

No. 1

For Lee and Diane, and Alexander

INTO THE WOODS

L. pp. 1

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

NARRATOR: Once upon a time...

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

Brightly (J. = 132)

CINDERELLA
(To audience, polishing floor) *mf*

Cinderella

A musical score page featuring two staves. The top staff is for 'Cinderella' and the bottom staff is for 'Piano'. The piano staff includes markings for 'Tutti', 'Pno. Strs.', 'ff', 'Anvil', 'sfz', and 'mf'. The vocal line for Cinderella begins with 'I wish...' followed by a melodic line. The piano accompaniment consists of eighth-note chords.

NARRATOR:

lived a young maiden...

a sad young lad...

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More than an - y - thing...

More than life...

More than jew - els...

Jack

A continuation of the musical score. The top staff is for 'Jack' and the bottom staff is for 'Pno.'. Jack's vocal line continues from the previous page, ending with 'I wish...'. The piano accompaniment consists of eighth-note chords. The page concludes with a coda involving 'Cl.' and 'Bsn.'

NARRATOR:
and a childless baker...

NARRATOR:
with his wife.

Cinderella 7

I wish...

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

BAKER *mf*

Baker I wish...

Pno. { Cl., Bsn.

Cinderella 10

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

BAKER'S WIFE *mf*

Baker's Wife I wish... More than life...

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

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

Pno. { Fl., Cl.

I. Act I Opening, Part 1

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13

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

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

Jack I wish my cow would give us some milk.

Baker More than rich-es...

Pno. {

16

Cinderella an - y thing... I

Baker's Wife an - y thing... I want a child. *(To Milky-White)*

Jack Please, pal, Squeeze, pal.

Baker I wish we had a child. *(mp)*

Perc. (Temple Blocks)

Vlns. {

Bsn., Cello {

19

Cinderella f —————— mp f
wish to go to the Fes - ti - val. I wish...

Baker's Wife <f>
I wish we might have a child. I wish...

Jack <f> —————— mp f
I wish you'd give us some milk or e - ven cheese. I wish...

Baker <f>
I wish we might have a child. I wish...

Pno. { cresc. Fl., Cl. 8ba
f f

STEPSISTER

Stepmother

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

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

Narrator

NARRATOR

The

Pno. { cresc.

+Bells

ff

1. Act I Opening, Part 1

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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.

NARRATOR:

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

A woman with two
daughters of her own.

28

Stepmother

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

Pno.

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

Pno.,
Cello,
Bass

CINDERELLA

mf

Cinderella 32

Nev-er-the-less, I

Florinda *mf*
Look at your nails!

Lucinda *mf*
Look at your dress!

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

Pno.

Bsn., Hns.,
Cello, Bass

Cinderella 34

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.

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. 8^{me} f Synth. (Harp) Strs.
Pno. f mf Cello, Bass

had no father, and his mother...

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

JACK'S MOTHER (Entering)

40

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

Pno. mp Bsn.

43

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

Pno.

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.

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

Pno. *cresc.* Fl. play first time only Temple Block Synth. (Celestia), Pno. *gliss.* Cello, Bass *mf mp*

LITTLE RED RIDINGHOOD

60 *mf*

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

Pno. Tpt. Cl., Bsn., Cello, Bass

63

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

Pno. Tpt. Cello, Bass

66 *(Insistent)* *ten. //*

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

Pno. +Cl., Bsn.

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 the ball with us.

(Stepmother, Florinda and Lucinda exit)

Più mosso (♩ = 138)

Little Red
Ridinghood

68

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

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

Pno. Fl., Cl.
Horn.

Cinderella

CINDERELLA

mp

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

Pno.

Cinderella

fields, in the cas-tles and ponds,

Come, lit - tle birds,

Little Red
Ridinghood

And a few of those pies,

please.

Pno.

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

Hn., Cello tremolo

1. Act I Opening, Part 1

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77

Cinderella

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

Little Red Ridinghood

Pno.

79

Cinderella

JACK *mp*

Ah, _____ Ah, _____

Jack

No, squeeze, pal.

Pno.

Viola sola

p

l.v.

82 *mf*

Cinderella

Ah, _____ Ah, _____ Ah, _____ Ah, _____

Pno.

Cl.

f Tpt. solo 3

(b)

Hn. 3

poco rall.

Tempo primo ($\text{J} = 132$)

(Birds descend to the fireplace)

85

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

Pno. *ff* *mf* Strs. Cello

88

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

Pno. Fl., Tpt. 8ba Cow Bell Bsn. Cello, Bass

JACK'S MOTHER:
Listen well, son. Milky-White must be taken to market.

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. Tpr. (+Bsn.) cresc.

Pno. Strs.

command a price.

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

98 Fl.

Pno.

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. +Bsn.

106

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

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*

Sometimes I fear you're touched.

Jack's Mother And no one keeps a cow for a friend!

Pno.

Bsn.

Cow Bell

2. Act I Opening, Part 2

No. 2Little Red Ridinghood,
Baker's Wife, BakerLeggiero, jauntily ($\text{J.} = 138$)**LITTLE RED RIDINGHOOD***mp*Little Red
Ridinghood

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

Piano

Pno., Perc. (Triangle)

mp

Bass

Little Red
Ridinghood

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

Pno.

+Sus.

Little Red
Ridinghood

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

Pno.

mf

#2. Act I Opening, Part 2

L. pp. 9 15

A musical score for 'Little Red Ridinghood'. The title 'Little Red Ridinghood' is at the top left. The music is in common time, key signature of B-flat major (two flats), and consists of two staves. The first staff starts with a treble clef, a B-flat, and a C-sharp. The second staff starts with a bass clef, a B-flat, and a C-sharp. The lyrics 'In - to the woods to Grand- moth- er's house,' are written below the notes.

A musical score page showing two staves. The top staff is for the piano (Pno.) in treble clef, with dynamics *mp* and *mf*. The bottom staff shows bass notes. The right side of the page features a large, stylized 'C' symbol.

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

A musical score for 'Little Red Ridinghood'. The title 'Little Red Ridinghood' is at the top left. The music is in common time with a key signature of one flat. The lyrics 'In - to the woods to Grand - moth- er's house.' are written below the notes, with 'The' at the end. The notes are eighth and sixteenth note patterns.

A musical score for piano. The top staff shows a treble clef, a key signature of one flat, and a tempo marking of quarter note = 120. The bottom staff shows a bass clef, a key signature of one flat, and a tempo marking of quarter note = 120. The piano part starts with a dynamic of *mp*. It consists of a series of eighth-note chords. At the end of the first measure, there is a fermata over the eighth note. In the second measure, there is a dynamic change to *mf*, indicated by a crescendo line above the notes.

11 (Picking up cookies in rhythm)

Little Red Ridinghood

(Thinking up another in my mind.)

way is clear, the light is good, I have no fear, nor
 Fl., Cl. (Pno., Tpt. 8ba)

Pno.

p

Hn. Bass 8va

14

A musical score for 'Little Red Ridinghood' featuring a treble clef, a key signature of B-flat major, and a time signature of common time. The lyrics are: "no one should. The woods are just trees, the trees are just wood. I". The music consists of a single melodic line with various note values and rests.

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

(b)

BAKER
Don't stray and be late.

BAKER's WIFE
And save some of those sweets for Granny!

19

Pno.

mf

Bsn.

(b)

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

(b)

25

Little Red Ridinghood

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

Pno.

(b)

dynamics

27

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

Pno. { 

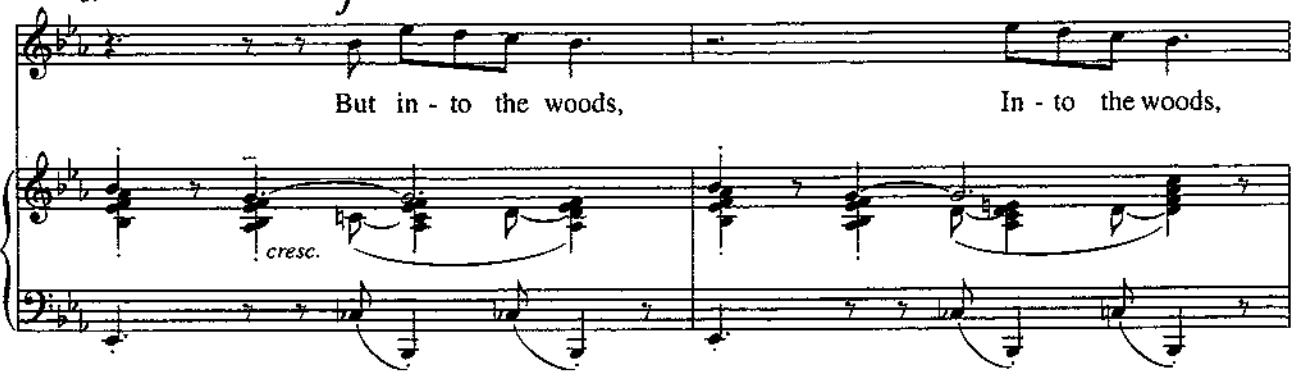
29

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

Pno. { 

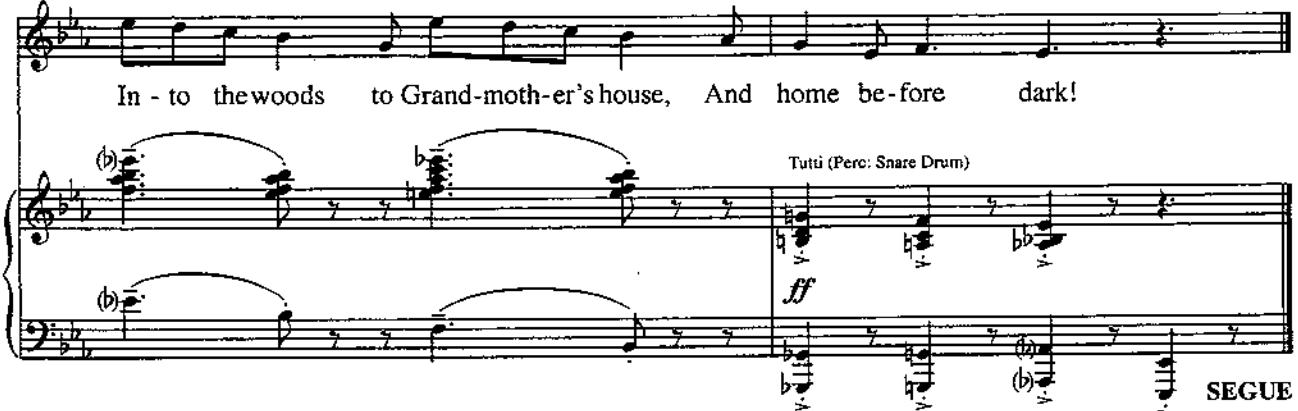
31

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

Pno. { 

33

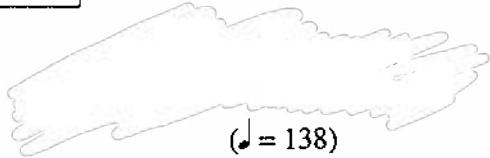
Little Red Ridinghood In - to the woods to Grand-moth-er's house, And home be-fore dark!

Pno. { 

SEGUE

3. Act I Opening, Part 3

Cinderella, Florinda, Lucinda

No. 3

(♩ = 138)

Più mosso (♩ = 160, ♩ = 80)

Vamp (vocal last time)

CINDERELLA (*Last time*)*mp*

Cinderella

Piano { Vlns. Cl., Vla. **p** Cello

Fly, birds, Back to the sky,

(Florinda and Lucinda enter, dressed for the Ball)

Cinderella

Pno.

Back to the eaves and the leaves And the fields And the...

Con moto

FLORINDA

mf

Florinda

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

(Fl., Cl. trill)

Pno.

Bells

Pno.

mf

CINDERELLA *mp*

Cinderella 11 You look

LUCINDA *mf*

Lucinda Here, I found a lit - tle tear, Cin-der - el - la! Can't you hide it with a hat?

Pno. { Sirs.



Cinderella 15 beau - ti - ful.

Florinda I know. Put it in a

Lucinda She means me.

Pno. { Bsn., Cello gliss.



Cinderella

18

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

Cinderella

22

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

Florinda

(Babble).

Lucinda

(Babble).

(Triangle)

Cl.

6

Pno.

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.

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
P

Fl., Cl., Strs.
+Tpt.
v v v
v v v
v v v

35



Cinderella

Sor - ry.

(Slaps Cinderella)



Florinda

// //
(Slap) Not that tight! Clod.

Lucinda

Hee, hee, hee, hee.

Pno.

// // +Xyl., Hns.
p (b) // b // b //

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 ($\text{♩} = 116$)

Pno., Strs.

play two times

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?

BAKER's WIFE & BAKER
We have not bread.

BAKER'S WIFE:

We have sold our last loaf of bread...

BAKER:

It's the Witch from next door.

WITCH
Of course you have no bread!

Poco meno mosso

7 Pno., Synth., Cello, Bass

BAKER

What do you wish?

WITCH

It's not what I wish.

WITCH:

It's what you wish.

Nothing cooking in there now, is there?

Safety

10

Pno.

NARRATOR:

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

BAKER:

What spell?

WITCH:

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

13

Pno.

Vln., Vla. 8va

Safety

WITCH:

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

16

Pno.

Safety

WITCH:

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

19

Pno.

Vln. 8va,
Vla. 8va

Safety

23

WITCH (Conversational)

cresc.

Witch

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

Pno.

mp

Bsn., Cello

#4. Act I Opening, Part 4

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25

Witch

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

Pno.

Ci.

26 (Falling into "Rap" style)

Witch

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

Pno.

Electronic Drums

27

Witch

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

Pno.

(Drums continue)

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

+ Bell Tree
(Drums stop)

Pno. *mf*

32

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

Pno. *ad*

#4. Act I Opening, Part 4

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34

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

Pno., Synth., Cello, Bass
Pno. *mp*

35

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

Pno.

BAKER
I had a brother?

WITCH
No, but you had a sister.

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

37

Witch And we'll call it square."

Pno. *Tutti ff*

#4. *Act I Opening, Part 4**Cue to continue***NARRATOR:**

She went on...

SafetyVln., Vla. 8ba
(Play last time)

39

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?

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

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

mp

Bsn.

#4. Act I Opening, Part 4

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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.

Witch

54

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

Pno.

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

Picc., Cello 15ba

56

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

Pno.

#4. *Act I Opening, Part 4*

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57

Witch "Sor - ry, I'm still not mol - li - fied." And I

Pno.

58

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

Pno.

+ Bell Tree (Drums stop)

Crotales

Strs. arco

59 *rubato*

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

Pno.

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

(b) SEQUE

5. Act I Opening, Part 5

Jack's Mother, Jack, Narrator, Witch

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 ($\text{J} = 132$)

Sust.

Piano p

Bsn., Cello

Picc. 8va, Cl., Tpt.

JACK'S MOTHER:

Are you listening to me?

JACK:**JACK'S MOTHER:** Yes. 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.

Safety

Jack's Mother

JACK'S MOTHER

mp

Pno., Sust.

Jack Jack Jack, Head in a sack, The

Pno.

14

Jack's Mother

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

Pno.

Fl.

Bsn.

18

Jack's Mother

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

21

Jack's Mother

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

24 *mf*

Jack's Mother

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

Cl., Bells

Pno.

5. *Act I Opening, Part 5*

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Jack's Mother

27 dim.

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

Pno.

dim.

L. pp. 17

Leggiero, jauntily ($\text{J} = 138$)

Jack's Mother

30 *mp*

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

Hn., Trgl., Pno., Strs.

Pno.

mp

Jack's Mother

32

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

Pno.

34

Jack's Mother

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

Pno.

Cl., Bsn.

mf

36

Jack's Mother

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

Pno.

mp

mf

Bsn., Cello

JACK's MOHTER
Someday you'll have a real pet, Jack

JACK:
A piggy?

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

WITCH (*Last time*)

38

Witch

JACK (Starts leading Milky-White out) You

Jack

p

In - to the woods to sell a friend.

Pno.

mp

mp, fade

mf

SEGUE

6. Act I Opening, Part 6

Witch

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

Witch

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

Crotales, Pno. (Strs. harmonics)

Piano

Poco rubato (misterioso)

Witch

3

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

Pno.

Witch

5

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

Pno.

8^{va}

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. { Tutti

7. Act I Opening, Part 7

Stepmother, Cinderella, Cinderella's Father

(J. = 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. Pno., Sus.
mp

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

Pno. *mp*

Bsn., Cello

Stepmother

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

Cinderella's Father

(Cinderella's Father enters) CINDERELLA'S FATHER

Pno.

