,  
Florinda, Lucinda, Baker, Stepmother,  
Little Red Ridinghood, Cinderella's Father

**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

**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.

**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!

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.

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)

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 { *p cresc.*      *ff*      *gliss.*      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. { *ff*      *ff*      Bass Drum

*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. { *ff*      Bass Drum

*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. { *ff*      *dim.*      *pp*      Bass Drum

## 54. Witch's Lament

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 ( $\downarrow = 96$ )

Picc. sempre 8va, Cl., Cello 15ba

A musical score for piano and strings. The piano part is in the upper staff, and the strings (Pno., Strs.) are in the lower staff. The score shows two measures. Measure 11 starts with a dynamic of *f*. Measure 12 begins with a dynamic of *p*. The strings play eighth-note chords, and the piano has eighth-note patterns. Measure 12 ends with a dynamic of *p*.

## Rubato

## WITCH

(Looking offstage to where Rapunzel was killed)

Witch *f* Rapunzel was killed

The musical score shows a single line of music for the Witch, starting with a treble clef, a key signature of one sharp, and a common time signature. The first four measures are mostly rests. The fifth measure begins with a eighth-note followed by a sixteenth-note pattern. The sixth measure consists of eighth-note pairs. The seventh measure has eighth-note pairs followed by a sixteenth-note pattern. The eighth measure ends with a sixteenth-note pattern.

This is the world I meant.

**A tempo (♩ = 100)**

Witch (Mezzo-Soprano) 8  
3  
3  
Could-n't you lis - ten? Could-n't you stay con - tent, Safe be-hind walls, as

Musical score for piano and woodwind section. The piano part (Pno.) is in the bass clef, with a dynamic of  $\text{v} \phi$ . The woodwind section (Fl., Cl., Tpt., Xyl.) is in the treble clef, with a dynamic of  $\text{v} \triangleright$ . The score consists of two staves separated by a vertical bar line. The first measure shows the piano in the bass clef and the woodwinds in the treble clef. The second measure shows the piano in the bass clef and the woodwinds in the treble clef. The third measure shows the piano in the bass clef and the woodwinds in the treble clef. The fourth measure shows the piano in the bass clef and the woodwinds in the treble clef.

11 (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. Cl., Bsn. Hn., Synth. (Harpsichord)

Pno. mf

18 Witch No one stays un - taint - ed by the world, On-ly I, On-ly

Pno. Strs. Fl. 8va, Cl., Hn., Synth.

Pno. 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

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.

# 54. *Witch's Lament*

255

Witch *fuse* to learn.

Pno. *+Bsn., Cl.* *cresc.*

Witch *Guide them a-long the way,* *Still they won't lis - ten.*

Pno. *mp* *Bsn.*

Witch *Child-ren can on - ly grow* *From some-thing you love* *To*

Pno. *pno.* *cresc.* *+Hns.*

Witch *some-thing you lose...* *Namp*

Pno. *Bells* *Cl., Bsn., Hns.* *fade*

Pno., Cello, Bass

## 55. 100 Paces

Underscore

Little Red Ridinghood, Baker's Wife, Baker

*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** ( $\text{♩} = 72$ )

Bell Tree, Pno., Synth., Strs. tremolo

Piano { *Vamp* *dim.* *cut off on cue*

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** ( $\text{♩} = 104$ )

Play four times

4 Cl., Bsn., Hns., SD, Pno., Strs.

Pno. { *p* *Fl., Cl., Tpt.* *Pno., Strs.*

**rall.**

+Tgl., Synth. (Harp)

Pno. { *7* *rall.* *+Tgl., Synth. (Harp)*

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** ( $\text{J} = 152$ ).**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?

Pno., Strs. sustain

*p*

+Bells

**BAKER'S WIFE:**

Uh.

Cinderella's Prince

An - y mo - ment we could be crushed. Don't feel

*5 mp*

Pno.

*f* +FL

*(Kisses Baker's Wife.  
She is stunned, turns to audience)*

Cinderella's Prince

9

rushed.

*p*

*mp*

## BAKER'S WIFE

Baker's Wife

13 *mf*

This is ri - dic - u - lous, What am I do - ing here? I'm in the wrong sto - ry.

Baker's Wife

16

(Resumes the kiss, then pulls away)

Pno.

Vamp

## 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)

Cinderella's Prince

20

Fool - ish - ness can hap - pen in the woods.

Pno., Strs.

*mp*

## # 56. Any Moment, Part I

259

Cinderella's  
Prince

24

Once a- gain, please... Let your hes - i - ta - tions be hushed.

+Bells

Pno.

Cinderella's  
Prince

28

mf

An - y mo - ment, big or small, Is a mo - ment,

Fl.

+Hns.

Pno.

mf

Cinderella's  
Prince

32

mp.

af - ter all. Seize the mo - ment, skies may fall An - y mo - ment.

Fl., Hn. 8ba

mp

Pno.

**BAKER'S WIFE:**  
But this is not right!

Cinderella's  
Prince

36 (Kisses her again)

**Safety**  
(vocal last time)

40 *mp* (Last time)

Cinderella's  
Prince

Right and wrong don't mat - ter in the woods,

Cinderella's  
Prince

On - ly feel - ings. Let us meet the mo - ment un - blushed.

Fl., Bells

Cinderella's  
Prince

47

mf

Life is of - ten so un-pleas - ant. You must know that,

Pno.

Fl.

+Hns.

mf

Cinderella's  
Prince

51

mp

as a peas - ant. Best to take the mo - ment pres - ent

Fl., Hn. 8ba

mp

Vamp

(Cinderella's Prince takes Baker's Wife into the glade)

Cinderella's  
Prince

54

As a pres - ent for the mo - ment.

Pno., Strs.

fade

Pno.

## 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)

Pno., Strs. sustain

Vamp  
(vocal last time)

CINDERELLA'S PRINCE

(Last time)

Cinderella's Prince

5

This was just a moment in the woods. Our moment,

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.

+Hns.

Pno.

*mp*

17

Cinderella's Prince

Ev'-ry mo - ment is of mo - ment When you're in the woods.....

Fl., Hn. 8ba

Pno.

**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**  
Crotalcs, Pno., Synth. (Ccl.)

21 Pno., Strs.

Pno.

**Safety**

**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

Baker's Wife

Pno.

(Cinderella's Prince exits. Baker's Wife sits, stunned.)

Grazioso (♩ = 138)

Pno., Strs. sustain

mf (dim.)

BAKER'S WIFE imp

Was that me? Was that

rall. // A tempo // rall.

him? Did a prince real-ly kiss me? And kiss- me? And

+Bells // //

A tempo // rall. A tempo

kiss me? And did I kiss him back? Was it

Pno., Strs.

+Bells, Synth.

p

16

Baker's Wife      wrong?      Am I mad?      Is that all?      Does he miss me?      Was he

Pno. (Pno., Strs.)

*mp*

20

Baker's Wife      sud-den-ly      Get-ting bored with me?      Wake      up!      Stop dream- ing.      Stop

Pno. (Hns.)