The
Pno., Synth. (Vibraphone)

(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

(Cinderella's Father grunts and exits)

Cinderella

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

Pno.

p

SEGUE

8. Act I Opening, Part 8

Baker, Baker's Wife, Cinderella**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:**

Witches beans? We'll take them with us.

BAKER: No! You are not coming.

Piano {

Cello, Bass

BAKER'S WIFE:

I know you are fearful of the woods at night.

Baker's Wife 5

Baker

BAKER *mf*
The spell is on my house. On - ly

Pno.

Hn., Bsn.

Baker's Wife 7

Baker

BAKER'S WIFE *mf*
No, no, the spell is on our house. We must

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

You don't remember? *mf*

The cow as white as milk, The

Now what am I to return with?

Baker

Pno.

Cl.

Sus. (pizz.)

Crotales

13

Baker's Wife

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

Baker

Pno.

mp

The

16

Baker

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

Pno.

NARRATOR:
And so the Baker, reluctantly,

L. pp. 21

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

CINDERELLA

19

Cinderella

I

Baker

slip-per as pure as gold...

Pno.

22

Cinderella

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

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

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

Pno.

mf *cresc.*

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

Baker slip - per...

Baker's Wife

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

Pno.

+Snare Drum Tutti

f

9. Act I Opening, Part 9

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

Alla Marcia (J. = 138)

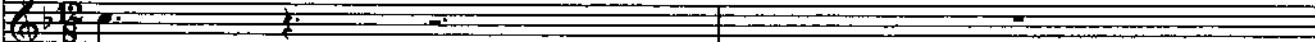
CINDERELLA

mp

Cinderella 

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

BAKER'S WIFE

Baker's Wife 

hair!

BAKER

mp

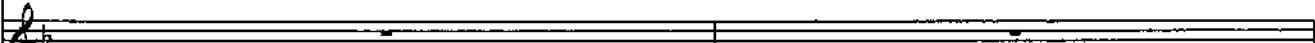
Baker 

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

Piano 

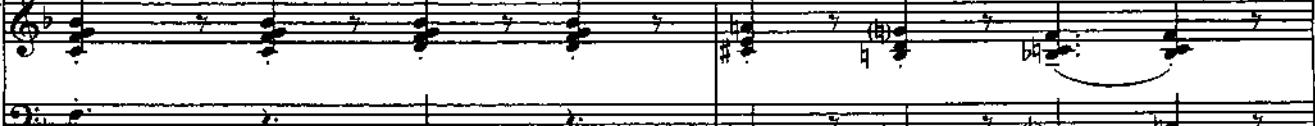
3
Cinderella 

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

Baker's Wife 

Baker 

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

Pno. 

5

Cinderella

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

BAKER'S WIFE

mp

Baker's Wife

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

Baker

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

Pno.

7

Baker's Wife

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

Baker

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

Pno.

CINDERELLA (*Putting on shawl*)

Cinderella

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

Pno.

11

Cinderella

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

Baker's Wife

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

Baker

To make the po - tion...

Pno.

13

Cinderella

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

Baker's Wife

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

JACK'S MOTHER

mp

Jack's Mother

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

JACK

mp

Jack

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

Baker

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

Fl. (Bsn. 15ba)

Pno.

mp

15

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

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

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

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

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

Pno. { 

17

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

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

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

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

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

Pno. { 

19 JACK'S MOTHER

Jack's Mother

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

JACK

Jack

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

Pno.

CINDERELLA

21

Cinderella

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

BAKER'S WIFE

Baker's Wife

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

BAKER

Baker

To make the po - tion...

Pno.

23 *mf* LITTLE RED RIDINGHOOD

Little Red Ridinghood

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

Pno.

9. Act I Opening, Part 9

25

Cinderella The

Baker's Wife The

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

Jack's Mother The

Jack The

Baker The

Pno.

27

Cinderella

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

Baker's Wife

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

Little Red Ridinghood

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

Jack's Mother

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

Jack

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

Baker

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

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

Pno.

Hn., Cello, Bass

Cinderella

30

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.

The musical score consists of six staves, each representing a character's vocal line. The characters are Cinderella, Baker's Wife, Little Red Ridinghood, Jack's Mother, Jack, and Baker. The vocal parts are written in common time with a treble clef. The piano accompaniment is written in common time with a bass clef. The vocal parts sing a repetitive phrase: "no one should. The woods are just trees, The trees are just wood. No". The piano part provides harmonic support with a recurring eighth-note pattern. The score is set on a five-line staff with a key signature of one sharp (F#). Measure numbers 30 and 31 are indicated above the vocal staves. Dynamics are marked with "mp" (mezzo-forte) over the vocal parts. The vocal parts are positioned above the piano staff, which is indicated by a brace and labeled "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* *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*

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.

STEPSMOTHER

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.

Pno.

47

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

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

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

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

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

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

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

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

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

Pno.

43

Cinderella

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

Baker's Wife

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

Little Red Ridinghood

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

Stepmother

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

Florinda Lucinda

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

Jack's Mother

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

Jack

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

Baker

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

Cinderella's Father

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

Pno.

The musical score is a single page from a vocal score. It features ten staves, each representing a different character from a story. The characters and their corresponding staves are: Cinderella (top staff), Baker's Wife, Little Red Ridinghood, Stepmother, Florinda Lucinda, Jack's Mother, Jack, Baker, Cinderella's Father (bottom staff), and Pno. (Piano). The vocal parts are written in treble clef, and the piano part is also in treble clef. The music is in common time. The lyrics for all parts are identical, consisting of the phrase 'In - to the woods to get the thing that makes it worth the jour - ney - ing.' repeated twice. The piano part at the bottom of the page provides harmonic support with sustained chords. The page number 56 and the section header '#9. Act I Opening, Part 9' are printed at the top of the page.

L. pp. 24

45

Cinderella. In - to the woods... To

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

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

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

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

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

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

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

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

Pno.

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

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

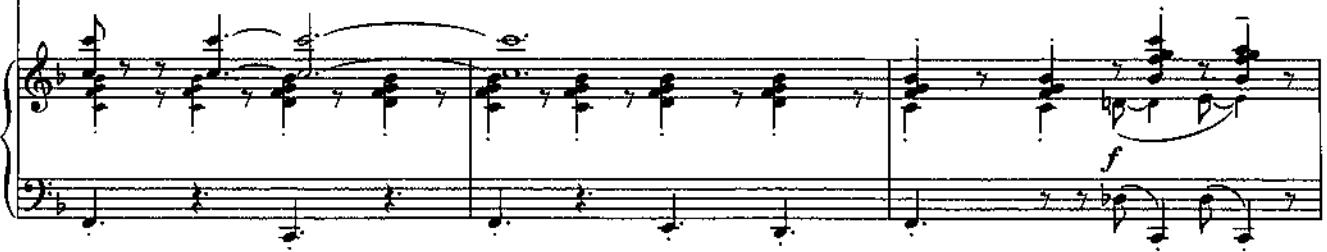
Florinda Lucinda *cresc.* *f*
 see, To sell, To get, To bring, To make, To lift, To go to the Fes-ti-val! In-to the woods!

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

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

Baker *cresc.* *f*
 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 *cresc.* *f*
 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, _____

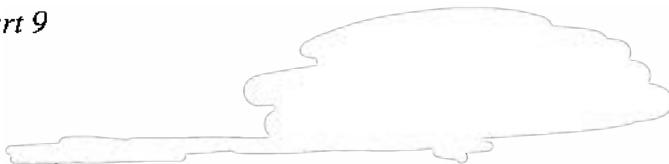
Jack In - to the woods! In - to the woods, then out of the woods, _____

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.

52



Cinderella and home be-fore dark!

Baker's Wife and home be-fore dark!

Little Red Ridinghood and home be-fore dark!

Stepmother and home be-fore dark!

Florinda Lucinda and home be-fore dark!

Jack's Mother and home be-fore dark!

Jack and home be-fore dark!

Baker and home be-fore dark!

Cinderella's Father and home be-fore dark!

Fl., Cl., Tpt.

Pno.

10. Cinderella at the Grave

Narrator, Cinderella, Cinderella's Mother

(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 ($\text{♩} = 144$)
Sust.

Safety

Piano

*pp**8vb*
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.)*

Pno.

7 CINDERELLA
mp

Cinderella

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

Pno.

7 Fl., Cl. trill, Pno.

mp

Cinderella

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

Pno.

10

10. *Cinderella at the Grave*

13

Cinderella

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

Pno.

Fl., Bells

16

Cinderella

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

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)

Cinderella's Mother

Do you

Meno mosso ($\text{♩} = 138$)

19 Violas (con sord.)

Safety (vocal last time)

Pno.

Cello

Cl.

10. *Cinderella at the Grave*

L. pp. 26 63

22

Cinderella's Mother know what you wish? Are you cer-tain what you wish is what you want? If you

22

Pno.

25

Cinderella's Mother know what you want, Then make a wish. Ask the tree,

25

Pno.

29

Cinderella's Mother

(Cinderella's Mother disappears)

And you shall have your wish.

29

Pno.

poco cresc.

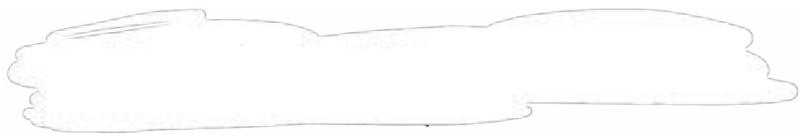
10. *Cinderella at the Grave*

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

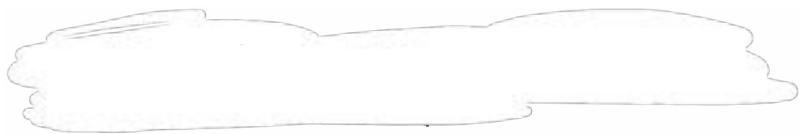
CINDERELLA (Rising)

32 **p**

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



Pno. { 32 +Vlns. (tremolo) **mp**



Cinderella: 36 **mp**
I'm off to get my wish.

Pno. { 36 Fl., Cl., Bells > Tpt.
mf 3 +Cello, Bass

Pno. { 39 3 Hn. **mp** Bells

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

Pno. { 42 dim. Vamp **p fade**

MYSTERIOUS MAN*(Stepping from behind a tree)*

Hello, Jack.

JACK

How did you know my name?

MYSTERIOUS MAN

When first I appear, I seem mysterious. But when explained, I am nothing serious.

JACK

Say that again.

MYSTERIOUS MAN

On your way to market? You might have been there long ago. Taking your time, Jack?

JACK

No, sir.

-- pp. 27

MYSTERIOUS MAN

Is that the truth?

JACK

Well, you see, now I'm resting —

MYSTERIOUS MAN

How much are you asking for the animal?

JACK

No less than five pounds, sir.

MYSTERIOUS MAN

Oh now, Jack. Why such a sum?

JACK

My mother told me —

MYSTERIOUS MAN

Your mother? A boy your age? Why, you'd be lucky to exchange her for a sack of beans.

JACK

Well, I —

(Before JACK can respond, the MYSTERIOUS MAN has DISAPPEARED)
Come along, Milky-White. There are spirits here...

No. 11

11. Hello, Little Girl

Wolf, Little Red Ridinghood

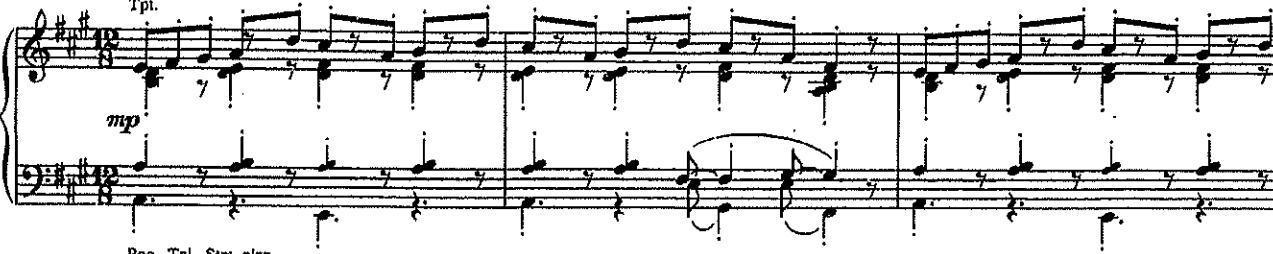
L. pp. 28 65

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

Piano { Tpt.

mp

Pno., Tgl., Strs. pizz.



WOLF:
Good day, young lady.

LITTLE RED:
Good day, Mister Wolf.

Pno. {



WOLF:
Wither away so hurriedly?

Pno. {



LITTLE RED:
To my Grandmother's

**WOLF:**

And what might be in your basket?

LITTLE RED:Bread and wine, so Grandmother will
have something good to make her strong.**WOLF:**

And where might your grandmother live?

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

Violin solo

Pno. *p dolce* Cello solo

poco ritard.

A musical score for piano and cello. The piano part is labeled 'Pno.' and 'Cello solo'. The piano part features sustained notes and a dynamic marking of 'p dolce'. The cello part has eighth-note patterns. The score includes markings for 'Violin solo', 'poco ritard.', and dynamics like 'p dolce'. Measure 13 ends with a double bar line.

11. Hello, Little Girl

Slow and heavy ($\text{♩} = 100$)

17 WOLF

Wolf Mmmh... Unhh...

Pno. { Cl., Bsn., Hns.
P
Pno., Perc., Cello, Bass

21 p espressivo, sotto voce

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

Pno. { +Tpt.

25

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

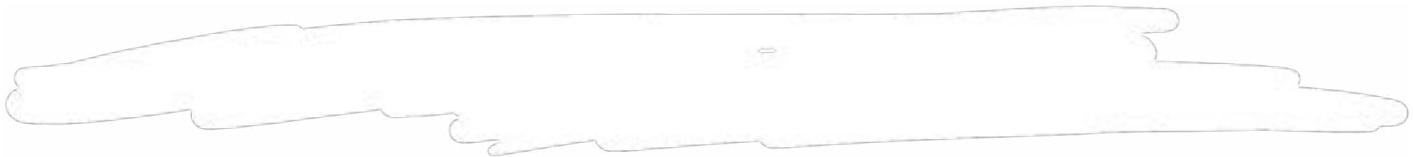
Pno. { +Tgl.

The musical score consists of three systems of music. The first system starts with a vocal line from 'WOLF' labeled 'Slow and heavy' with a tempo of $\text{♩} = 100$. The piano part includes dynamics 'p' and 'Cl., Bsn., Hns.' above the staff, and 'Pno., Perc., Cello, Bass' below it. The second system begins with a vocal line 'Look at that flesh, — Pink and plump. Hel - lo, lit - tle girl. —' followed by a piano line with a trumpet part. The third system continues with another vocal line 'Ten - der and fresh, — Not one lump. Hel - lo, lit - tle girl. —' followed by a piano line with a tuba/guitar part.

29 *mp*

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

Pno. *mp* cresc. *mf*

**Andantino ($\text{J} = 132$)**

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. *mf*

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.

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

SD, Pno., Strs.

Pno.

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

44

Wolf

Pno.

Tempo primo

(sotto voce)

47

Wolf: trav - el - ing so fleet - ly.

Pno. Tom-toms, Pno., Strs. tremolo

Grand - moth - er first,

p cresc.



50

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

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



53 *mf*

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

cresc.



Tutti

Pno. *mf* *f*



Grazioso

55 *mf*

Little Red Ridinghood

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

Wolf: ment, my dear!

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

Pno.

Just

Bass harmonic pizz.

L. pp. 30

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

Pno. *cresc. poco a poco* Hn.

11. *Hello, Little Girl*

L. pp. 29 71



63

Wolf

look what you're ig-nor - ing. _____

Pno.

mf

Strs. + FL. CL.

p cresc. 3 3 mf mp

Tutti

Think of those crisp,

This musical section starts with a vocal line from 'Wolf' on a treble clef staff. The piano accompaniment features strings and flute/clarinet parts. The piano part includes dynamics like 'mf' and 'mp' with triplet markings. The vocal line continues with lyrics 'Think of those crisp,'.

66

Wolf

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

Pno.

mp

This section continues with the vocal line from 'Wolf'. The piano accompaniment consists of eighth-note patterns. The vocal line concludes with the lyrics 'Then some-thing fresh_ on the pal - ate.'

69

Wolf

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

Pno.

cresc.

This section concludes with the vocal line from 'Wolf'. The piano accompaniment features eighth-note patterns. The vocal line ends with the lyrics 'Think of that scrump - tious car - nal - i - ty twice in one day!'

72

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

Pno.

76 f

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

Pno.

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.

Strs.

81

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

(Crosses to flowers, starts to pick)

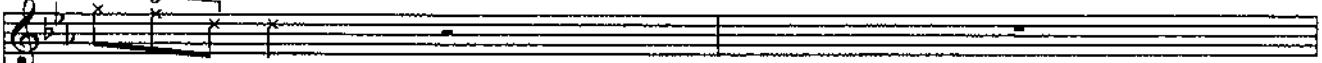
Fl.

SD, Pno.

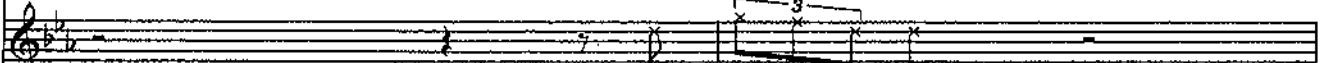
Bass

Bsn.

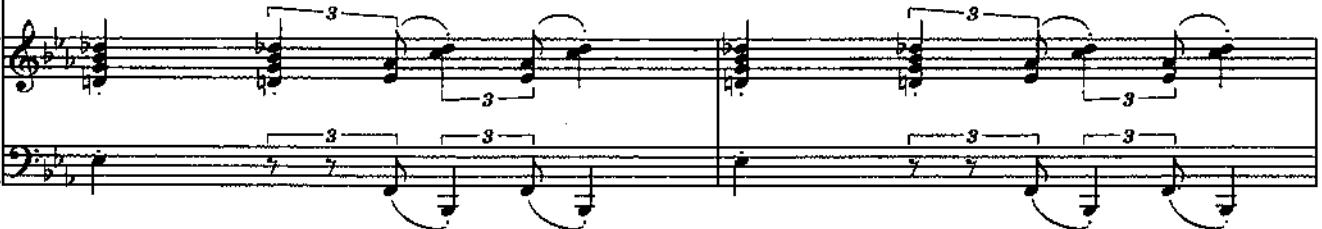
(Exits)

Little Red Ridinghood 

bye, Mis - ter Wolf.

Wolf 

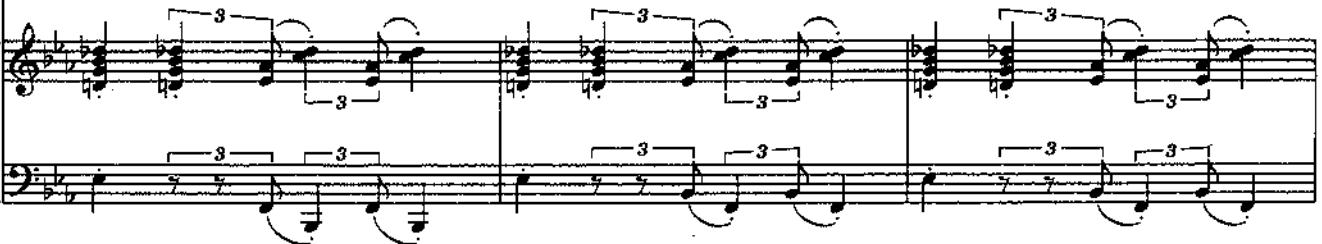
Good - bye, lit - tle girl...

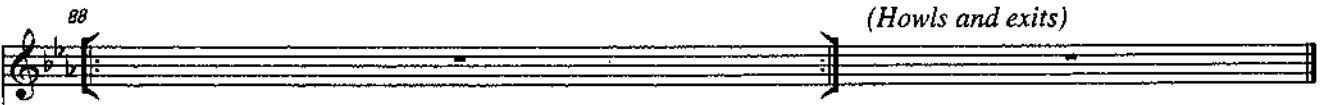
Pno. 

85 (Starts off) (sotto voce, dolce)

Wolf 

And hel - lo.

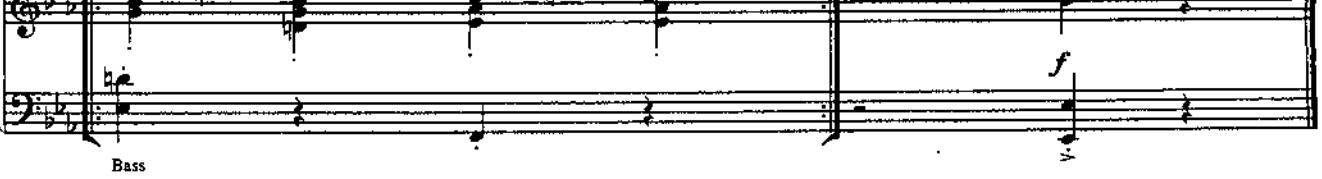
Pno. 

Vamp 

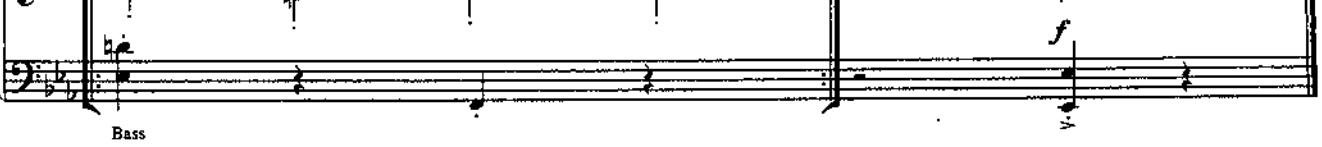
on cue (Howls and exits)

Wolf 

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

Pno. 

Bass

Tutti 

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!

WITCH: That's the cape. Get it. Get it.
Get it!

BAKER: You frightened me.

BAKER: How am I supposed to get it?

Lento

Picc., Cl. 8ba

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...

RAPUNZEL (offstage) *p dolce ten.*

Rapunzel Ahh

Pno.

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

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

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 ($\text{J} = 126$)

12 Fl., Synth. (Temple Bells),
Pno. +Crotolas
Pno. P cresc.
Cl., Vln., Cello (pizz.) +Vla.

Vamp (vocal last time)

BAKER'S WIFE
(Last time)
p

Baker's Wife

16 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: You forgot your scarf.

Baker's Wife

19 hair as yellow as corn, The slip-per as pure as...

Pno. Cl. *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!

Pno. Fl.

BAKER'S WIFE: I wish to help.

Pno.

Safety (vocal last time)

BAKER'S WIFE

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

Baker's Wife

26

f

Our house. We must

BAKER (Last time)

f

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

Safety (vocal last time)

Play first time only

Strs. (arco)

Pno.

28

+Bsn.

L. pp. 33

Baker's Wife

37

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.

37

BAKER, BAKER'S WIFE

Hello there, young man.

JACK

(*Looks at BAKER, scared*)

Hello, sir.

BAKER

What might you be doing with a cow in the middle of the forest?

JACK

(*Nervous*)

I was heading toward market — but I seem to have lost my way.

BAKER'S WIFE

(*Coaching BAKER*)

What are you planning to do there — ?

BAKER

And what are you planning to do there?

JACK

Sell my cow, sir. No less than five pounds.

BAKER

Five pounds!

(*To BAKER'S WIFE*)

Where am I to get five pounds!

BAKER'S WIFE

(*Taking over*)

She must be generous of milk to fetch five pounds?

JACK

(*Hesitant*)

Yes, ma'am.

BAKER'S WIFE

And if you can't fetch that sum? Then what are you to do?

JACK

I hadn't thought of that... I suppose my mother and I will have no food to eat.

(*BAKER has emptied his pocket; HE has a few coins and the beans in hand*)

BAKER

(*To BAKER'S WIFE*)

This is the sum total...

BAKER'S WIFE

(*Loudly*)

Beans — we mustn't give up our beans! Well... if you feel we must.

BAKER

Huh?

BAKER'S WIFE

(*To JACK*)

Beans *will* bring you food, son.

JACK

Beans in exchange for my cow?

BAKER'S WIFE

Oh, these are no ordinary beans, son. These beans carry magic.

JACK

Magic? What kind of magic?

BAKER'S WIFE

(*To BAKER*)

Tell him.

(*MYSTERIOUS MAN enters behind a tree*)

BAKER

(*Nervous*)

Magic that defies description.

JACK

My mother would —

MYSTERIOUS MAN

... You'd be lucky to exchange her for a sack of beans.

(MYSTERIOUS MAN EXITS before anyone sees him)

JACK

How many beans?

BAKER

Six.

BAKER'S WIFE

Five! We can't part with all of them. We must leave one for ourselves. Besides, I'd say they're worth a pound each, at the very least.

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 ($\text{J} = 80$)

Xyl.

Piano (measures 1-4): *mp*

Solo Viola (measures 5-6): (poco rubato) *solo Viola*

Cello (measures 5-6): *mp molto legato, cantabile*

Pno., Cello, Bass (measures 7-8): *p*

JACK (Tearful; to Milky-White)

mp poco rubato

Jack (measures 5-6):
I guess this is good - bye, old pal. You've been a per-fect

Pno. (measures 5-6): *p*

Jack (measures 7-8):
friend. I hate to see us part, old pal. Some day I'll buy you

Pno. (measures 7-8): *p*

Pno. (measures 9-10): *p*

9

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

Pno. *mp*

Fl. + Vlns.

mf

Più mosso ($\text{♩} = 92$)

p (Exits, overcome with emotion)

11

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

Pno.

Viola

Fl.

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

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

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

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

14

Pno. *mp*

SEGUE

14. Maybe They're Magic

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

Baker's Wife, Baker

BAKER:
Five beans!

Safety (vocal last time)

Moderately ($\text{♩} = 92$)

Baker's Wife

If you

Piano

Viola

Pno., Cello, Bass

Baker's Wife

2

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

Pno.

Baker's Wife

3

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

Baker

BAKER (Pointing off)

Home.

Pno.

Hn. solo

4

Baker's Wife

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

Pno.

L. pp. 37

5

Baker's Wife

live to re - gret it. There are

Baker

Will you please go home.

Pno.

Fl. Cl., Tpt.

Hn.

7

6

Baker's Wife

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

Baker

Pno.

mf

6

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.

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

Baker

(*Looking over at Milky-White*)

Look at her, she's cry - ing.

Pno.

Hns. Tpt. Fl., Xyl.

14. *Maybe They're Magic*

12

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

Baker Yes!

Pno. { Cl., Bells

(Pause; L. pp. 38
no reponse) // f

14

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

Pno. { //

16

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

Pno. { Hns. +Cl., SD //

18

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

Pno. { Picc., Xyl., Bsn. Tutti // (SD) mf p sub. ff

Narrator, Rapunzel, Witch, Rapunzel's Prince

Cue: BAKER: I will carry this out in my own fashion'

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

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

Pno., Synth. (H.p.), 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

Ah,

Cl. 8ba

pp

Rapunzel

Pno.

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

Freely, not fast (on cue)

Synth (Cel.)

Pno. {

11

f

12

8

The score shows a piano part with a dynamic of **f** and a synth/cello part above it. The music consists of eighth-note patterns.

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.

p

Pno., Sus.

The score shows a piano part with a dynamic of **p** and a flute part above it. The piano part includes sustained notes and chords labeled "Sus.". The flute part consists of sixteenth-note patterns.

(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

mf

The score shows a piano part with a dynamic of **mf** and an orchestra part above it. The orchestra part includes Flute, Trumpet 8ba, Trombone, and Strings pizzicato. The piano part consists of eighth-note patterns.

BAKER

Hello there, little one.

LITTLE RED RIDINGHOOD

Hello.

BAKER

Have you saved some of those sweets for Granny?

(Holds on to the edge of LITTLE RED RIDINGHOOD 'S CAPE)

LITTLE RED RIDINGHOOD

(Embarrassed)

I ate all the sweets, and half the loaf of bread.

BAKER

Where did you get that beautiful cape? I so admire it.

LITTLE RED RIDINGHOOD

My granny made it for me.

BAKER

Is that right? I would love a red cloak like that.

(Examines the cape)

LITTLE RED RIDINGHOOD

(Giggling)

You'd look pretty foolish.

(BAKER goes to her and takes her cape)

BAKER

May I take a look at it?

LITTLE RED RIDINGHOOD

(*In panic*)

I don't like to be without my cape. Please, give it back!

BAKER

(*Frustrated*)

I want it badly.

LITTLE RED RIDINGHOOD

Give it back, please!

WITCH'S VOICE

Forget the little girl and get the cape!

(BAKER suddenly dashes away with the cape under his arm. LITTLE RED RIDINGHOOD stands numb for a moment, then lets out a bloodcurdling scream, followed by hysterical weeping)

BAKER

(Sheepishly returning with cape, placing it on LITTLE RED RIDINGHOOD'S SHOULDERS)

I just wanted to make certain that you really loved this cape. Now you go to your granny's — and you be careful that no wolf comes your way.

16. Baker's Reprise

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**

Baker *BAKER (In pain)*

Choke Cym.,
Strs. pizz.

Piano

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.

(With resolve)

(Nods, convincing himself) *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. 8va
//(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.

Più mosso

Baker 9

Pno.

mf

NARRATOR ENTERS)

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 cottage door standing open.

#17 - Grandmother's House

LITTLE RED RIDINGHOOD ENTERS)

LITTLE RED RIDINGHOOD

Oh, dear. How uneasy I feel. Perhaps it's all the sweets.

Good day, Grandmother.

My, Grandmother, you're looking *very* strange. What big ears you have!

WOLF

The better to hear you with, my dear.

LITTLE RED RIDINGHOOD

But Grandmother, what big eyes you have!

WOLF

The better to see you with, my dear.

LITTLE RED RIDINGHOOD

But Grandmother, what large hands you have!

WOLF

The better to hug you with, my dear.

LITTLE RED RIDINGHOOD

Oh, Grandmother – what a terrible, big, wet mouth you have!

WOLF

The better to eat you with!

(*Bloodcurdling scream from LITTLE RED RIDINGHOOD, who DISAPPEARS*)

NARRATOR

And scarcely had the Wolf said this, than with a single bound he was devouring the little girl.

(*In clear*)

Well, it was a full day of eating for both. And with his appetite appeased, the Wolf took to bed for a nice long nap.

(*WOLF snores; BAKER is outside cottage. NARRATOR EXITS*)

BAKER

That grandmother has a mighty snore.

(*Goes up to the window and looks in*)

Odd. Where is the little one? Eating, no doubt.

(*Turns to walk away.*)

(*BAKER walks away*)

(*BAKER suddenly stops*)

Or eaten!

(*Enters the house and timidly goes over to the bed, his knife stretched before him. HE lets out a yelp when he sees the WOLF with his swollen belly*)

Grandmother, hah!

(*knife back, stops*)

What is that red cloth in the corner of your mouth? Looks to me to be a piece of – ah hah! I'll get the cape from within your stomach.

(*Slits the WOLF'S stomach. The WOLF howls in pain.*)

LITTLE RED RIDINGHOOD

(Stepping out of the WOLF, bloodied)

What a fright! How dark and dank it was inside that wolf.

(GRANNY emerges from WOLF, also bloodied)

GRANNY

(Wheezing, tries to strangle WOLF)

Kill the devil! Take that knife and cut his evil head off? Let's see the demon sliced into a thousand bits. Better yet, let the animal die a painful, agonizing, hideous death.

LITTLE RED RIDINGHOOD

(Shocked)

Granny!

GRANNY

Quiet, child. This evil must be destroyed.

BAKER

(Faint)

Well, I will leave you to your task.

GRANNY

Don't you want the skins?

BAKER

No. No! You keep them.

18. I Know Things Now

Little Red Ridinghood

No. 18

Cue: GRANNY: What kind of a hunter are you?

BAKER: I'm a baker.

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

LITTLE RED RIDINGHOOD

*mf*Little Red
Ridinghood

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

Piano

Bsn., Pno., Strs.

Tgl., Pno., Synth. (Harmonium)

Little Red
Ridinghood

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

Pno.

Little Red
Ridinghood

But he seemed so nice.

And he

Pno.

Cl., Strs. pizz.

Strs. arco

Bsn.

18. *I Know Things Now*

L. pp. 44 105

9

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

Pno. Hn.

12

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

Pno.

15

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

Pno. +CL

18 *mp*

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

Pno. *mp*

21

Little Red Ridinghood

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

Pno.

24

Little Red Ridinghood

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

Pno.

Strs. gliss

27 Misterioso

Little Red Ridinghood

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

Pno.

Strs. tremolo

p

Hn.

18. *I Know Things Now*

L. pp. 44 107

30

Little Red Ridinghood secrets that I nev - er want to know, And when ev - 'ry-thing fa - mil - iar Seemed to

+Fl., Cl.

Pno.

32

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

+Bells, Synth. (Cel.)

Pno.

Tpt.

cresc.

Bsn., Hn., Cello

Strs.

35 f

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

Tutti

Pno.

f

37 dim.

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

Pno.

dim.

mp

39

Little Red Ridinghood

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

Pno.

Strs.

Bsn.

L. pp. 45

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.

mf

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

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)

Pno. *mf*

56

Little Red Ridinghood And a lit-tle bit not...

Pno. *mp*

Cl., Strs. pizz.