*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

Pno. (Cl., Strs.)

*mf*

*Firm*

*Più mosso (♩ = 148) crisply, risoluto*

Bass

# 58. *Moments in the Woods*

29

Baker's Wife      child, back to hus-band, No one lives in the woods.      There are

Pno.      Fl., Cl., Bsn., Tpt., Bells      Strs.

Bsn.

32

Baker's Wife      vows, there are ties, There are needs, there are stand - ards, There are

Pno.      Cl., Strs.      mf

+Bass

34

Baker's Wife      should-n'ts and shoulds.      Why not both in - stead?

Pno.      Fl., Cl., Bsn.,  
Hns., Tpt., Bells      Hn. 8ba solo, Pno., Strs. sustain

Bsn., Cello, Bass

37

Baker's Wife      There's the an-swer if you're clev - er: \_\_\_\_\_ Have a

Pno.

40

Baker's Wife      child for warmth, and a baker for bread, And a prince for what-

Pno.

43 **poco rall.**      **A tempo**

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.

# 58. *Moments in the Woods*

52

Baker's Wife

trick of the woods. Just a mo - ment, One pe-cu-liar pass-ing

Pno.

+Fl., Hns., Tpt., Bells

Fl. solo

mp

Strs.

56

Baker's Wife

mo - ment. Must it all be eith-er less or more, Eith - er

Pno.

Cl., Bsn., Strs.

mp

59

Baker's Wife

p

plain or grand? Is it al - ways "Or"? Is it nev - er "And"? That's what

Pno.

p

62

Baker's Wife

woods are for: For those mo-ments in the woods...

Pno.

Fl., Cl., Bsn., Pno.

p

Cello

65 *mp*

Baker's Wife      Pno.

Oh, if life were made of mo - ments,      E - ven now and then a

bad one!      But if life were on - ly mo - ments,

Then you'd nev-er know you had one.      First a

witch, then a child, Then a prince, then a mo - ment, Who can live in the woods?

*Safety (vocal last time)*  
(Last time) *mf*

Baker's Wife      Pno. *Cl., Bsn., Strs.*

*+Fl., Tpt., Bells*

# 58. *Moments in the Woods*

77

Baker's Wife

And to get what you wish, On - ly just for a mo - ment, These are  
Cl., Bsn., Strs.

Pno.

80

Baker's Wife

dan - ger - ous woods. Let the mo - ment go,

+Fl., Hns., Tpt., Bells

Pno.

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*

271

(Sighs,  
starts walking faster)Baker's  
Wife

89

//f

did be - fore. Now I un - der - stand...

Fl. 8va, Cl.,  
Pno. 8ba, Tpt.

Pno.

Hns., Strs.

Baker's  
Wife

91

And it's time to leave the woods!

Cl., Bsn., Strs.

+Fl., Tpt., Xyl., Pno.

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

Pno.

Cl., Bsn., Strs.

95

(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)

Pno.

97

p cresc.

ff

BD

SEGUE

## 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.

**CINDERELLA:**  
I'm sure she'll return.

**BAKER:**  
No. I better look for her.  
In which direction did she go?

5

Vln.

(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)

8

+Tgl., Synth. (Harp)

on cue

Fl., Cl., Hns.,  
Tpt., Bell Tree, Strs.

*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

Piano

Cl., Cello (pizz.)

(Cl. continues pattern)

5

Jack

Pno.

8

Jack

Baker

Pno.

BAKER *mf*

Wait a min-ute,

Strs.

+Bsn.

11

Baker      *mag - ic beans for a cow so old That you had to tell a lie to sell it,*

Pno. { Cl., Pno., Strs.

14

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      *mf*

See, it's your fault!

JACK

Jack      *No!*

Baker      *tell us who per-suad-ed you to steal that gold!*

So it's

Pno. { Hns., Vla., Cello

Bsn., Bass

Little Red  
Ridinghood

20

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

Cl., Pno., Stts.

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

Cl., Pno., Cello

Pno.

WITCH

*mf* (Referring to Baker)

29

Witch

It's his fa - ther's fault that the

Baker

made us get a cow to get the curse re - versed!

Pno.

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

*f*

*mf*

+Bsn.

Bsn., Bass

36

Cinderella      his fault,      I guess... *mp*

JACK      No! *mf*

Jack      Wait a min - ute, though, I

BAKER *mf*

Baker      Yes, it is, it's his.

Pno.

39

Jack      chopped down the bean - stalk, right? That's clear. But with - out an - y bean - stalk,

Wood Block, Vin., 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 *45* Yes! *mp* The oth-er bean?

LITTLE RED RIDINGHOOD

Little Red Ridinghood How?

Jack *(Confused)* first place? Sec-ond place... *To Baker* Well, who had the oth-er bean? You

BAKER

Baker *mp* Hmm... The oth-er bean?

Pno. *Tutti* *mp* Cl., Bsn., Hns. Cello, Bass

LITTLE RED RIDINGHOOD

Little Red Ridinghood *49* *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. *Tutti*

CINDERELLA *(To herself)*

52

Cinderella

Then whose is it?

Little Red Ridinghood

So it's her f...!

Baker

gave it to my wife!

Cinderella (To Cinderella)

No, it is-n't!

Pno.

Tutti

f

v.

Wait a min-ute! She ex -

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.

# 60. *Your Fault*

Cinderella 61

nev - er knew, and so I threw... Well, don't look here! But...

Little Red Ridinghood

LITTLE RED RIDINGHOOD *mf* (To Cinderella)

So it's your fault!

Jack

JACK *mf*

See, it's

Pno.

Cl., Hns.

Bsn., Cello

Cinderella 64

(To Jack)

But... 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.

+Fl., Strs.

+Bass

Cinderella 68

up a - gain, You were greed-y! Did you need that hen?

Jack

We were need - y. But I

Pno.

Cinderella 71

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.

Cinderella 74

Cinderella      third place?

Little Red Ridinghood      (To Jack)

Little Red Ridinghood      I dared you to?

Jack      JACK (Referring to Little Red Ridinghood)      (To Little Red Ridinghood)

Jack      She went and dared me to!

Baker      BAKER      You dared me to! She

Baker      The harp, yes!

Pno.      Cl., Bsn., Hns.

Cinderella 77

Cinderella      CINDERELLA (To Little Red Ridinghood)      *mf*

Cinderella      So it's your fault! If

Little Red Ridinghood      Me?      No, I did-n't!      Wait a min-ute!

Jack      (To the others)

Jack      said that I was scared to. She dared me!      *f* (To Little Red Ridinghood)

Jack      So it's your fault!

Baker      *f* (To Little Red Ridinghood)

Baker      So it's your fault!

Pno.      *f*      *mp*

Pno.      *+Tim.*      Cello, Bass

Cinderella 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)

Cinderella 83

Cinderella 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. +Fl. 8va, Pno., Strs.

*cresc. poco a poco* *mp cresc. poco a poco*

+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 You're re - spon - si - ble! You're the one to blame! It's your fault!