Strs. arco

Fl., Cl., Tgl.

Pno. *mp*

Bsn., Cello, Bass

19. Jack's Mother

Underscore

LITTLE RED: Mr. Baker, you saved our lives. Here.

Cue: LITTLE RED RIDINGHOOD: Maybe Granny will make me another with the skins of that wolf.

BAKER: Thank you!

Narrator enters)

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

Fl.
Piano
mp
Str., Brn.

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.

NARRATOR: As for the lad Jack:

Fl.
Piano
ff

JACK'S MOTHER
Only a dolt would exchange
a cow for beans!

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

Pno.

Fl.
Pno.
ff
pizz.
sfz
ff

JACK
Mother, no -
(Goes to pick them up)

JACK'S MOTHER To bed without supper for you!
(Grabs JACK and marches him back into the house)

20. Cinderella Coming from the Ball

Cue: NARRATOR:

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

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

(Baker's Wife enters upstage, tugging at Milky-White

Allegro moderato ($\dot{=}$ 92)

Vamp

Musical score for piano and orchestra. The piano part consists of two staves: treble and bass. The treble staff has a treble clef, a key signature of four flats, and a common time signature. The bass staff has a bass clef, a key signature of four flats, and a common time signature. The piano part includes dynamic markings such as *p*, *cresc.*, *poco a poco*, and *Synth., Strs.*. The orchestra part includes instruments like strings, woodwind quintet, and piano. The score is divided into measures by vertical bar lines.

Cinderella falls

A musical score page showing staves for various instruments. The top staff is for Piano (Pno.), featuring a treble clef and a bass clef. The second staff is for Trumpet (Tpt.), marked with a dynamic of $\frac{4}{4}$. The third staff is for Flute (Fl.) and Clarinet (Cl.), with a dynamic of $\frac{2}{4}$. The fourth staff is for Bassoon (Bsn.) and Tom-tom, with a dynamic of $\frac{2}{4}$. The fifth staff is for Horn (Hns.). The score includes various dynamics like *p*, *f*, and *pp*, as well as performance instructions like "3." and "8th". The page number L. pp. 47 is in the top right corner.

BAKER'S WIFE

Are you all right, miss?

CINDERELLA:

Yes. I just need to catch my breath.

BAKER'S WIFE;

What a beautiful gown you're wearing. Were you at the King's Festival?

CINDERELLA

Yes.

BAKER'S WIFE:

Aren't you the lucky one. Why ever 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

A musical score page showing two measures of music. The top staff features a piano part with a tremolo instruction and a dynamic marking of *p* *cresc.* *poco a poco*. The bottom staff shows woodwind parts (Clarinet, Bassoon, Double Bass) and strings (Piano, Synthesizer, Strings) playing sustained notes. Measure 7 ends with a fermata over the piano's eighth-note pattern. Measure 8 begins with a dynamic *f*.

20. Cinderella Coming from the Ball

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

Pno. {

Tpt. 3

f

CINDERELLA'S PRINCE:
Have you seen a beautiful
young woman in a ball
gown pass through?

BAKER'S WIFE:
I don't think so, sir.

STEWARD:
I think I see her over there.

Tpt., SD, Strs. 3

f dim. poco a poco

Hn. 2 open Hn. 1 stopped

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

p

Vla. tremolo

SEGUE

CINDERELLA

(Comes out)

Thank you.

BAKER'S WIFE

If a Prince were looking for me, I certainly wouldn't hide.

CINDERELLA

(Defensive)

Well, what brings you here — and with a cow?

BAKER'S WIFE

Oh, my husband's somewhere in the Woods.

(Proud)

He's undoing a spell.

CINDERELLA

(Impressed)

Oh?

21. A Very Nice Prince

Cinderella, Baker's Wife

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

Allegretto grazioso (J. = 92)
Safety (vocal last time)

CINDERELLA (Last time)

Cinderella

He's a ver-y nice prince.

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

Baker's Wife

And...?

Piano

Pno., Vla., Bass sustain

p

Synth. (Cel.)

Cinderella

ball.

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

Baker's Wife

And...? And...? The

Pno.

(Cel. continues)

Cinderella

7

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

Baker's Wife

Prince...? Yes, the Prince!

Is that all?

Did you

Pno.

Fl.

Cinderella

10

We did noth-ing but

Baker's Wife

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

Pno.

Cinderella

13

dance. And it made a nice

Baker's Wife

Yes..? And...?

Pno.

16

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

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

Pno.

L. pp. 50

19

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

Baker's Wife Guess?

Pno.

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

Safety

22

Cinderella And it's all ver - y strange.

Pno.

21. A Very Nice Prince

BAKER'S WIFE: What I wouldn't give to be in your shoes.

CINDERELLA: Will you look over there.

Pno.

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)

Pno.

L. pp. 51

BAKER'S WIFE: Wait!

(Cinderella exits)

I need your shoes!

MILKY-WHITE (Running off)

Milky-White

Pno.

BAKER'S WIFE (To Cinderella): Hey!
(To Milky-White) Come back here!

Pno.

SEGUE

22. First Midnight

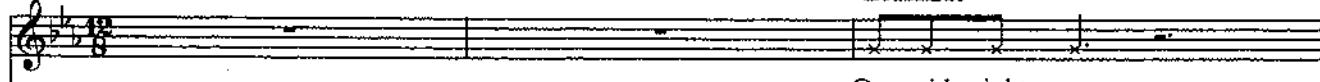
Baker, Mysterious Man, Witch, Cinderella's Prince,
 Rapunzel's Prince, Florinda, Lucinda, Stepmother, Jack,
 Jack's Mother, Little Red Ridinghood, Cinderella's Father,
 Rapunzel, Grandmother, Steward, Cinderella, Baker's Wife



Pesante, ma sempre staccato (J. = 116)

BAKER

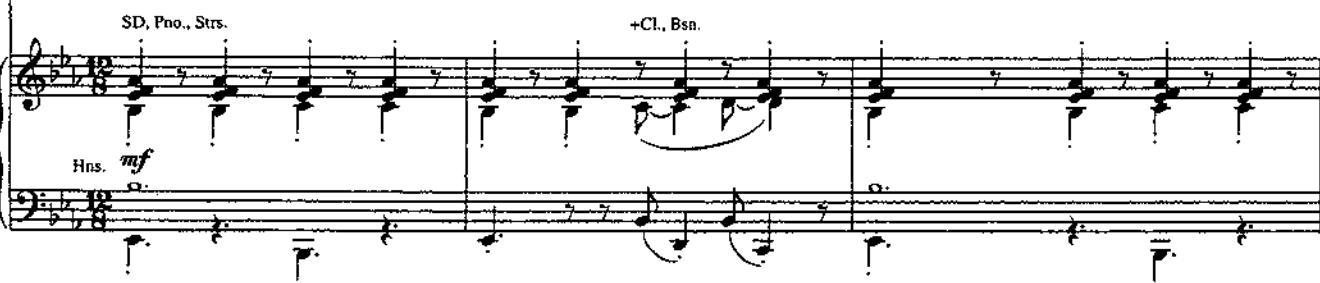
Baker



One mid-night gone...

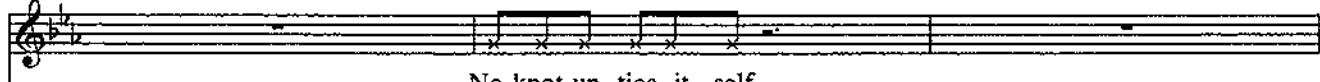
Pesante, ma sempre staccato (J. = 116)

Piano



MYSTERIOUS MAN

Mysterious
Man



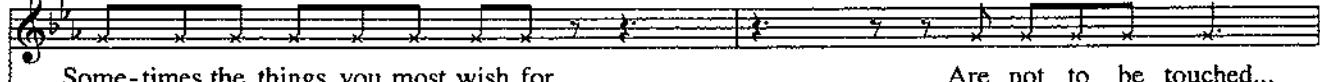
No knot un-ties it-self...

Pno.



, WITCH

Witch



Some-times the things you most wish for

Are not to be touched...

Pno.



CINDERELLA'S PRINCE

Cinderella's
Prince

9 CINDERELLA'S PRINCE

The harder to get, the better to have...

RAPUNZEL'S PRINCE

Rapunzel's Prince

A musical staff in G major (one sharp) and common time. The first measure has a whole rest. The second measure has a half note followed by a quarter note. The third measure has a dotted half note followed by a dotted quarter note. The fourth measure has a dotted half note followed by a dotted quarter note.

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

Pno.

Musical score for trumpet part, measures 9-11. The score consists of three staves. The top staff shows a continuous eighth-note pattern. The middle staff shows a bass line with eighth notes. The bottom staff shows a bass line with eighth notes. Measure 9 starts with a forte dynamic. Measure 10 begins with a piano dynamic. Measure 11 ends with a forte dynamic.

Cinderella's Prince

A musical score page showing system 2 of a piece for orchestra. The page number '12' is at the top left, and '2' is in a bracket above the staff. The staff has a treble clef, a key signature of one flat, and a common time signature. It contains a single eighth note followed by a rest.

A - greed?

Rapunzel's Prince

A musical score for a single melodic line. The key signature is B-flat major (two flats). The time signature starts at 2/4. The melody consists of eighth-note pairs followed by a half note, with a fermata over the second note of each pair. The lyrics "A-greed." are written below the staff.

A - greed.

Pno.

A musical score page for a piano. The top staff uses a treble clef, a key signature of one flat, and a common time signature. It consists of four measures of a continuous eighth-note pattern. The bottom staff uses a bass clef, a key signature of one flat, and a common time signature. It also consists of four measures of a continuous quarter-note pattern. The page number '12' is positioned at the top left.

16 FLORINDA

Florinda

A musical staff in G major (indicated by a treble clef) and common time (indicated by a 'C'). The first measure consists of an eighth note followed by six sixteenth notes. The second measure begins with a sharp sign, indicating a key change. It contains a single eighth note followed by a sharp sign, indicating a return to the original key. The third measure starts with a sharp sign and contains a single eighth note.

Nev-er wear mauve at a ball...

LUCINDA

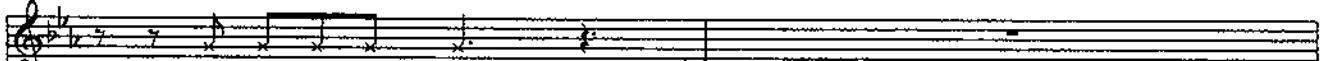
Lucinda

Or pink...

Pno.

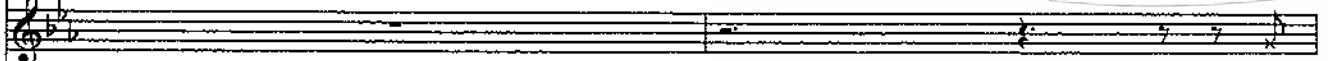
A musical score for piano, page 16. The top staff uses a treble clef, a key signature of one flat, and a common time signature. It consists of a series of eighth-note chords. The bottom staff uses a bass clef, a key signature of one flat, and a common time signature. It features sustained notes and eighth-note chords.

18 STEPMOTHER (*To Florinda and Lucinda*)

Stepmother 

Or o - pen your mouth...

JACK

Jack 

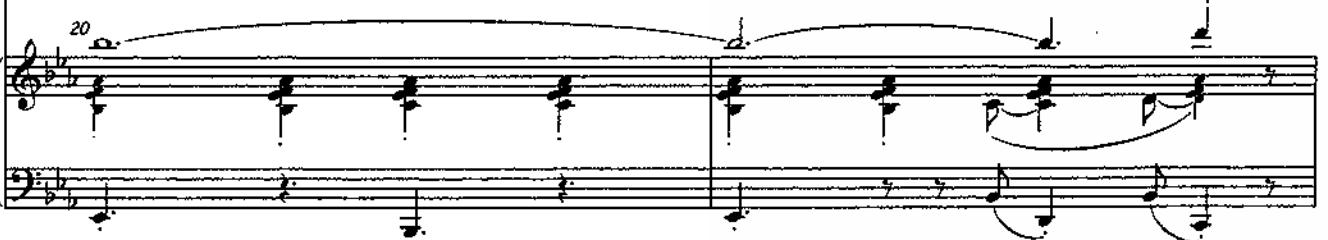
The

18 Pno. 

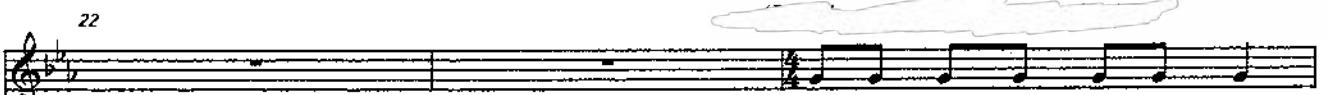
(Exits)

20 Jack 

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

20 Pno. 

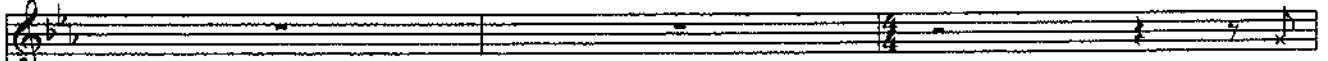
JACK'S MOTHER

22 Jack's Mother 

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

22 Pno. 

LITTLE RED RIDINGHOOD

25 Little Red Ridinghood 

The

25 Pno. 

28

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

Cinderella's Father The

Pno. { +Bsn. 15ba

RAPUNZEL (*Offstage*)

30

Rapunzel Aaahhh

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

Pno. { 30

L. pp. 53

32

Rapunzel

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.

+Hn. 15ba

37

Cinderella CINDERELLA

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

Baker's Wife BAKER'S WIFE

You may

Pno.

+Tpt. 8ba

40

Baker's Wife poco a poco accel.

know what you need, but to get what you want, bet-ter see that you keep what you have.

Baker BAKER

One mid - night

Pno.

SD, Pno., Strs.

poco a poco accel.

40

SD, Pno., Strs.

Cello mp cresc. poco a poco

42

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

Florinda

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

Cinderella's Prince

Rapunzel'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.

L. pp. 54

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...

Cinderella's Prince A - greed?

Rapunzel's Prince A - greed.

Pno.

22. *First Midnight*

L. pp. 54 123

45

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

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

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

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

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

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

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

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

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

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

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

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

Pno. 45 +Fl., Cl. f

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

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

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

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

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

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

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

Pno. { 47 *Tutti*

23. Giants in the Sky

Jack

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

Maestoso**JACK**

Jack

There are gi - ants in the sky! _____ There are

Piano

Crotale, Pno., Synth.

CL, Bsn., BD, Pno., Strs.

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

Jack

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

Pno.

Pno., Synth.

mp

Cl., Cello

Jack

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

Pno.

9

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

Pno.

11

Jack Just how small you are. When you're

Pno.

Bsn.

13

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

Pno.

15

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

Pno.

23. *Giants in the Sky*

L. pp. 56 127

17

Jack

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

Pno.

Broadly

19

Jack

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

Pno.

Fl., Tpt.

Hn., Cl.

Bsn., Pno., Cell, Bass

21

Jack ant at the door, A

Pno.

Fl., Bells, Vln.

A musical score page featuring two staves. The top staff is for 'Jack' and the bottom staff is for 'Pno.' (piano). The page is numbered 24. Jack's vocal line includes lyrics: 'big tall ter - ri - ble la - dy gi - ant, sweep-ing the floor...'. The piano accompaniment consists of a rhythmic pattern of eighth-note chords.

27

Jack And she gives you food and she gives...

Pno.

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

29 *mp*

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

Pno.

L. pp. 57

32

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

Pno.

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

mp

Fl. +Strs. pizz.

Andante moderato

35

Jack Not till the sky... On-ly

Pno., Synth., Bass

p marcato

23. *Giants in the Sky*

L. pp. 57 129

38

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

Pno.

40 cresc.

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

Pno.

poco cresc.

42

Jack And your heart is lead and your storm - ach stone And you're
+Fl., Cl., Bsn.

Pno.

mp

+Cello

44

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

Pno.

dim.

pp

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

Pno. +Tpt.

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. Cello, Bass

Fl., Vln.

23. *Giants in the Sky*

L. pp. 57 131

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 mp (Intensely)

68

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

(JACK)

Good fortune! Good fortune, sir! Look what I have! Here's five gold pieces.

BAKER

(Astounded)

Five gold pieces!

(Examines the gold)

JACK

I had more, but my mother made me surrender them. She allowed me these five to do with as I pleased.

BAKER

Oh, my...

JACK

(Looking around)

Where is Milky-White?

BAKER

Milky-White is back home with my wife.

JACK

Let's go find them!

(Grabs BAKER and starts to pull him away)

BAKER

Wait!

(Returns money to JACK)

I don't know that I wish to sell.

JACK

But you said I might buy her back.

BAKER

I know, but I'm not certain that five gold pieces would —

JACK

Are you saying that you wish more money?

BAKER

More money is always —

JACK

(Hands BAKER gold)

Keep this. I will go fetch more.

BAKER

Wait. I didn't say -

(JACK EXITS; BAKER looks at money)

Five gold pieces! With this money I could buy baking supplies for a year. I could buy a new thatched roof and a new chimney.

(MYSTERIOUS MAN APPEARS from nowhere)

MYSTERIOUS MAN

But could you buy yourself a child?

BAKER

(Startled)

Who are you?

MYSTERIOUS MAN

When first I appear, I seem delirious. But when explained, I am nothing serious. Could you buy yourself a child?

BAKER

I don't understand.

MYSTERIOUS MAN

How badly do you wish a child? Five gold pieces? Ten? Twenty?

BAKER

I've not thought to put a price on it.

MYSTERIOUS MAN

Exactly.

(Walks over and takes the gold away)

You've not thought about many things, have you, son?

BAKER

Give me back the money! It is not yours -

MYSTERIOUS MAN

Nor is it Jack's. The money is not what's important. What's important is that your wish be honored.

(Goes around a tree and DISAPPEARS; BAKER begins darting around trees looking for him)

BAKER

Come back here! Damn! Give me back —

(Sees BAKER'S WIFE, who ENTERS from around another tree)

What are you doing here now?

BAKER'S WIFE

(Quickly switching gears)

I see you've the red cape.

BAKER

Yes. I've the cape. Only two items left to locate.

BAKER'S WIFE

Three.

BAKER

Two. I've the cape and the cow.

BAKER'S WIFE

(Faking enthusiasm)

You've the cape!

BAKER

What have you done with the cow?!

BAKER'S WIFE

(Crying)

She ran away. I never reached home. I've been looking for her all night.

BAKER

I should have known better than to have entrusted her to you.

BAKER'S WIFE

She might just as easily have run from you!

BAKER

But she didn't!

BAKER'S WIFE

But she might have!

BAKER

But she didn't!!!

(WITCH DROPS from tree)

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:

We were just going todo that. Here. I can give you this....

WITCH: Don't give me that, fool!! I don't want to touch that. Have you no sense?**WITCH**

Listen to her beautiful music.

BAKER'S WIFE

Lovely.

BAKER

She's very gifted.

RAPUNZEL2 *mf*

Rapunzel Ahhh

Pno.

WITCH: My sweetness calls. By tomorrow's midnight, deliver the items... or you'll wish you never thought to have a child!

Pno.

BAKER: I don't like that woman.**BAKER'S WIFE:** I'm sorry I lost the cow.**BAKER:** I shouldn't have yelled. Now, please, go back to the village.

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. Go!

*Rapunzel's Prince enters)***Fanfare 1**

Tpt.

Pno. f

Cl., Hns., SD, Strs.

Fanfare 2

Hns.

Cello, Bass

RAPUNZEL'S PRINCE

Ah, there you are, good brother. Father and I had wondered where you had gone.

CINDERELLA'S PRINCE

I have been looking all night... for her.

(BAKER'S WIFE APPEARS behind a tree and eavesdrops)

RAPUNZEL'S PRINCE

Her?

CINDERELLA'S PRINCE

The beautiful one I danced the evening with.

RAPUNZEL'S PRINCE

Where did she go?

CINDERELLA'S PRINCE

Disappeared, like the fine morning mist.

RAPUNZEL'S PRINCE

She was lovely.

CINDERELLA'S PRINCE

The loveliest.

RAPUNZEL'S PRINCE

I am not certain of that! I must confess, I, too, have found a lovely maiden. She lives here in the Woods.

CINDERELLA'S PRINCE

(*Incredulous*)

The Woods?

RAPUNZEL'S PRINCE

Yes! In the top of a tall tower that has no door or stairs.

CINDERELLA'S PRINCE

Where?

RAPUNZEL'S PRINCE

Two leagues from here, due east, just beyond the mossy knoll.

CINDERELLA'S PRINCE

And how do you manage a visit?

RAPUNZEL'S PRINCE

I stand beneath her tower and say, "Rapunzel, Rapunzel, let down your hair to me." And then she lowers the longest, most beautiful head of hair — yellow as corn — which I climb to her.

(BAKER'S WIFE reacts)

CINDERELLA'S PRINCE

(Starts laughing hysterically)

Rapunzel, Rapunzel! What kind of name is that? You jest! I have never heard of such a thing.

No. 25**25. Agony**

Cinderella's Prince, Rapunzel's Prince

Cue: RAPUNZEL'S PRINCE: 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:
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.

25. Agony

L. pp. 63 135

Cinderella's Prince

10 *mf*

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

Pno.

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

mf *dim.* *mp*

Cinderella's Prince

73 *p*

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

Pno.

p

L. pp. 64

Cinderella's Prince

16

out of your reach.

RAPUNZEL'S PRINCE

p

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

Pno.

Rapunzel's Prince

19

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

Pno.

Fl.

Rapunzel's Prince

22

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

dolce

Pno.

tr.

Rapunzel's Prince

26 *mf*

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

Pno.

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

mf *dim.*

Vla., Cello, Bass

Rapunzel's Prince

29 *mp*

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

Pno.

mp

25. Agony

L. pp. 64 137

32

mf

Cinderella's Prince Ag - o - ny! Oh the tor - ure they

Rapunzel's Prince doors. Ag - o - ny! Oh the tor - ure they

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

mf *dim.*

35

p

Cinderella's Prince teach! Or

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

Pno. Vl., Cello, Bass Fl. Syth. (Harp)

p

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

(b)

Cinderella's
Prince

41

cresc.

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

Vln., Vla 8va tremolo

Pno.

pp cresc. poco a poco

Cinderella's
Prince

44

f

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

Rapunzel's
Prince

f

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

Pno.

Cinderella's
Prince

47

p

Then why no? The girl must be mad!

Rapunzel's
Prince

wish for! Do I know?

Pno.

rall.

Rapunzel's Prince 50 *p*

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

Pno. *p*

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. *p*

Fl. 6

Cinderella's Prince 56 *f*

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

Rapunzel's Prince *mf* *cresc.*

"Aahhh..." Ag - o - ny!

Pno. (trill) *mf cresc.*

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

f

25. Agony

60

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

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

Pno. Vlas., Cello, Bass

63

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. mp

66 mf

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

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

Pno. Cl., Bsn., Hns., Cello, Bass Vlas., Cello, Bass

mf dim.

poco rit.

Cinderella's Prince 69 *mp*
 I must have her to wife.....

Rapunzel's Prince *mp*
 I must have her to wife.....

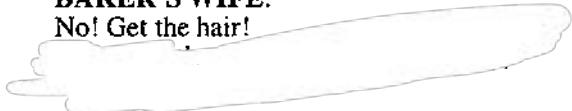
Pno.
 +Synth. (Harp)

(Both Princes exit)

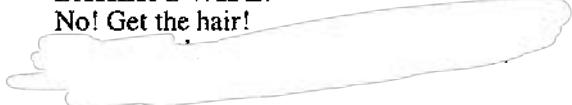
APPLAUSE SEGUE

BAKER'S WIFE:
 Two Princes, each more handsome than the other.
(Begins to follow Cinderella's Prince and Rapunzel's Prince; she stops)

Playoff

Pno. 74 Cl., Sns.
 P.


BAKER'S WIFE:
 No! Get the hair!

Pno. 77


SEGUE

No. 26**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 women. Have you
encountered a boy with a sunny, though
occasionally vague, disposition, answering
to the name of Jack?

BAKER'S WIFE:

Not the one partial to the a white cow?

BAKER'S WIFE:

Have you seen the cow?

JACK'S MOTHER:

No, and I don't care to ever again.
Children can be very queer about
their animals. You be careful with
your children...

BAKER'S WIFE:

I have no children.

JACK'S MOTHER:

That's okay too.

BAKER'S WIFE:

Yes... well. I've not seen
your son today.

JACK'S MOTHER:

I hope he didn't go up
that beanstalk again.
Quit while you're ahead,
I say. Jack! Jack!

Moderato (♩ = 132)

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

L. pp. 45

Piano

p

Cello

L. pp. 67

BAKER:
Moo... Moo...**MYSTERIOUS MAN:**
Looking for your cow?**BAKER:**
Hello?**BAKER:**
Where did you find her?

Meno mosso (♩ = 76)

Fl.

6

Pno.

(p)

Vlns.

WITCH: What are you doing?

MYSTERIOUS MAN: I am here to make amends.

WITCH: I want you to stay out 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)

on cue (spell 1)

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

Pno. 10

on cue (spell 2)

Chime (stopped), Strs.

Andantino

RAPUNZEL

Rapunzel 12

Aaahhh

Cl.

Pno. mp

L. pp. 68

BAKER'S WIFE: Rapunzel,
Rapunzel! Let down your hair to me.

BAKER'S WIFE: Excuse me for
this.

RAPUNZEL: Is that you, my prince?

(Yanks hair three times. Rapunzel
screams, and on third yank some
hair falls into Baker's Wife's hands.)

BAKER'S WIFE: Yes.

Pno. 16

f

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 ($\text{J.} = 92$)

Tutti

Piano { *p cresc. poco a poco*

Tpt.

Fl., Cl. 8va

(Cinderella enters, as if pursued)

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

Safety

Play first time only

Play each time

on cue

4 Tpt.

Pno.

Play first time only

Play each time

on cue

sfz

8th

Hns., Tom-tom, Pno.,
Synth. (Marimba),
Cello, Bass

BAKER'S WIFE: You do take plenty of spills don't you.

CINDERELLA: 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 are as pure as gold.

CINDERELLA: Yes. They are all you could wish for in beauty

Allegretto grazioso ($\text{J.} = 92$)

Cl., Bass sustain,
Pno., Synth. (Cei.), Vln.

pp

Pno.

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)**

10

Safety
(vocal last time)

mp

Oh, it's still a nice ball.

BAKER'S WIFE

Yes...?

Pno. { Cello

13

And... They have far too much

And...?

Pno.

16

food. Oh, the Prince...

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

mp

Pno.

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.

L. pp. 70

25

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

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

Pno.

27. *A Very Nice Prince (Reprise)*

L. pp. 70 147

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.

BAKER'S WIFE: Nonsense. Every girl dreams.

STEWARD: Look, sir. Look!

(offstage) CINDERELLA'S PRINCE: Yes! There she is.

32

Fl. play first time only

Pno.

Vla.

CINDERELLA: I must run.

BAKER'S WIFE: And I must have your shoe.

CINDERELLA: Stop that!

accl.

35 Pno.

p cresc. poco a poco

Strs. tremolo

BAKER'S WIFE: I need it to have a child!

CINDERELLA: And I need it to get out of here!

CINDERELLA'S PRINCE: Move! Move! Move!

Fl., Cl., Tpt.

Pno. 39

(Baker's Wife is embarrassed by her own behavior. She straightens herself up as...)

Tutti

Pno. 43 f cresc. poco a poco

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

Safety
(cut off on cue)

Pno. 47

CINDERELLA

(Through clenched teeth)

And I need it to get out of here!

(CINDERELLA wins the battle over the shoe, and desperately runs

OFFSTAGE; BAKER'S WIFE is embarrassed by her own behavior. SHE straightens herself up as CINDERELLA'S PRINCE with STEWARD bound ONSTAGE, only to curtsey deeply again)

CINDERELLA'S PRINCE

Where did she go?

BAKER'S WIFE

Who?

STEWARD

Don't play the fool, woman!

BAKER'S WIFE

Oh! You mean the beautiful young maiden in the ball gown? She went in that direction. I was trying to hold her here for you...

CINDERELLA'S PRINCE

I can capture my own damsel, thank you.

(Begins to go OFFSTAGE towards CINDERELLA)

BAKER'S WIFE

Yes, sir.

(CINDERELLA'S PRINCE and STEWARD dash OFFSTAGE. We hear FLORINDA, LUCINDA and STEPMOTHER. THEY ENTER, first looking behind them, then looking towards CINDERELLA'S PRINCE)

STEPSISTER

(To BAKER'S WIFE)

Where did he go?

BAKER'S WIFE

Who?

LUCINDA

The Prince, of course!

FLORINDA

Yes!

BAKER'S WIFE

That direction. But you'll never reach them!

FLORINDA

We would have if that mongrel with the cow hadn't molested us.

BAKER'S WIFE

Cow?

(*FLORINDA and LUCINDA giggle. BAKER runs ONSTAGE with MILKY-WHITE. THEY are both out of breath*)

BAKER

(*To STEPMOTHER, FLORINDA and LUCINDA, holding up an ear of corn*)

Please, let me just compare this color with that of your own.

(*Stepsisters chortle*)

LUCINDA, FLORINDA

He wants to compare our hair to corn!

STEPSISTER, LUCINDA, FLORINDA

Ah! Ah! Ah! Ha, ha, ha.

STEPSISTER

Over there!

(*THEY exit laughing hysterically. There is a long moment of SILENCE. BAKER'S WIFE and BAKER stare at one another*)

BAKER

(*Dejected*)

I thought you were returning home.

(*Angry*)

I've had no luck.

BAKER'S WIFE

You've the cow!

BAKER

Yes, I've the cow. I've only two of the four.

(*MILKY-WHITE continues to breathe heavily*)

BAKER'S WIFE

Three.

BAKER

Two!

BAKER'S WIFE

(Pulls the hair from her pocket)

Three! Compare this to your corn.

(BAKER does so and smiles)

BAKER

Where did you find it?

BAKER'S WIFE

(False modesty)

I pulled it from a maiden in a tower.

BAKER

(Looking at hair)

Three!

BAKER'S WIFE

And I almost had the fourth, but she got away.

BAKER

We've one entire day left. Surely we can locate the slipper by then.

28. It Takes Two

Cue: BAKER: We've one entire day left.
Surely we can locate the slipper by then.
BAKER'S WIFE: We?

Baker, Baker's Wife

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

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*

Baker's Wife 10

Baker's Wife
Pno.

see, You're not the man who start-ed, And much more o - pen -

L. pp. 74

Baker's Wife 14

Baker's Wife
Pno.

heart-ed _____ Than I knew you to be.

BAKER *mp*

Baker

Baker
Pno.

It takes

Baker 17

Baker
Pno.

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

Fl., Cl., Tgl.

mp swing eighths

Bsn., Strs. pizz.

28. *It Takes Two*

L. pp. 74 151

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.

+Fl., Cl. 8va

29

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

Pno.

Fl., Cl.

+Tpt.

p

BAKER'S WIFE

32

Baker's Wife You've changed. You're thriv - ing. There's
 Baker It takes two.

Pno. { Bsn., Pno., Strs.

Baker's Wife some-thing a-bout the woods.

35

Baker's Wife some-thing a-bout the woods. Not just sur -

Pno. { Fl., Cl. 8ba Bsn., Pno., Strs.

mp cresc. mf

38

Baker's Wife viv - ing, You're blos-som-ing in the woods. At

Pno. { Fl., Cl. 8ba f

mp cresc.

47

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

Pno. Vla. Fl.

f

Bsn. +Cl.

Cello, Bass

45 dim.

Baker's Wife then out here You're pas - sion - ate, charm - ing, con - sid - er - ate, clev er.

Baker BAKER *mf*

It takes

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

cresc.

mp

49

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

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

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 dim. of us, Each ac-cept-ing a

Pno.

BAKER'S WIFE

63

Baker's Wife

Baker

Pno.

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

Baker's Wife

Baker

Pno.

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

Baker's Wife

Baker

Pno.

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 chang - es last Be-yond

Baker once we're past, Let's hope the chang - es last Be-yond

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

f Cl., Bsn.

77 *mp*

Baker's Wife woods, Be-yond witch - es and slip - pers and hoods, Just the two -

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

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

mp

80

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

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

Pno.

#28. *It Takes Two*

L. pp. 75 157

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
cresc. poco a poco

Baker — a bit more. and we're done. We want four, we had none, we've got

Pno.

89 *f*

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

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

Pno.

Fl., Cl.

f *mf cresc.* *Tutti* *f*

JACK

STOP HER! STOP THAT HEN,

(BAKER grabs HEN)

Oh, Providence! My Milky-White.

(Gives MILKY-WHITE a kiss)

And the owners. And my hen!

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!

#29 – Cow Death

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

I didn't take, you gave.

BAKER'S WIFE

Where are the five gold pieces?

BAKER

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?!

(MILKY-WHITE lets out a terrible YELP, and falls to the ground, dead.
SILENCE. JACK runs to her, puts his ear to her chest. SILENCE)

30. Second Midnight

Witch, Cinderella, Cinderella's Prince, Rapunzel's Prince,
Stepmother, Florinda, Lucinda, Grandmother, Narrator, Baker

Cue:

JACK: Milky-White is dead...