Jack You're re - spon - si - ble! You're the one to blame! It's your fault!

Baker You're re - spon - si - ble! You're the one to blame! It's your fault!

Pno. +Hns., Tpt. ff

Witch, Cinderella, (Baker), Little Red Ridinghood

WITCH: Shhhh!

Allegretto ( $\text{J} = 152$ )

Original version

WITCH *p*

Witch

Alternate version

It's the last \_\_\_\_\_ mid-night,

(Unbeknownst to the group, the Witch has taken the baby) WITCH *p* (To the baby as in a lullaby)

Piano

Cl., Bsn., Flns., Pno., Cello, Bass

*p* misterioso

It's the last \_\_\_\_\_ mid-night,

Witch

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)

Pno.

Soon it will be Boom \_\_\_\_\_

Squish!

Told a lit - tle

Fl., Cl., Vlns.

BD

Ratchet

# 61. *Last Midnight*

27

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.

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.

### # 61. *Last Midnight*

287

### 37 Poco più mosso

Witch

last \_\_\_\_\_ mid - night, It's the Boom \_\_\_\_\_

last \_\_\_\_\_ mid - night, It's the Boom \_\_\_\_\_

Pno.

BD

# 61. *Last Midnight*

47

Witch      mid - night, Ev - 'ry - bod - y smashed

Pno. *mp*

51

Witch      flat!      Noth-ing we can do...      Not ex - act - ly

Pno. *p*      Cl., Hns., Tpt. *mf*      *p*      +Tgl.

55

Witch      true:      We can al - ways give her the boy...

(*They protect Jack as she reaches for him*)      *sub. mf*

Pno. *sub. mf* (*They protect Jack as she reaches for him*)

true:      You could al - ways give her the boy...

Pno. *Cl., Bsn., Hns., Strs.*      *SD*      *p*

## 58 CINDERELLA

Cinderella

No!

*mp*

*mf*

Witch

No? No, of course what real - ly mat - ters is the blame,

*(Back to the baby)*

*mp*

*mf*

Pno.

No? No, of course what real - ly mat - ters is the blame,

Hns., Tpt., Strs.

*p*

*p*

*mf*

Bsn., Cello

Pno., Strs.

62

Witch

Some-one you can blame. Fine, if that's the thing you en - joy,

Pno.

Some - one they can blame. Fine, if that's the thing you en - joy,

66 dim. (mp) (p)

Witch

Plac-ing the blame, If that's the aim, Give me the blame... Just

dim. (Back to the group) (mp) (p)

Witch

Plac-ing the blame, If that's the aim, Give me the blame... Just

(Bsn.)

Pno.

# 61. *Last Midnight*LITTLE RED  
RIDINGHOOD *mf* rall.

A tempo

71

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.      Pno.      Strs., Cl., Pno.

76

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

Witch      good, I'm not nice, I'm just right.      I'm the Witch.      You're the

up To be them, So let's fly,      You and I,      Far a -

Pno.

87

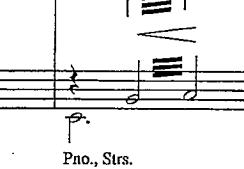
Witch world. I'm the

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

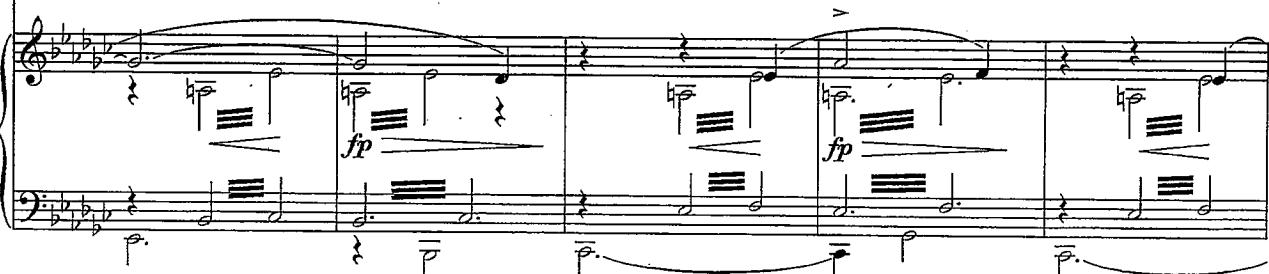
hitch, I'm what no one be - lieves, I'm the Witch. They're all

Pno. 

97

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. 

# 61. *Last Midnight*

102

Witch

too... Oh, why both - er? You'll just do what you do. It's the

cresc.

too... Oh, why both - er? They'll just do what they do. It's the

cresc.

Pno. +Cym. Fl., Cl., Hns.

107 f

Witch last mid - night, So good - bye,

(She kisses the baby)

last mid - night, So good - bye,

SD, Pno., Strs.

Pno. f +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.

Pno. (Fl. 8va)

Hn., Cello sustain

Witch Soon you'll see the sky fall.

(Starts scattering her beans all around; Baker, Cinderella, Jack and Little Red Ridinghood frantically scramble to pick them up)

122 *mp*

Witch Here, you want a bean? Have an - oth - er bean.

mp (Throws a bean at Baker) (Throws another bean)

Witch Here, you want a bean? Have an - oth - er bean!

Pno. Hns. Xyl. *gliss.*

126

Witch Beans were made for mak-ing you rich!

(Throws two beans)

Pno. *gliss.* *gliss.* *gliss.* *gliss.*

# 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)*

Pno.      Plant them as they soar...      Here, you want some more?

134

Witch      Lis - ten to the roar: Gi - ants by the score! Oh well, you can  
*(Throws a shower of them)*

Pno.      Lis - ten to the roar: Gi - ants by the score! Oh well, you can

137

Witch      blame an - oth - er witch.      It's the last

Pno.      blame an - oth - er witch.      It's the last

+FL, CL,  
SD, Tpt.

# 61. *Last Midnight*

295

147

Witch mid-night, It's the last \_\_\_\_\_ verse.  
(She pops a bean into her mouth)

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) I'm leav-ing you a-

Pno.

I'm leav-ing you my last \_\_\_\_\_ curse: I'm leav-ing you a-

Cl.

Cello, Bass, Bsn.

#61. *Last Midnight*

155

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

Witch lone, Ev -'ry - bod - y down on all fours. *All right, Moth- er,*

own. Time for me to go, I'm a - fraid. *Back to what I*

Pno. +Fl., Tpt.

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. (Fl. & Cl. 8va) Tutti

### # 61. *Last Midnight*

## 62. Arms of a Princess

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)

Piano {

Vln.

*p*

Fl., Strs.

Pno. {

**Vamp and fade**

Pno. {

5

No. 63

### 63. No More

299

*Cue: MYSTERIOUS MAN:*  
Aren't you running away

**Adagio** ( $\text{♩} = 116$ )

poco rubato BAKER

Baker: *mf* No more ques-tions. *p* Please. No more tests.

Piano { *pno.* +Cl., Bsn., Hns., Strs. *pno.* +Cl., Bsn., Hns., Strs.