BAKER, BAKER'S WIFE (*Exasperated*): Two!

(Blackout)



Pesante, ma sempre staccato (♩ = 116)

Safety
(play 2 times)

WITCH

Witch

Hns., SD, Pno., Strs.

Piano

+Cl., Bsn.

mf

Two mid-nights gone!

CINDERELLA

Cinderella

Pno.

Want-ing a ball is not want-ing a Prince...

CINDERELLA'S PRINCE

Cinderella's Prince

Pno.

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

Tpt.

8

Cinderella The ball...

Stepmother You can

Cinderella's Prince there... So near...

RAPUNZEL'S PRINCE

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

Pno.

+FL.

10

Florinda 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.

L. pp. 79

Cinderella 12

The Prince...

Stepmother

your own.

Grandmother

The

Cinderella's Prince

near...

Rapunzel's Prince

So far...

Pno. +Bsn. 15ba

Grandmother 14 4 2

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

The musical score consists of six staves for vocal parts and one staff for the piano. The vocal parts are: Florinda, Lucinda, Stepmother, Grandmother, Cinderella's Prince, and Rapunzel's Prince. The piano part is indicated by a brace under the first two staves. The key signature is B-flat major (two flats). The time signature is common time. Measure 16 begins with a vocal entry from all characters except the piano. The piano part starts at the end of measure 16. The vocal entries consist of eighth-note patterns where each note is marked with an 'x'. The piano part includes bass notes and a treble clef. A bracket under the first two staves is labeled 'Tpt. only', indicating that the trumpet will play instead of the piano for that section.

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 the cow?

BAKER: Here. Tell them it's magic.

A musical score for three instruments: Piano (Pno.), Horn (Hns.), and Triangle (Tgl.). The score consists of two staves. The first staff starts with a treble clef, a key signature of one flat, and a tempo marking of 18. It features a series of eighth-note chords. The second staff begins with a bass clef and continues the eighth-note pattern. A dynamic instruction 'Play two times and fade' is placed above the first staff. An 'on cue' instruction is placed above the second staff. The triangle part is indicated by a small triangle symbol above the second staff.

BAKER'S WIFE

No person with a brain larger than this is going to exchange a cow for a bean.

BAKER

(*Losing patience*)

Then steal it.

BAKER'S WIFE

(*Angry*)

Steal it? Just two days ago *you* were accusing *me* of exercising deceit in securing the cow.

BAKER

Then don't steal it and resign yourself to a childless life.

BAKER'S WIFE

(*Calm, but cold*)

I feel it best you go for the cow, as I have met a maiden with a golden slipper these previous eves, and I think I might succeed in winning one of her shoes.

BAKER

Fine.

BAKER'S WIFE

Fine.

BAKER

That is simply —

BAKER'S WIFE

Fine

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.

Picc., Cl., Cello 15ba

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

No, no, please!

What did I clear - ly say?—

Chil - dren must lis - ten.

Play Ft
first time only

(Rapunzel screams in protest)

No!

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

And learn.

+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 whimpers)

Rapunzel No!

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

Pno.

+Bell Tree

Synth. (Harpsichord)

Synth. soloistic, rubato

mp

Bsn., Cello, Bass

16

Rapunzel No!

Witch shamed of me. You are a-shamed. You don't un- der - stand.

Pno. Sust. p

RAPUNZEL:

It was lonely atop that tower. I was not company enough?

WITCH:I am no longer a child.
I wish to see the world.**RAPUNZEL:**

Safety

19

Witch

Pno. Bsn., Tpt.

L. pp. 83

23 *p* Tender but intensely

Witch Don't you know what's out there in the world?

Pno. Bsn., Tpt., Synth. p mp p

Some-one has to shield you from the

26

Witch

world. Stay with me.

Pno.

Synth.

Cl., Hns., Tpt., Xyl.

Rubato

29

Witch

Prin-ces wait there in the world, it's true.

Pno.

Bsn., Tpt., Synth.

Vla.

Prin-ces, yes, but wolves and hu-mans,

32

Witch

too. Stay at home. I am home. Who out

Pno.

cresc.

31. Stay With Me

L. pp. 83 167

35

Witch there _____ could love you more than I? What out

Pno. Strs. tremolo, Pno.
Bsn.
Hn., Vla.

37

Witch there _____ that I can-not sup - ply? Stay with me._____

Pno. mp
Hns.

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

Pno. Fl., Tpt., Synth.
p
ten.

31. Stay With Me

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

49 a tempo rall.

Witch: me.

Pno. Pno. 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. Pno.

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. (8va)

Play G# first time only

Vamp and fade

59 Pno. SD, Pno., Strs.

MYSTERIOUS MAN

When is a white cow not a white cow?

BAKER

I don't know! Leave me alone!

MYSTERIOUS MAN

Haven't I left you alone long enough?

BAKER

Your questions make no sense, old man! Go away!

No. 32

32. Underscore

169

Mysterious Man, Jack, Little Red Ridinghood, Narrator

*Cue: MYSTERIOUS MAN**(Jingling sack of gold):**In need of another cow?*

*Mysterious Man drops sack of gold; Baker turns around
at the sound of the falling coins;
Mysterious Man exits as Baker picks up money. Baker exits)*

*(Jack, carrying the hen and a golden egg, comes upon
Little Red Ridinghood, who wears a cape made of wolfskins.
She walks with a certain confidence and bravado)*

Brightly ($J. = 138$)

Fl., Tpt., Fla., Tgl., Str.

JACK: What a beautiful cape!
(Dialogue continues)

LITTLE RED RIDINGHOOD

Stay away from my cape or I'll slice you into a thousand bits!

JACK

(Stepping back)

I don't want it! I was just admiring it!

LITTLE RED RIDINGHOOD

(Proud)

My granny made it for me from a wolf that attacked us. And I got to skin the animal — and best of all, she gave me this beautiful knife for protection.

JACK

(Competitive)

Well, look what I have. A hen that lays golden eggs.

INTO THE WOODS

— 85 —

LITTLE RED RIDINGHOOD

(Suspicious)

I don't believe that egg came from that hen. Where did you get that egg?

JACK

I stole this from the kingdom of the Giant — up there. And if you think this is something, you should see the golden harp the Giant has. It plays the most beautiful tunes without your even having to touch it.

LITTLE RED RIDINGHOOD

(Laughing at JACK)

Of course it does. Why don't you go up to the kingdom right now and bring it back and show me?

JACK

I could.

LITTLE RED RIDINGHOOD

You could not!

JACK

I could!

LITTLE RED RIDINGHOOD

You could not, Mr. Liar!

(Makes a hasty EXIT)

L. pp. 85

CUE: JACK: I am not a liar! I'll get that harp! You'll see!

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 blinded.

Adagio ($\text{♩} = 126$)

The musical score consists of two staves. The top staff is for Flute or Piccolo (Fl. or Picc.) and the bottom staff is for Piano (Pno.). The tempo is Adagio ($\text{♩} = 126$). The Flute/Piccolo part features sustained notes with grace marks. The Piano part has a steady bass line with some harmonic changes indicated by key signatures.

SEGUE

33. On the Steps of the Palace

Cinderella

No. 33

Cue: NARRATOR: As for Cinderella,
she returned from her final visit to the Festival.
(Narrator exits. Lights dim)

(Cinderella hobbles onstage, wearing but one shoe)

Allegretto grazioso (♩ = 88)**CINDERELLA***mp*

The musical score consists of four systems of music. System 1 (measures 1-3) shows the piano part with a dynamic of *mp legato* and the vocal line: "He's a ver - y smart". System 2 (measures 4-6) shows the piano part and the vocal line: "prince, He's a prince who pre - pares.". System 3 (measures 7-9) shows the piano part and the vocal line: "Know-ing this time I'd run from him,". System 4 (measures 9-12) shows the piano part and the vocal line: "He spread pitch on the stairs. I was caught un - a -". The vocal line includes a change to common time at measure 10.

33. *On the Steps of the Palace*

L. pp. 86 171

12
 Cinderella wares. And I thought: Well, he cares...

Pno.

Cello

15
 Cinderella This is more than just mal - ice.

Pno.

+Cb. pizz.

18
 Cinderella Bet - ter stop and take stock while you're stand - ing here

Pno.

21
 Cinderella stuck on the steps of the pal - ace.

Pno.

+Cl., Bsn., Vlns.
p

The musical score consists of four systems of music. System 1 (measures 12-13) features a soprano vocal line from 'Cinderella' with piano accompaniment. System 2 (measures 15-16) continues with the soprano line and adds a cello part. System 3 (measures 18-19) shows the soprano line again with piano accompaniment. System 4 (measures 21-22) concludes with the soprano line and includes parts for Clarinet, Bassoon, and Violins, with a dynamic marking of *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
mf p delicately

Strs. arco

33. *On the Steps of the Palace*

L. pp. 86 173

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.

cresc.

mf

46 *mf*

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

Pno. { Fl., Bells
mf p delicately
Cl., Pno., Synth., Strs.
Strs. arco

33. *On the Steps of the Palace*

49

Cinderella Or where ev - 'ry-thing's right And you know that you'll nev - er be -

Pno. { Fl., Bells
mf p p
Strs. arco

52

Cinderella long? And which - ev - er you pick, Do it

Pno. { Cl., Pno., Synth., Strs.
mp
Fl., Bells
Strs. arco

55

Cinderella quick,'Cause you're start-ing to stick To the steps of the pal - ace.

Pno. { Cl., Pno., Synth., Strs.
mp

58

Cinderella It's your first big de - ci - sion. The

Pno. { Fl., Cl.
Vla.

33. *On the Steps of the Palace*

L. pp. 86 175

67

Cinderella choice is - n't eas - y to make. To ar - rive at a ball is ex -

Pno. (b) Fl., Cl., Bsn.

Cello

Pno., Strs.

L. pp. 87

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. cresc.

33. *On the Steps of the Palace*

L. pp. 87 177

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

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.

Pno.

Cl., Pno., Synth., Strs.
p cresc.

Tutti

The musical score consists of four systems of music. System 1 (measures 99-101) features a vocal line from 'Cinderella' and accompaniment from 'Pno.' and 'Cello'. System 2 (measures 102-104) shows a vocal line from 'Cinderella' with piano accompaniment. System 3 (measures 105-107) continues the vocal line with piano accompaniment. System 4 (measures 107-109) concludes with a tutti section involving 'Cl., Pno., Synth., Strs.' and 'Tutti' dynamics.

(CINDERELLA)

(BAKER'S WIFE races ONSTAGE)

Don't come any closer to me!

BAKER'S WIFE

(Breathless)

Please, just hear me out!

CINDERELLA

We have nothing to discuss. You have attacked me once before —

BAKER'S WIFE

I did not attack you! I attacked your shoe. I need it.

(Reaches into her pocket)

No. 34

34. Underscore

181

Cinderella, Baker's Wife, Steward,
 Baker, Mysterious Man, Jack's Mother,
 Cinderella's Prince, Witch, Jack

Cue: BAKER'S WIFE:
 Here is a magic bean in exchange for it.
(Hands Cinderella the bean)

CINDERELLA: Magic bean? (*Takes bean*) Nonsense!
(Throws the bean away. Dialogue continues)

on cue

The musical score consists of two staves. The left staff is for the Piano, indicated by a bracket and the word "Piano". The right staff is for the Xylophone, indicated by the word "Xyl." above the staff and "Pno." below it. Both staves are in common time (indicated by a 'C'). The piano part starts with a dynamic 'f' (fortissimo). The xylophone part begins with a dynamic 'f' at the start of its measure. Arrows point from the text above to the beginning of each staff.

BAKER'S WIFE
 Don't do that!

CINDERELLA
 I've already given up one shoe
 this evening. My feet cannot bear
 to give up another.

BAKER'S WIFE
 I need that shoe to
 have a child!

CINDERELLA

That makes no sense!

(We hear RUMBLINGS from the distance)

BAKER'S WIFE

Does it make sense that you're running from a Prince?

STEWARD

(OFFSTAGE)

Stop!

BAKER'S WIFE

Here. Take my shoes. You'll run faster.

(Gives CINDERELLA her shoes and takes the golden slipper. CINDERELLA puts on the shoes and EXITS quickly. STEWARD bounds ONSTAGE; looks about)

STEWARD

Who was that woman?

BAKER'S WIFE

I do not know, sir.

STEWARD

Lying will cost you your life!

(BAKER ENTERS with another COW)

BAKER'S WIFE

I've done nothing...

BAKER

I've the cow.

BAKER'S WIFE

(Sees the COW; excited, to BAKER)

The slipper!

(Holds up slipper)

We've all four!

(Runs to the BAKER; STEWARD takes slipper as she passes)

STEWARD

I will give this to the Prince and we will search the kingdom tomorrow for the maiden who will fit this shoe.

BAKER'S WIFE

(Grabs the slipper)

It's mine.

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.

*then took in the area.
Dialogue continues)*



Sound effect use (inaudible crash)

L. pp. 90

CINDERELLA'S PRINCE

'What was that noise?

STEWARD

Sir. Just a bolt of lightning in a far-off kingdom.

CINDERELLA'S PRINCE

How dare you take off in search without me!

STEWARD

My apologies, sir. I thought that I might —

CINDERELLA'S PRINCE

Enough of what you thought! I employed a ruse and had the entire staircase smeared with pitch. And there, when she ran down, remained the maiden's slipper.

STEWARD

Brilliant!

CINDERELLA'S PRINCE

I thought so. It did create quite a mess when the other guests left.

STEWARD

And sir, I have succeeded in obtaining the other slipper!

MYSTERIOUS MAN

Give them the slipper, and all will come to a happy end.

STEWARD

Who are you, old man?

MYSTERIOUS MAN

When first I appear, I seem deleterious —

STEWARD

Shut up!

CINDERELLA'S PRINCE

Do as he says. He's obviously a spirit of some sort, and we only need one.

STEWARD

Yes.

(Hands slipper back to BAKER'S WIFE, who takes it and curtseys. Loud SCREAM. JACK'S MOTHER comes running)

JACK'S MOTHER

There's a dead Giant in my backyard!

I heard Jack coming down the beanstalk, calling for his axe. And when he reached the bottom he took it and began hacking down the stalk. Suddenly, with a crash, the beanstalk fell, but there was no Jack. For all I know, he's been crushed by the ogre.

CINDERELLA'S PRINCE

Worrying will do you no good. If he's safe, then he's safe. If he's been crushed, well, then, there's nothing any of us can do about that, now is there?

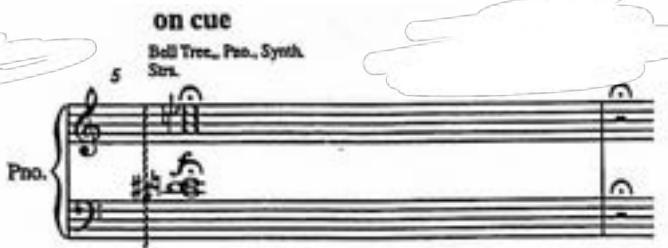
We must be off. I need my rest before tomorrow's search is to commence.

Cue to continue: JACK'S MOTHER:

Doesn't anyone care a Giant has fallen from the sky?

CINDERELLA'S PRINCE: He is dead, is he not?

JACK'S MOTHER: With such a thud, I suppose.



WITCH: The third midnight is here. Do you have all the items?

.. pp. 92
Yes. Slipper—Hair

BAKER'S WIFE

BAKER

Cape—Cow

WITCH

That cow doesn't look as white as milk to me.

BAKER'S WIFE

Oh, she is.

She is!

WITCH

This cow has been covered with flour!

BAKER

Well, we did have a cow as white as milk. Honestly we did.

WITCH

Then where is she?

BAKER'S WIFE

She's dead.

BAKER

We thought you'd prefer a live cow.

WITCH

Of course I'd prefer a live cow! So bring me the dead cow and I'll bring her back to life!

BAKER: You could do that?

WITCH: Now! (Witch hits baker with spell.)

on cue
(Bell Tree)



JACK'S MOTHER: There you are! I've been worried sick.

JACK: Mother, look. The most beautiful harp.

JACK'S MOTHER: You've stole too much! You could have been killed coming down that plant.

BAKER: She's too heavy

Fl., Pno., Synth. (Ping)

Pno.

A musical score for piano and synthesis. The piano part is labeled 'Pno.' and shows a melodic line with dynamics 'mf' and 'ff'. The synthesis part is labeled 'Fl., Pno., Synth. (Ping)' and consists of five staves with various rhythmic patterns and dynamics, including a prominent 'ff' at the end of the section.

(Perturbed, the Witch goes over to the grave)
JACK: What's happening?

on cue
Bell Tree, Synth. (Low whistle), Surs.