Hn. solo

**MYSTERIOUS MAN**

*mp*

Mysterious Man

9

We dis - ap- point, we dis - ap- pear, we die but we don't...

Pno.

12

Baker

What? No more

Mysterious Man

They dis - ap point in turn, I fear. For - give, though, they won't...

Pno.

poco rall.  
mp

15 A tempo

Baker

rid - dles. No more jests. No more

Pno.

+Strs. Cl., Bsn., Strs.

p mf

19

Baker

cur-ses you can't un - do, Left by fa-thers you nev - er knew. No more

Pno.

Pno., Strs.

mf

23

Baker

quests. No more feel - ings. Time to shut the

Synth. (Cel.), Fl.

Pno. *mp*

Fl., Pno., Strs.

Hns., Bsn., Cello

27

Baker

door. Just... no more.

*p*

Pno.

Cl.,  
Pno., Strs. +Hns.

31

Mysterious Man

MYSTERIOUS MAN

*p*

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.

38

Mysterious Man

bur-dens to bear, Out there in the yon - der.

Pno. cresc. dim.

41

Mysterious Man

Run- ning a - way, go to it. Where did you have in mind?

Pno. Synth. (Cel.), Cym.  
Bsa. solo

44

Mysterious Man

Have to take care. Un - less there's a "where," You'll

Pno. Synth. (Cel.), Cym.  
Bsa. solo

47

Mysterious Man

on - ly be wan - dering blind. Just more ques - tions,

Pno. poco cresc.  
Fgt. Cym.

Mysterious  
Man

50

Dif - f'rent kind.

Where are we to go?

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

Pno.

poco dim.

Hn., Cl.

Bsn.

Mysterious  
Man

54

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.

Mysterious  
Man

60

Trou - ble is, son, —

The far - ther you run, —

The

(Hn., Cl.)

Pno.

# 63. *No More* .Mysterious  
Man

63

more you feel un - de - fined

For what you have left un -

Pno.

Mysterious  
Man

ten.

66 ten.

rall.

A tempo

done

And, more, what you've left be - hind.

We

Pno., Synth. (Electric Piano)  
ten.

+Strs.

Fl., Cl., Bsn., Hn., Strs.

Baker

70

BAKER

We

Mysterious  
Man

dis - ap- point, we leave a mess, we die but we don't...

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 (Mysterious Man exits) son.

Pno., Synth. (Cel.), Strs.

Pno. *p* Tgl. Cl., Bsn., Hns., Pno., Strs.

Baker Wag - ing war. Can't we just pur - sue our lives.

Pno. Tgl., Pno. Cl., Bsn., Hns., Pno., Strs.

# 63. *No More*

85

Baker

With our chil-dren and our wives?— Till that hap-pi - er day ar - rives,

*f* *rall.*

Pno.

*f*

89

Baker

How do you ig - nore

*A tempo* *rall.* *mf*

All the

Pno.

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.

# 63. *No More*

307

Baker 99 *f* 3

All the won-der-ing what e - ven worse is Still in

Pno. *cresc.* Vln.

Baker 102 *mf* *ten.* **Meno mosso (rubato)** *mp*

store? All the chil - dren... All the

Bells, Pno., Vln.

Pno. *f* *ten.* *mf* *+Tgl.*

Fl., Cl., Bsn., Strs. *ten.*

Baker 106 **Tempo primo**  
(*After a moment's thought*)

gi - ants... No more.

Pno. *p*

Baker 110 (*Baker exits*)

Pno. *Tgl.*

## No. 64

## 64. After Plan

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)

## 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)

**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**

10

**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 -

20

Cinderella      lone.      No one is a - lone,      tru - ly. No one is a -

Pno.

24

Cinderella      lone.      Some-times peo-ple leave you, —

Pno.

28

Cinderella      Half-way through the wood.      Oth - ers may de - ceive you...

Pno.      Hn.      Fl.

31

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**

*p*

Little Red  
Ridinghood

I wish...

(*Little Red Ridinghood moves close to Cinderella, who comforts her*)

Bells, Synth. (Cl.), Vlns. tremolo

poco rall.

39

Pno.

*p*

Strs.

## 66. No One Is Alone, Part 2

Cinderella, Baker, Jack, Little Red Ridinghood

*Cue: BAKER: Then kill him!*  
*(Beat) No, don't kill him.*

Tranquillo ( $\text{d} = 56$ )CINDERELLA (*To Little Red Ridinghood*)*p*

Cinderella



Moth-er is- n't here now.

Baker

BAKER (*To Jack*)*p*

Wrong things, right things...

Piano

Pno., Strs.

*p*

Cinderella

Who knows what she'd say?

Noth- ing's quite so clear now.

5

Baker

Who can say what's true?

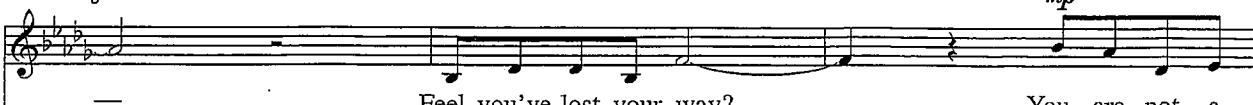
Pno.



# 66. *No One Is Alone, Part 2*

313

8

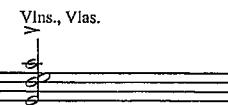
Cinderella 

— Feel you've lost your way? You are not a -

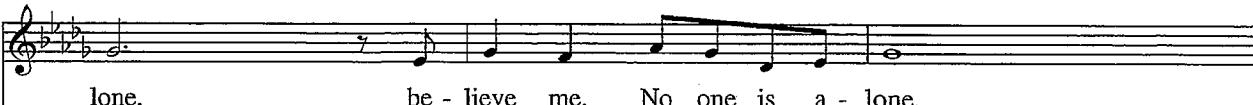
Baker 

Do things, fight things... You de- cide, but you are not a -

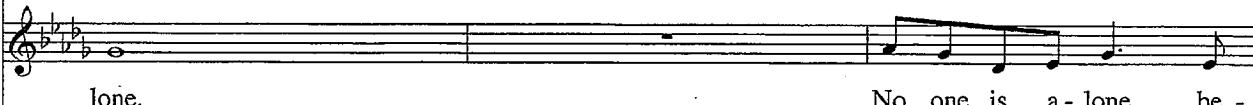
Pno. 

Vlns., Vlas. 

11

Cinderella 

lone, be - lieve me. No one is a - lone.

Baker 

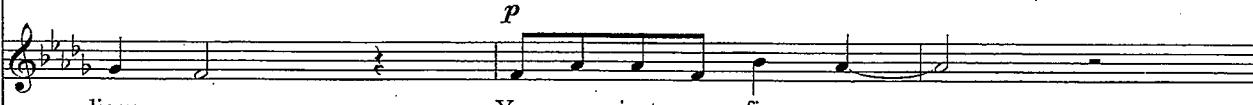
lone. No one is a - lone, be -

Pno. 

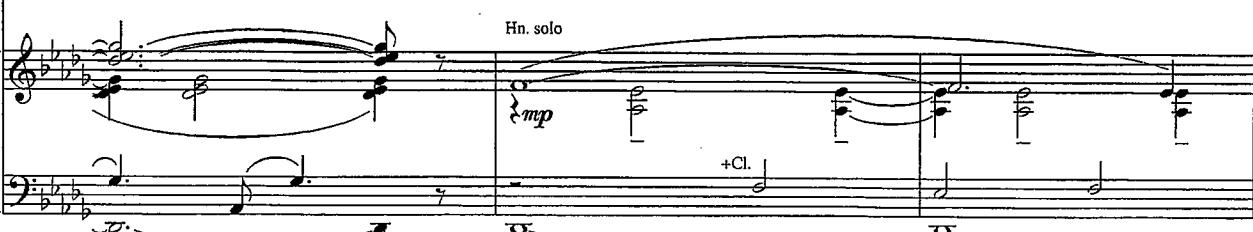
14

Cinderella 

Tru - ly... You move just a fin - ger,

Baker 

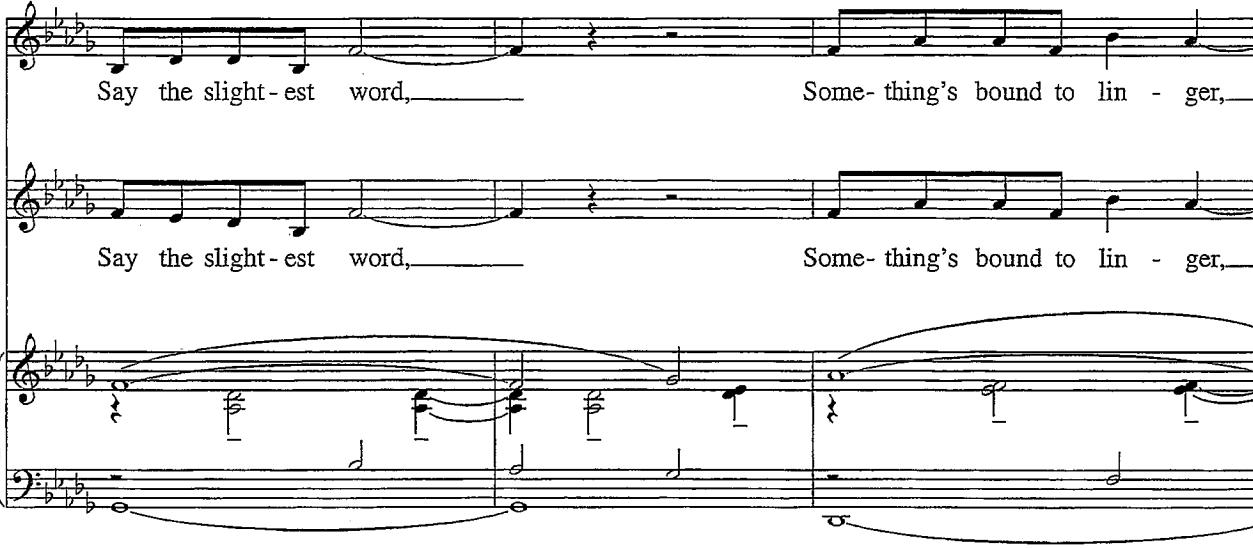
lieve me. You move just a fin - ger,

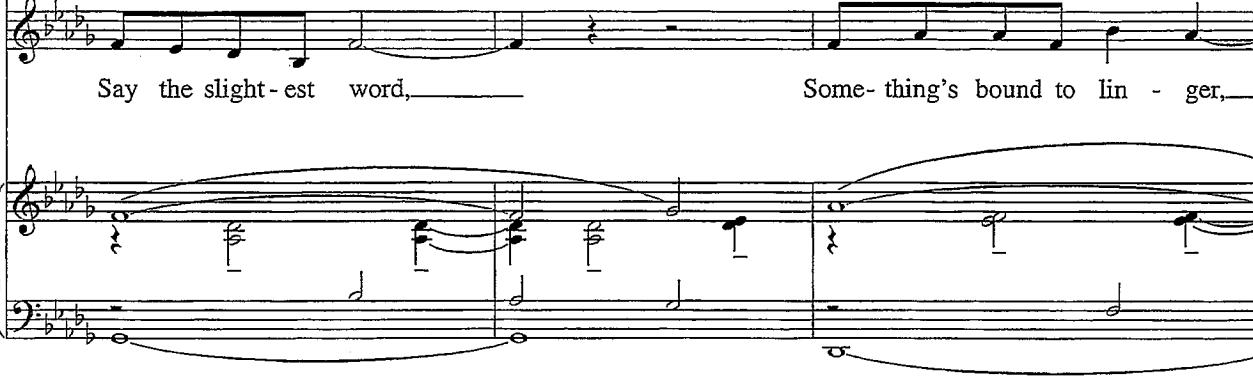
Pno. 

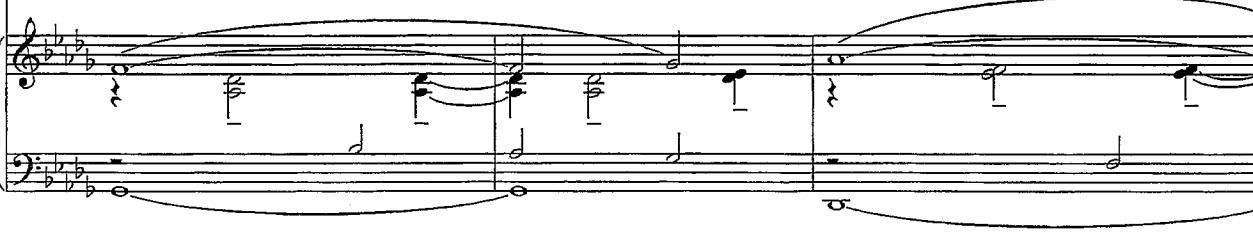
Hn. solo 

+Cl. 