Pno.

A musical score for piano, synthesis, and brass. The piano part is labeled 'Pno.' and shows a melodic line with dynamics 'ff' and 'p'. The synthesis part continues from the previous section. The brass part is labeled 'Bell Tree, Synth. (Low whistle), Surs.' and includes dynamic markings like 'ff', 'p', and 'riten.', along with slurs and grace notes.

JACK
Milky-White! Now I
have two friends. A
cow and a harp.

WITCH
Quiet! Feed the
objects to the cow!

BAKER, BAKER'S WIFE, & JACK
What?

35. The Potion

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

Cue: WITCH: You heard me.
Feed them to the cow.

(*The Baker feeds Milky-White the first object. With great effort,
Milky-White chews it and, with greater effort, swallows*)

Risoluto ($\text{J} = 104$)

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

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

WITCH: Fill this!

JACK: I'll do it. She'll only milk for me. Squeeze, pal.

WITCH: Wrong ingredients.
Forget about a child.

BAKER'S WIFE: No, no - you wait one moment! We followed your instructions. One, the cow as white as milk.

WITCH: Yes

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 ear of corn.

BAKER'S WIFE: I pulled it from a maiden in a tower and...

WITCH: YOU WHAT?!

15 Chime, Sus. (l.v.)
Crotale, Pno., Synth. (Ping)
Chime
Pno. *f* *p*
19 Chime
8:1 8:1 8:1

L. pp. 95

WITCH:
What were you doing there?

Con moto furioso ($\text{♩} = 132$)

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!

20 Fl., Cl., Tpt., Cym.,
Pno., Synth. (Xyl.), Strs.
Pno. *f* (b) (b) (b) (b) (b) (b) (b)

MYSTERIOUS MAN: The corn! The corn!

BAKER, BAKER'S WIFE: Nooo...

BAKER: What?

MYSTERIOUS MAN: The silky hair of the corn.
Pull it from the ear and feed it to the cow. Quickly!

24 loco
Safety
Chime (last time only)
Cl., Bsn., Hns.,
Chime, Pno., Cello, Bass
Pno. *f* (b) (b) (b) (b) (b) (b) (b)

(Baker does so, hurriedly)

Play 5 times

Tempo primo

28 Sus., Bsn.
Pno. *p*
Synth. (Cow swallow)
Chime
Cl. (last time)
3

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:
Please. Not now.

WITCH: Yes. Meet your father.

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...

L. pp. 96

BAKER'S WIFE: It's working

JACK: She's milking!

BAKER: I don't understand.

MYSTERIOUS MAN: Not now! Into the cup!

BAKER: We've given you what you wish.

BAKER'S WIFE: Now when can we expect a child?

BAKER: What's wrong?

BAKER'S WIFE: What's happening?

BAKER: Where are you going?

MYSTERIOUS MAN: Son! Son!

BAKER: Father, father...

MYSTERIOUS MAN: All is repaired.

L. pp. 97 36 *leggiero*

Safety (cut off on cue)

BAKER: He's dead!

40 *mf cresc.* *Hns.*

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

43 *Tutti* *fff*

BD SEGUE

36. Act I Finale, Part 1

Narrator, Florinda, Stepmother, Cinderella's Mother

No. 36**Scene Five**

NARRATOR (*Entering*): And so the Mysterious Man died, having helped end the curse on his house. For the Baker, there would be no reunion with his father, and he and his wife, bewildered, returned home.

(*Baker and Baker's Wife exit*)

(♩ = 132)

Pno., Strs.

Safety

NARRATOR: The Witch, who had been punished with age and ugliness that night when her beans had been stolen and the lightning flashed, was now returned to her former state of youth and beauty.
(*Witch strikes pose, then exits*)

NARRATOR: And Milky-White, after a night of severe indigestion, was reunited with the now wealthy Jack.
(*Jack and Jack's Mother exit with Milky-White and harp*)

NARRATOR: As for the Prince... (*Fanfare*)

Play 2 times,
continue on cue

NARRATOR: He began his search for the foot to fit the golden slipper.
(*Cinderella's Prince and Steward enter on horseback*)

L'istesso Tempo

NARRATOR: When he came to Cinderella's house,
Cinderella's stepmother took the slipper into Florinda's room.

16 Bsn., Pno., Strs.

Safety

FLORINDA

19 *mf*

Florinda: Care-ful, my toe!

Stepmother: STEPMOTHER

mf

Stepmother: Darling, I know... It - 'll have to go. But

Pno. Bsn., Strs.

L. pp. 99

21

Stepmother: when you're his bride, You can sit or ride. You'll nev-er need to walk!

Pno., Synth. (Cel.) Fl., Cl., Xyl.,
Pno., Vln., Vla.

Pno.

NARRATOR:
The girl obeyed, swallowing
the pain, and joined the Prince
on his horse, riding off to become
his bride.

Play 2 times

24 8va

Tpt. Fl., Cl. 8va

Hns., SD, Pno., Strs.

(Cinderella's Prince, with Florinda on horseback, arrives at the grave of Cinderella's Mother; birds cry from the tree)

Cinderella's Mother

2B Play 3 times

Più mosso ($\text{♩} = 138$) CINDERELLA'S MOTHER

RH first time only

Pno., Synth.

p molto legato, misterioso
Vin., Vla. tremolo

Bells, Hns., Cello

Look at the blood with-in the

32

Cinderella's
Mother

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

Pno.

The musical score consists of two staves. The top staff is for the voice, starting with a treble clef, a key signature of four flats, and a common time signature. It contains a single measure of music with a dotted half note followed by a sixteenth-note rest. The lyrics "shoe;" and "This one is not the bride that's true." are written below the notes. The bottom staff is for the piano, indicated by a brace and the label "Pno.". It features a treble clef, a key signature of four flats, and a common time signature. The piano part consists of a steady eighth-note pattern throughout the measure.

55

Cinderella's Mother

Search for the foot that fits.

Pno.

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



Musical score page 37. The top staff shows woodwind entries (Flute, Clarinet) with slurs and grace notes. The bottom staff shows a piano part with dynamic markings *mf* and *p*, and a bassoon part with sustained notes. The score is in 2/4 time.

37. Act I Finale, Part 2

Lucinda, Stepmother, Cinderella's Mother,
Narrator, Witch

NARRATOR:

The Prince returned the false bride, and asked the other sister to put on the shoe.
(Stepmother tries forcing shoe onto Lucinda's foot)

Risoluto ($\text{♩} = 132$)

Piano { Pno., Strs. Fl. Bsn.

mp

mf

2

Safety

Lucinda

mf

LUCINDA (*Struggling with the shoe*)

Why won't it fit?

Stepmother

mf

Dar- ling, be still,

Pno. { Pno.

mf

v v v

Stepmother

7

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

Pno. { Pno.

v v v

NARRATOR: The girl obeyed and swallowed her pain. But as she was helped on the back of the horse by the Prince, he noticed blood tickling from the shoe.

Stepmother

nev - er need to walk!

Pno., Synth. (Cel.)

Pno.

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

CINDERELLA'S PRINCE

Have you no other daughters?

NARRATOR

To which the woman replied:

STEPMOTHER

No, only a little stunted kitchen wench which his late wife left behind, but she is much too dirty; she cannot show herself.

CINDERELLA'S PRINCE

I insist.

NARRATOR

And when Cinderella presented herself and tried on the blood-soaked slipper, it fit like a glove.

CINDERELLA'S PRINCE

This is the true bride!

CINDERELLA'S FATHER

I always wanted a son!

Cl., Bsn., Hns.,
BD, Pno., Synth., Strs.

12

Pno.

p

f

1 pt., Hns., Cl.,
SD, Strs. 3

NARRATOR: And much to the dismay of the stepmother and her daughters,
he took Cinderella on his horse and rode off.

A musical score page featuring a piano part and an orchestra part. The piano part is in the bass clef, with dynamics like *mf*. The orchestra part includes parts for Flute, Clarinet, Piano, and Trumpet. The score is marked with measure numbers 15 and 16, and includes instructions for *+Synth.* and *+Bells*.

15 Hns., SD, Pno., Strs. Fl., Cl.
Pno. *mf*
Fl. 8va, Cl., Pno., Tpt. +Synth. +Bells

Safety

(♩ = 138) (vocal last time)

CINDERELLA'S MOTHER (Last time)19 *mp*

Cinderella's Mother

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

Pno. Fl., Cl., Bsn.

Pno., Cello, Bass

22

*mf***(L'istesso tempo)**

Cinderella's Mother

you. Fit. to at-tend a prince.

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

L. pp. 101

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

Vin. (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.

Pno. (Cello. Bass)

28

Musical score showing two staves. The top staff is for the piano (Pno.) in G minor, indicated by three flats. The bottom staff is for Cello/Bass. The score consists of six measures. Measure 28 starts with a sustained note followed by eighth-note chords. Measures 29-30 show eighth-note chords. Measure 31 begins with a sustained note followed by eighth-note chords, with dynamic markings 'rall.' and 'A tempo'. Measure 32 shows eighth-note chords. Measure 33 begins with a sustained note followed by eighth-note chords, with dynamic 'p' and instruction '(Crotales)'.

Pno. (Cello. Bass)

31

rall. A tempo

p (Crotales)

Musical score showing two staves. The top staff is for the piano (Pno.) in G minor, indicated by three flats. The bottom staff is for Cello/Bass. The score consists of six measures. Measure 31 starts with a sustained note followed by eighth-note chords, with dynamic 'rall.' and instruction 'A tempo'. Measures 32-33 show eighth-note chords. Measure 34 begins with a sustained note followed by eighth-note chords, with dynamic 'p' and instruction '(Crotales)'. Measure 35 shows eighth-note chords.

*(Witch comes from around a tree.
Dialogue continues)*

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

35

Pno.

Musical score showing one staff for the piano (Pno.) in G major, indicated by one sharp. The score consists of four measures. Measure 35 starts with a sustained note followed by eighth-note chords, with instruction 'Bell Tree. Pno., Synth. (Ping), Strs.'. Measures 36-37 show eighth-note chords.

WITCH:
I was going to fetch you as soon as you learned your lesson.

RAPUNZEL:
Who are you?

WITCH:
Surely you remember?

RAPUNZEL:
Mother?

WITCH:

This is who I truly am. Come with me, child. We can be happy as we once were.

RAPUNZEL'S PRINCE:

She will not go with you!

WITCH:

Let her speak for herself.

You are the only family I know.

Come with me. You and those beautiful babies. Please..

L. pp. 102

Cue to continue:

WITCH: You give me no choice!

Crotal., Pno., Synth.

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.

Pno. { *mp*

Synth. (Low whistle)

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.

(♩ = 92)

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

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.

Fl., Cl., Bells,
Pno., Synth.
Fl., Strs.
f
mf
f

Tpt., SD, Strs. 3 Fl., Cl.
mf
Cl., Bells,
Pno., Synth.

16 Fl., Cl., Bells,
Pno., Synth.
mp
f

(Baker's Wife enters,
very pregnant)

Cl., Bells,
Pno., Synth.

BAKER'S WIFE:

I see your Prince has found you.

19 **L'istesso tempo** ($\text{J} = \text{J}$)

Pno., Cl., Strs.

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

(Baker enters)

Pno. { *mf*

CINDERELLA
21 *mf*

Cinderella I did-n't think I'd wed a prince.

CINDERELLA'S PRINCE
mf

Cinderella's Prince I did-n't think I'd ev - er find you.

Pno. {

CINDERELLA'S PRINCE
mf

Cinderella I did-n't think I could be so hap - py!

CINDERELLA'S PRINCE
mf

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
mf

Cinderella's Prince I did-n't think I could be so hap - py!

CINDERELLA'S PRINCE
mf

Cinderella's Prince I did-n't think I could be so hap - py!

Pno. {

SD, Pno., Cello *f*

ATTACCA

39. Act I Finale, Part 4

Narrator and Company

NARRATOR:

And it came to pass, all that seemed wrong was now right, the kingdoms were filled with joy, and those who deserved to...

Allegretto giocoso (♩ = 126)

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

Piano {

f p

NARRATOR:

were certain to live a long and happy life.

NARRATOR

Narrator {

Ev-er af- ter... 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!

Pno. {

Strs., Pno., Bsn.

mp

Narrator {

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

Pno. {

14
 Narrator af - ter! *optional*
 Women Ev - er af - ter!
 Men Ev - er af - ter!

Pno. { Tpt., Cl., Bsn., Hns. Pno., Strs.
 14
 Pno. { *mf* *mp*

18
 Narrator vers - es wiped a - way. All is ten - der - ness and laugh - ter For for -
 Pno. { Fl., Cl., Tpt.
 18
 Pno. { *mf*

22
 Narrator ev - er af - ter! *optional*
 Women Hap - py now and hap - py hence and
 Men Hap - py now and hap - py hence and

Pno. { Fl., Cl., Bsn., Hns., Tpt.
 22
 Pno. { *mf* *f* *mf* Xyl., Pno., Strs.
 Hns.

26

Narrator *mp*
There were dan gers, and con - fu- sions, And the
(8) hap - py ev - er af - ter!

Women *p*
We were fright- ened, but we hid it.

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

Pno. *Pno., Srs.*
mp

L. pp. 104

30

Narrator
paths would of - ten swerve. There were con - stant dis - il -

Women *mp*
We did not. It's a - maz - ing

Men *mp*
We did not. It's a - maz - ing

Pno. *30*

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. {

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

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

Not a sigh and not a sor - row, Ten - der-ness and laugh - ter.

Xyl., Pno., Strs.

7

Pno.

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!

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.

48 Fl., Cl., Vin. Vla.
mp

Pno.

Bsn., Cello, Bass

L. pp. 105

51

Florinda
But we were blind. Then we went in - to the woods to get our wish and now we're

Lucinda
It was fun. Then we went in - to the woods to get our wish and now we're

51

Pno.

54

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.

54

Pno.

57

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

57

Pno.

Witch

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

worth - y. We're un - hap - py now, un - hap - py hence, As

Lucinda

worth - y. We're un - hap - py now, un - hap - py hence, As

63

Pno.

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

Hns.

66

Witch well as ev - er af - ter. Had we used our

Florinda well as ev - er af - ter. Had we used our

Lucinda well as ev - er af - ter. Had we used our

Pno.

Cello, Bass

This section consists of three staves. The top two staves are for vocal parts: 'Witch' and 'Florinda'. Both sing the same lyrics in unison. The third staff is for 'Lucinda', also singing the same lyrics. Below these is a staff for 'Pno.' (piano), which provides harmonic support. At the bottom of the page, there is a bracketed section for '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

mp

Women To be

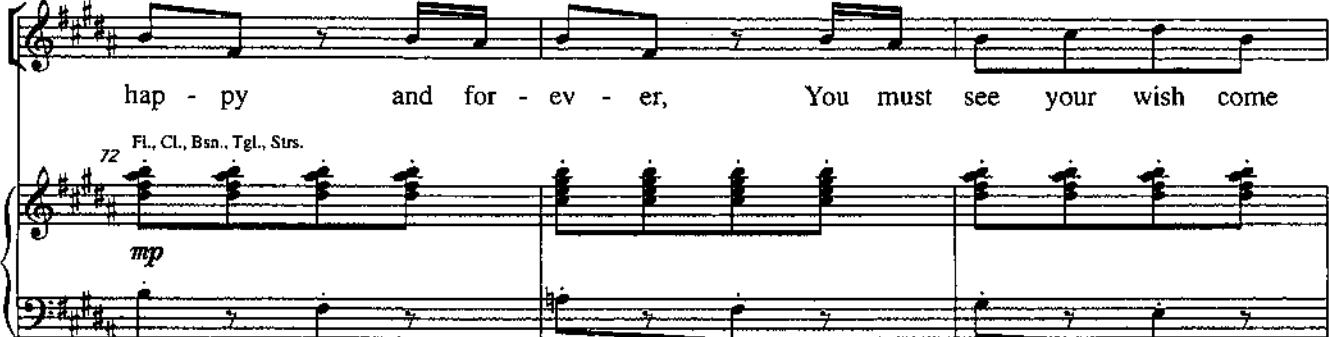
This section continues the vocal parts from the previous page. It includes 'Witch', 'Florinda', and 'Lucinda' singing their common sense lyrics. Below them, a group of women (indicated by a bracket) sing 'To be'. The piano accompaniment continues to provide harmonic support throughout.

69

Pno.

This section shows the piano accompaniment for measure 72, continuing the harmonic pattern established in the previous measures.