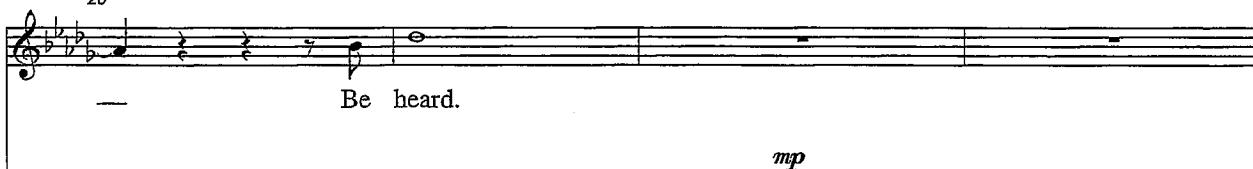
17

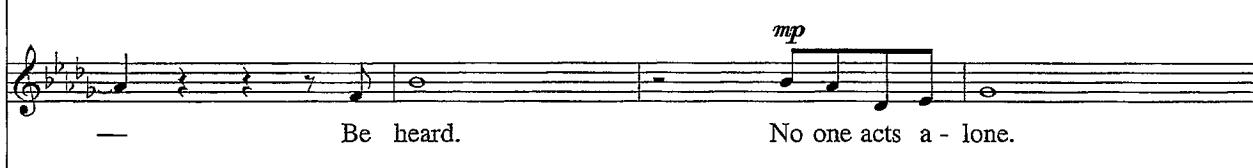
Cinderella 

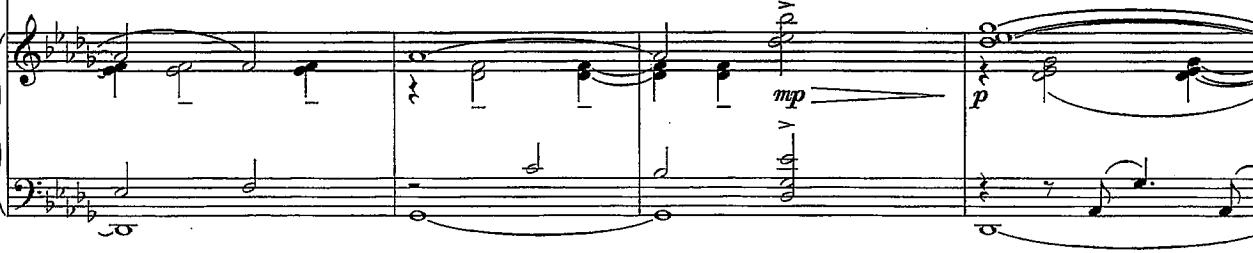
Baker 

Pno. 

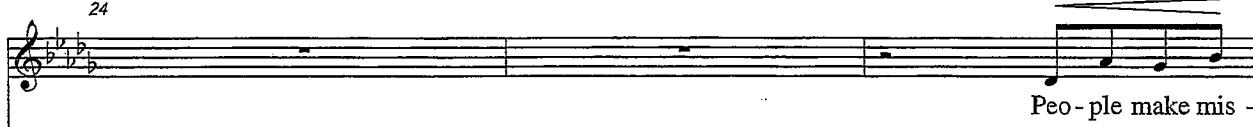
20

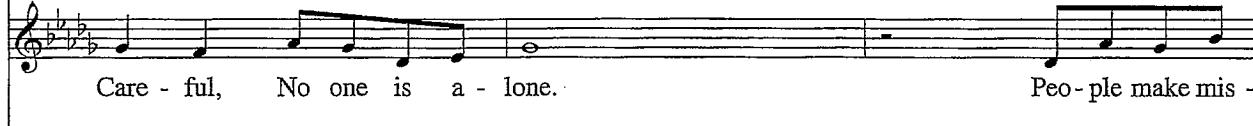
Cinderella 

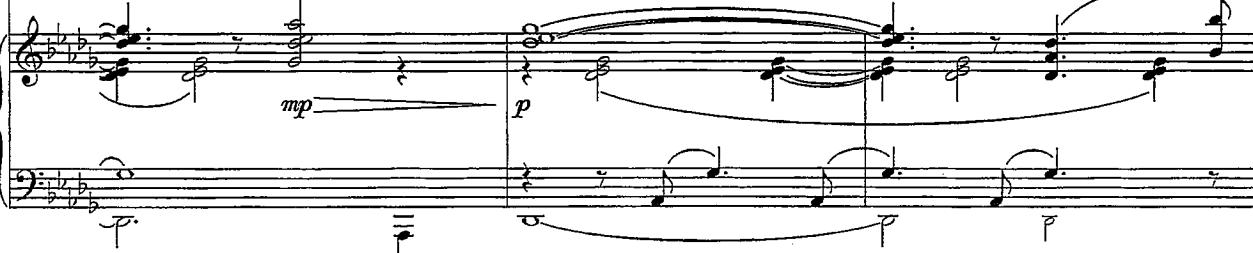
Baker 

Pno. 

24

Cinderella 

Baker 

Pno. 

# 66. *No One Is Alone, Part 2*

315

27 *mf*

Cinderella      takes.      Moth - ers, Peo - ple make mis- takes,

Baker      takes.      Fa - thers, Peo - ple make mis- takes,

Pno.      *Tutti*      *mf*      *p*

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*      *Strs., Pno.*      *p*

34      *mf*

Cinderella      Hon - or their mis - takes.      Ev - 'ry - bod - y makes      One an - oth - er's

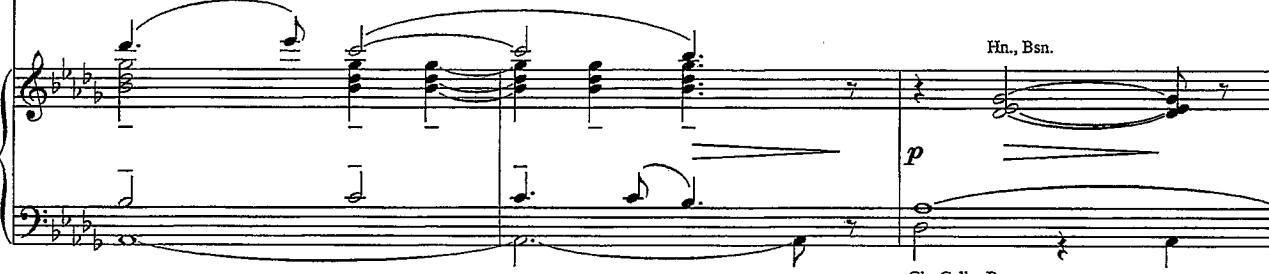
Baker      Fight for their mis - takes,      One an - oth - er's

Pno.      *Vln., Vla., + Hns., Tpt.*      *Tutti*      *mf*      *p*      *mp*

37

Cinderella      ter - ri - ble mis - takes.      *mp*      Witch - es can be right,      Gi - ants can be

Baker      ter - ri - ble mis - takes.      *mp*      Witch - es can be right,      Gi - ants can be

Pno.            Hn., Bsn.      *p*      Cl., Cello, Bass

40

Cinderella      good. You de - cide what's right, You de - cide what's good. Just re - mem - ber: *poco rall.*

Baker      good. You de - cide what's right, You de - cide what's good. Just re - mem - ber: *p*

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

## JACK

*mf*

Our side.

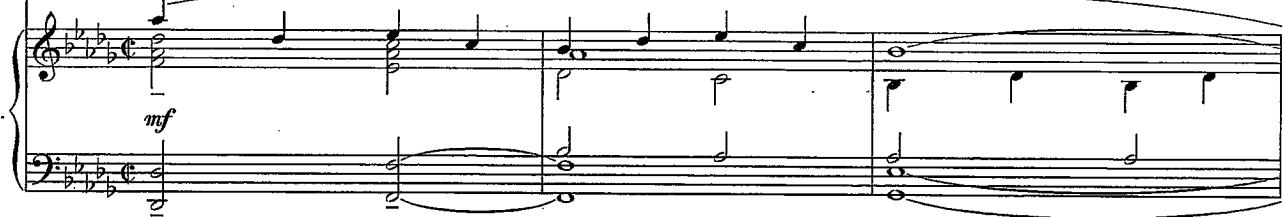
Baker

*mf*

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.

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.

54

Cinderella

Hard to see the light now.

Pno.

Vln. Cl.

# 66. *No One Is Alone, Part 2*

319

57

Cinderella

Baker

*p*

Pno.

+Hn. solo

60

Cinderella

—

Some-one is on

Little Red Ridinghood

—

Some-one is on

Jack

—

Some-one is on

Baker

—

Some-one is on

Pno.

(8va)

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. \_\_\_\_\_

+Tpt., Synth.      Pno., Strs.

Pno.

*(Giant approaches in the distance)*

LITTLE RED RIDINGHOOD: Here she comes. (*Dialogue continues*)

73

Pno. { *f dim. poco a poco* | | | | **p**

## 67. Attack of the Birds

*Cue: GIANT:* Thank you.  
Now justice will be served  
and I shall leave your kingdom.  
(Turns and heads away)

Underscore  
Cinderella, Little Red Ridinghood

(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** ( $\text{J} = 144$ )

Tutti  
8va

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!

Safety

**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)

7 (8)

Pno.

Synth cue: Enormous crash

SEGUE

## No. 68

## 68. Act II Finale, Part 1

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) 8va

Piano

*f*

Picc. 15ma, Tpt. 8va, Bells 8va,  
 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.

## MYSTERIOUS MAN

Mysterious Man 15

Pno.

Ev-'ry knot was once straight rope...

(*Cinderella's Prince and Rapunzel's Prince enter, with Snow White and Sleeping Beauty*)

## CINDERELLA'S PRINCE

Cinderella's Prince 18

Pno.

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

## RAPUNZEL'S PRINCE

Rapunzel's Prince

Pno.

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

Tpt.

Pno.

## 21 SNOW WHITE

Snow White

(Yawn) Ex-cuse me.

## SLEEPING BEAUTY

Sleeping Beauty

(Yawn) Ex-cuse me.

## STEWARD

Steward

The

Pno.

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

And how to get back...

CINDERELLA'S FATHER

Pno.

29

FLORINDA

Florinda

And eat first...

LUCINDA

Lucinda

And eat first...

GRANDMOTHER

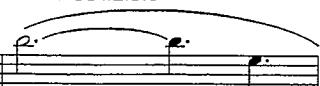
Grandmother

The

Pno.

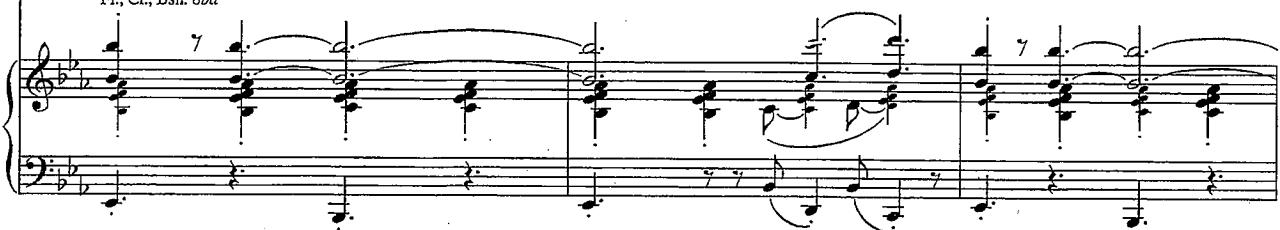
## RAPUNZEL

32

Rapunzel 

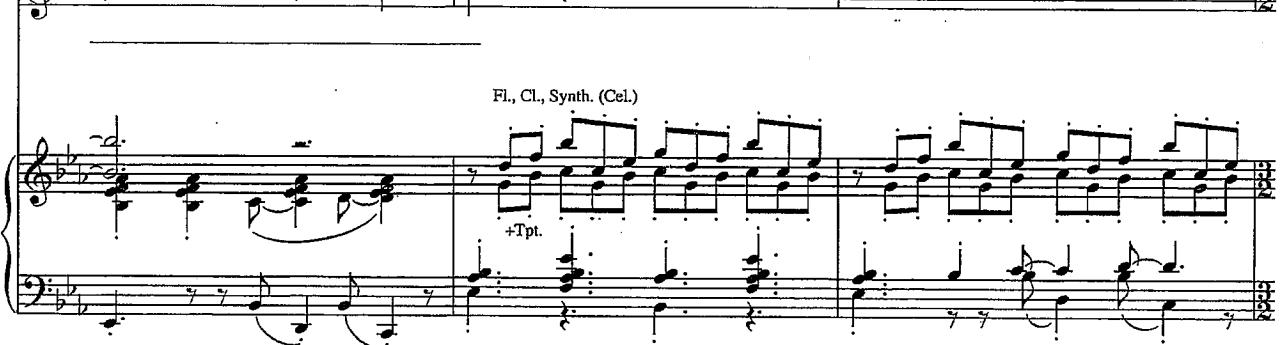
Grandmother 

knife that is sharp to-day may be dull by to-mor- row...

Pno. 

35

Rapunzel 

Pno. 

Fl., Cl., Synth. (Cel.)  
+Tpt.

(Jack, Baker, Cinderella and Little Red Ridinghood enter from upstage of Giant's head)

38 Cl., Pno., Strs. 

+Fl. 8va

40 Pno. 

8va

## 69. Act II Finale, Part 2

Underscore

Baker, Jack, Little Red Ridinghood, Cinderella

**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)**

Piano *p*

Cl.

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.

Pno.

Fl.

5

**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.

Pno.

+Strs.

9

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

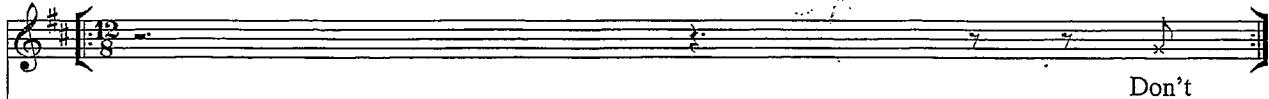
Baker, Baker's Wife, Witch,  
Jack, Little Red Ridinghood, CinderellaCue: BAKER: And how sad it is  
that my son will never know her. (Baby cries)

Steady (♩ = 120)

(Baker's Wife enters behind Baker)

Safety (vocal last time)

BAKER'S WIFE (Last time)

Baker's  
Wife

BAKER (Last time)

Baker

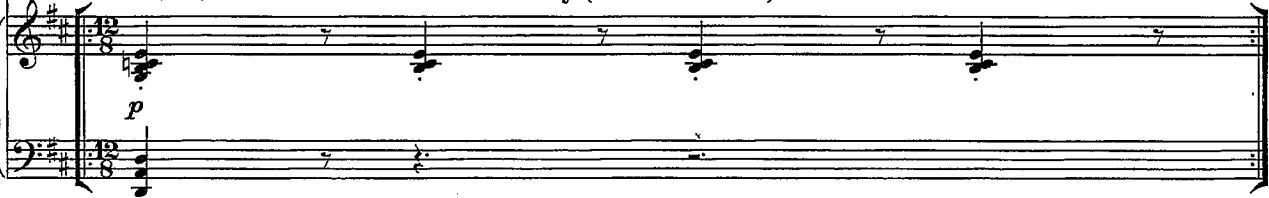


Steady (♩ = 120)

Safety (vocal last time)

Bsn., Hns., Strs.

Piano

Baker's  
Wife

Baker

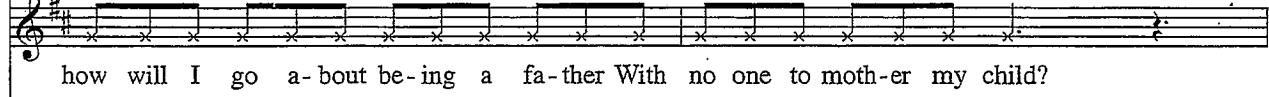


Pno.

Baker's  
Wife

Just calm the

Baker



Pno.



5

Baker's Wife child. *(Attempting to do so)*

Baker Yes, calm the child.

Pno. { 5 Crotolas, Strs. *rall.* *p*

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

7 *A tempo*

Baker's Wife 7 Bsn., Strs.

Pno. { 7 *p*

9

Baker's Wife *poco rall.* *ten.* *Meno mosso* ( $\text{♩} = 100$ )

Baker Some-times peo-ple leave you

Baker A-lone...

Pno. { 9 *poco rall.* *ten.* *Meno mosso* ( $\text{♩} = 100$ )

Fl., Pno., Strs. *mp* +Hn.

13

Baker's Wife

Half-way through the wood.

Synth. (Cel.)

13

Pno.

Do not let it grieve you,

Fl., Pno., Strs.

17

Baker's Wife

No one leaves for good.

Strs., Pno., Synth.

17

Pno.

You are not a - lone.

20

Baker's Wife

No one is a - lone.

20

Pno.

23 (p)

Baker's Wife

Hold him to the light now.

Fl., Vln. 8va

23

Pno.

Let him see the glow.

CL

# 70. *Act II Finale, Part 3*

331

Baker's Wife 27 (Baby whimpers) (Baby cries)

Things will be all right now. Tell him what you know.

Pno. 27

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...

WITCH (To audience) 35 *p*

Witch Care-ful the things you say, Chil-dren will lis - ten.

Pno. 35

Synth. (Cel.)

BAKER: and a childless baker...

Witch 39 Care-ful the things you do, Chil-dren will see. And

Pno. 39

Cl. ~~Alta~~, 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 3

Witch chil - dren will lis - ten. Chil-dren will look to you For

Synth. (Cel.)

Pno. 3 Hns., Cl., Bsn.

51

Witch which way to turn, To learn what to be.

Pno. 51 8

54 *p*

Witch Care-ful be - fore you say, "Lis - ten to me."

Pno. +Fl. Fl., Crotale 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 *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.

61 Cl., Bsn. Hns. sustain,  
Pno.

Pno. 3

Cello, Bass

## 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

Pno. 65

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

Pno. *mf*

Bells, Synth. (Cel.)

Fl. 8va, Tpt.

77

Women

Past what you can see

Men

Some-times the spell may last

Past what you can see

77

Pno.

Hns.

+Bells, Synth. (Cel.)

80

Women

f

And turn a- gainst you

Men

f

And turn a- gainst you

80

Pno.

f

+Cello, Bass

## WITCH

83 *p*

Witch Care - ful the tale you tell. That is the spell.

Women *p* Ahhh.

Men *p* Ahhh.

Pno. 83 Synth. (Cel.), Fl. *p*

Strs.

86

Witch — 3 — Chil - dren will lis - ten...

GROUP ONE *p*

Group One Though it's

GROUP ONE *p*

Women Though it's

GROUP ONE *p*

Men Though it's

86

Strs.

Pno. Cl., Bsn. *v.*

SEGUE

Allegretto ( $\text{♩} = 120$ )

(GROUP ONE)

(p)

Group One

fear - ful, Though it's deep, though it's dark And though you

Bsn., Pno., Strs.

Piano

*p*

Group One

may lose the path, Though you may en - count - er

GROUP TWO

*p*

Group Two

Though it's

Pno.

Group One

wolves, You can't just

Group Two

fear - ful, Though it's deep, though it's dark And though you

Pno.

4

Group One

act, You have to

Group Two

may lose the path, Though you may en - count - er

Group Three

Though it's

**GROUP THREE** *mp*

Pno.

5 *mp* *cresc.*

Group One

lis - ten. You can't just act, You have to think. There are

Group Two

wolves, You can't just act, you have to think. There are

Group Three

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 *# 12*

Group Two

al - ways wolves, There are al - ways spells, There are al - ways beans, Or a gi - ant dwells there. So *# 12*

Group Three

al - ways wolves, There are al - ways spells, There are al - ways beans, Or a gi - ant dwells there. So *# 12*

Pno. *Tutti*

Alla marcia (P'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

Men

In - to the woods you go a - gain, You have to ev - 'ry now and then.

(Fl, Cl. 8va)(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.

Pno.

17

Women: Or tempt the wolf, or steal from the gi - ant. The

Men: In - to the woods, but not to stray, Or tempt the wolf, or steal from the gi - ant. The

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

Women      her and him. The      The choic-es look grim, But *mf*

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

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      *p* 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.

*Picc., Cl. (Tutti)*  
*f*

## 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* (Blackout) I wish...

Women      *ff* And hap - py ev - er af - ter!

Men      *ff* And hap - py ev - er af - ter!

Pno. { *ff* *fff*

*ff* BD *fff*

*ff* BD *fff*

## 72. Bows &amp; Exit Music

Orchestra

Allegretto ( $\text{J.} = 120$ )

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

Pno.

Perc.: Wood Block

Fl., Cl. 8ba, Bsn. 15ba

*mf*

# 72. *Bows & Exit Music*

347

41 Tpt., Hns. 8ba,  
Perc.: SD

Pno. {

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

45

Pno. {

49

Pno. {

53

Pno. {

57 Tpt.

Pno. {

60 Fl., Cl. +Bells

Pno. {

mf cresc.

f

END

# 72. *Bows & Exit Music*

63 (♩ = 152)  
+Cym.  
Fl., Cl., Hns., Tpt.  
Pno. *p cresc.* (b) ♩.

67 Hns., Tpt.  
Pno. *f* Fl., Cl. 15va +Hns.  
Pno. 72

77 *bd.* Vins., Fl. 8va, Cl.  
Pno. *mf*

### # 72. *Bows & Exit Music*



**Music Theatre International**

421 West 54th Street

New York, NY 10019

Telephone: 212-541-4684

Fax Number: 212-397-4684

[www.MTIShows.com](http://www.MTIShows.com)



000106PCACT2 001695235