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

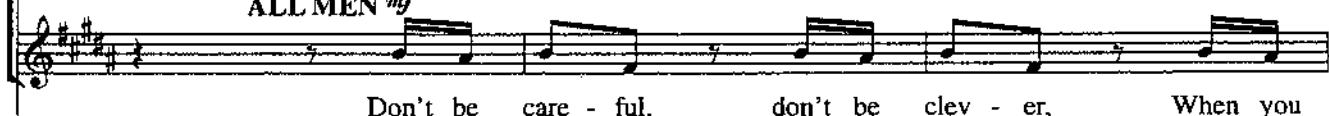
Women 

hap - py and for - ev - er, You must see your wish come

Pno.

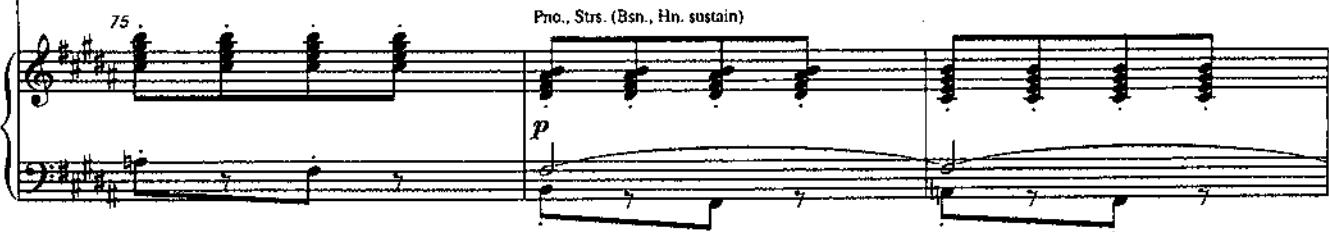
75 

Women true. Don't be care - ful, don't be clev - er, When you

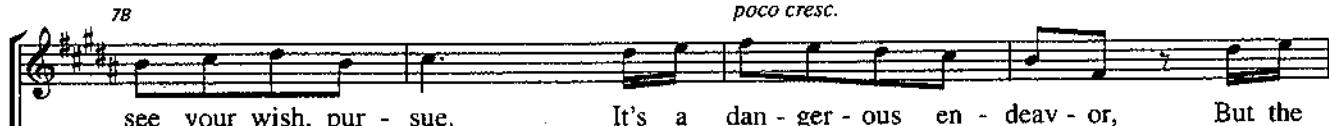
Men 

ALL MEN *mf*

Don't be care - ful, don't be clev - er, When you

75. 

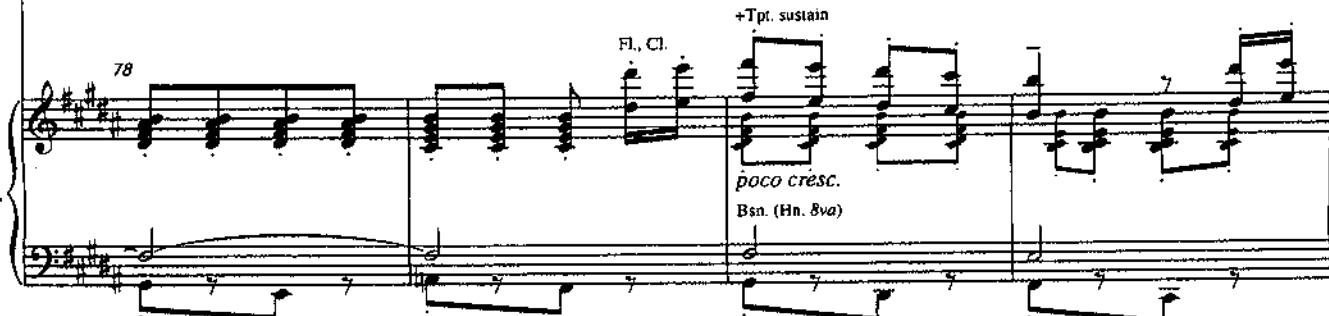
Pno.

78 

Women see your wish, pur - sue. It's a dan - ger - ous en - deav - or, But the

Men 

see your wish, pur - sue. It's a dan - ger - ous en - deav - or, But the

78 

Pno.

L. pp. 106

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.

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 Though it's

Pno. {

86

Group One

wolves, You must - n't

Group Two

fear - ful, though it's deep, though it's dark, And though you

Pno.

87

Group One

stop, you must - n't swerve, You must - n't

Group Two

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

GROUP THREE

mp

Group Three

Though it's

87

Pno.

pp

Group One

pon - der. You have to

mp

Group Two

wolves, You must - n't

cresc. poco a poco

Group Three

fear - ful, though it's deep, though it's dark, And though you

cresc. poco a poco

Pno.

mp

This musical score page contains three staves. The top staff is for 'Group One' in soprano range, the middle for 'Group Two' in alto range, and the bottom for 'Group Three' in bass range. All three groups sing in unison. The piano accompaniment is on the bottom staff. Measure 88 starts with 'pon - der.' followed by 'You have to' (Group One), 'wolves,' (Group Two), and 'fear - ful, though it's deep, though it's dark, And though you' (Group Three). Measure 89 begins with a piano dynamic of *mp*. The vocal parts continue with 'act!' (Group One), 'When you know your wish, if you' (Group One), 'stop, you must - n't swerve, You have to' (Group Two), and 'may lose the path, Though you may en - coun - ter' (Group Three).

89

Group One

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

This continuation of the musical score from measure 89 shows the progression of the vocal parts. The piano accompaniment continues on the bottom staff. The vocal parts begin with 'act!' (Group One), followed by 'When you know your wish, if you' (Group One), 'stop, you must - n't swerve, You have to' (Group Two), and 'may lose the path, Though you may en - coun - ter' (Group Three). The piano accompaniment maintains its *mp* dynamic throughout.

Group One

want your wish, you can have your wish, But you can't just wish, No, to get your wish, you go

Group Two

act! You can have your wish, But you can't just wish, No, to get your wish, you go

Group Three

wolves, you mustn't swerve or pon- der, You can't just wish, No, to get your wish, you go

Pno.

Tutti

90

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

Women

92 *f*

In - to the woods, where noth - ing's clear, Where witch - es, ghosts and wolves ap - pear.

MEN

Men

f

In - to the woods, where noth - ing's clear, Where witch - es, ghosts and wolves ap - pear.

L'istesso tempo, alla marcia (♩ = ♩)

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

92

f

Bsn., Hns.,
Cello, Bass

94

Women In - to the woods and through the fear, You have to take the jour - ney.

Men In - to the woods and through the fear, You have to take the jour - ney.

Pno.

96

Women In - to the woods and down the dell, In vain per-haps, but who can tell?

Men In - to the woods and down the dell, In vain per-haps, but who can tell?

Pno.

L. pp. 107

98

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

Men In - to the woods to lift the spell,

Pno.

100

Women To wed the Prince, To

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

Pno.

102

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

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

Pno.

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. p cresc.

106 *f*

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

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

Pno. 106 Pno., SD, Strs. Tutti

108 *p cresc.*

Women In - to the woods, then out of the woods,

Men In - to the woods, then out of the woods,

Pno. 108 (Fl., Cl.) *p cresc.* 8^{vo} +Synth. (Cel.)

111 NARRATOR

Narrator To be con-tin - ued...

Women And hap - py ev - er af - ter!

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

Pno. 111 ff Cl., Bsn., BD, Pno., Strs.

END OF ACT ONE

40. Act II Opening, Part 1

Narrator, Cinderella, Jack, (Baby), Baker, Baker's Wife

Scene One

Cue: NARRATOR: Once upon a time...

NARRATOR: later...

Brightly ($\text{J.} = 132$)

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

CINDERELLA

mf

Cinderella

Brightly ($\text{J.} = 132$)

Tutti Pno., Strs.

I wish... More than anything...

NARRATOR:

lived a young Princess...

(NARRATOR):

the lad Jack...

(NARRATOR):

and the Baker with his family...

L. pp. 110

Cinderella

More than life... More than foot-men... I wish...

Baby

Waah!

Jack

I wish... No, I miss...

Baker

I wish...

Pno.

5

f mf

Cl., Bsn. 8va

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. { 12

15

Cinderella More than an - y- thing...

Baker's Wife *mf*
I wish we had more room.

Jack king - dom up in the sky. Play, harp...

Baker More than an - y- thing... An- oth - er

Pno. *mp* *mf*



(Stepmother, attended by the blinded Florinda
and Lucinda, enters the castle)

18

Baker room...

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

No. 41

41. Act II Opening, Part 2

Cinderella, Narrator, Cinderella's Prince,
Jack, Jack's Mother, Baker, Baker's Wife,
Stepmother, Florinda, Lucinda

Cue: NARRATOR: But despite
some minor inconveniences,
they were all content...

Vamp (vocal last time)

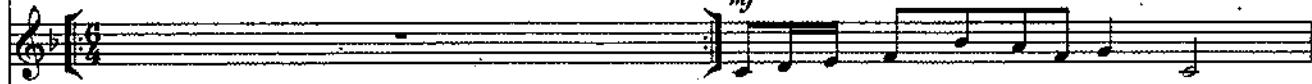
Espressivo ($\text{J} = 120$)CINDERELLA (*Last time*)*mf*

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.

Cl., Pno., Strs.

Piano



Cinderella

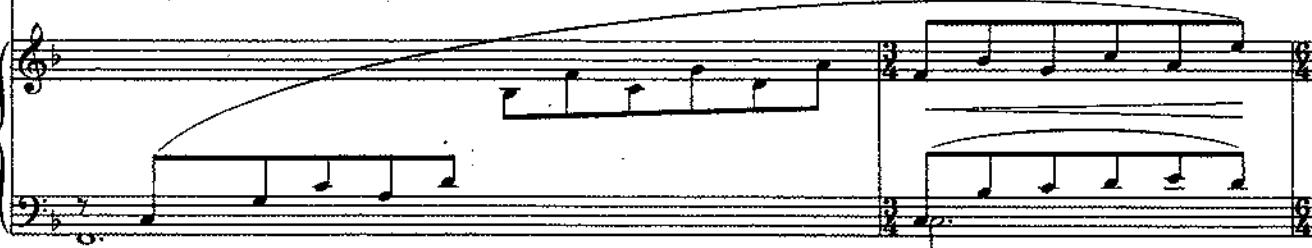


I nev-er thought I could be so hap - py!

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 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 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. *+fl.*

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.

11

Fiorinda

FLORINDA *mp*

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

Lucinda

LUCINDA *mp*

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

Stepmother

ev - er af - ter.—

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

Pno.

Pno., Strs.

CINDERELLA

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 Not one

Pno.

+Cl., Bsn.

This musical score page shows four staves. The top staff is for Cinderella's Prince, which is silent. The second staff is for Florinda, Lucinda, and Stepmother, all singing the same line: "Just as long as you stay hap - py, we'll stay hap - py!". The third staff is for the Stepmother, also singing the same line. The fourth staff is for the piano. The piano part includes a dynamic instruction "+Cl., Bsn." at the bottom. The key signature is B-flat major, and the time signature is common time.

poco rall.

17

Cinderella row...

Baker's Wife BAKER'S WIFE *mp* Lit- tle gur- gles...

Jack's Mother JACK'S MOTHER *mp* Pots of pence...

Jack JACK *mp* With my cow...

Baker BAKER *mp* Lit- tle gur- gles...

Cinderella's Prince (To Cinderella) Dar- ling, I must

row...

Pno. Fl., Pno., Strs.

This musical score page shows six staves. The first staff is for Cinderella, which is silent. The second staff is for the Baker's Wife, singing "Lit- tle gur- gles...". The third staff is for Jack's Mother, singing "Pots of pence...". The fourth staff is for Jack, singing "With my cow...". The fifth staff is for the Baker, singing "Lit- tle gur- gles...". The sixth staff is for Cinderella's Prince, singing "(To Cinderella) Dar- ling, I must". The seventh staff is for the piano, which includes dynamics for flute, piano, and strings. The key signature is B-flat major, and the time signature is common time.

21 A tempo

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.

Pno. *cresc.*

27 *mf*

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

Pno. { *mf*
Cl., Pno., Strs. +Bsn.
+Bells

29

Cinderella I'm going to see that he is so hap - py!

Baker's Wife I'm going to see that he is so hap - py!

Jack's Mother I'm going to see that he is so hap - py!

Jack I'm going to see that she is so hap - py!

Baker fa - ther! I'm so hap - py!

Pno. { *mf*
+Fl.

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* *f*

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

36

Cinderella — That for-tune smiled! I'm so hap - py! _____

BAKER'S WIFE: If only this
cottage were a little larger.

Baker's Wife — That for-tune smiled! I'm so hap - py! _____

Florinda That for-tune smiled! I'm so hap - py! _____

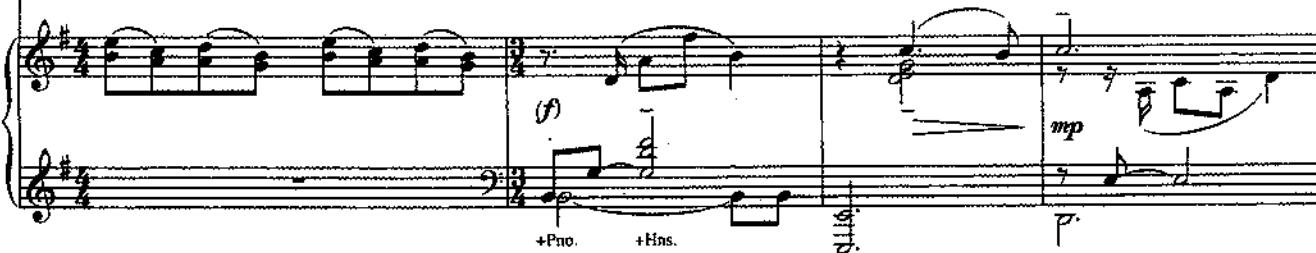
Lucinda That for-tune smiled! I'm so hap - py! _____

Stepmother That for-tune smiled! I'm so hap - py! _____

Jack's Mother — That for-tune smiled! I'm so hap - py! _____

Jack — That for-tune smiled! I'm so hap - py! _____

Baker — That for-tune smiled! I'm so hap - py! _____

Pno. {  +Pno. +Bns. vcl. P.

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

BAKER: I will expand our quarters in due time.

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

poco rall.
Strs.

BAKER'S WIFE:
You would raise your child alongside a witch?

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

A tempo, poco rubato

non rubato

Fl., Cl., Pno.

BAKER: He wants his mother. Here. (Baby stop)

BAKER'S WIFE: Babies cry. He's fine.
You needn't hold him as if he were so fragile.

BAKER'S WIFE: I can't take care of him all the time!

BAKER: I'll take care for him when he's older

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

L. pp. 115 225

BAKER'S WIFE

55 *mp* (*Last time*)

Baker's Wife

We had to go through thick and thin.

FLORINDA, LUCINDA, STEPMOTHER (unis.)

mp

Florinda
Lucinda
Stepmother

JACK'S MOTHER

mp (*Last time*)

We had to lose a lot to win.

Jack's Mother

We had to go through thick and thin.

JACK

mp (*Last time*)

We had to go through thick and thin.

BAKER

mp (*Last time*)

We had to go through thick and thin.

Strs.

+Fl., Cl., Bsn.

Strs.

+Fl., Cl., Bsn.

Pno.

cresc. poco a poco

CINDERELLA

57 *mf*

Cinderella

I ventured out and saw with - in.

Baker's Wife

I ventured out and saw with - in.

Florinda
Lucinda
Stepmother

I ventured out and saw with - in.

Jack's Mother

I ventured out and saw with - in.

Jack

I ventured out and saw with - in.

Baker

I ventured out and saw with - in.

Pno.

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

+Bass

59

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

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

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

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

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

Pno.

(The song is suddenly interrupted by a loud rumbling noise followed by an enormous crash. The Baker's house caves in. He is caught underneath the rubble as the Baker's Wife runs forward with their baby. Action stops)

60

Cinderella I'm so hap - py... //

Baker's Wife I'm so hap - py... //

Florinda
Lucinda
Stepmother I'm so hap - py... //

Jack's Mother I'm so hap - py... //

Jack Baker I'm so hap - py... //

Pno.

+Pno., Synth, Bells

Cue (enormous crash)

42. Act II Opening, Part 3

BAKERS WIFE: Oh my goodness
 BAKER: Are you okay?
 BAKER'S WIFE: I think so.
 BAKER: And the baby?
 CUE: BAKER'S WIFE
 Yes, he's fine. Are you all right?

BAKER: You! Have you done this
 to our house?
 WITCH: Always thinking of
 yourself! Look at my garden.
 BAKER'S WIFE: What of your
 garden?

WITCH: Look!
 BAKER: Destroyed
 BAKER'S WIFE: What has
 happened?
 WITCH: I was thrown to the
 ground. I saw nothing.

Bell Tree,
 Pno., Synth., Strs.

Andante ($\text{♩} = 116$)
 Pno., Synth.

Piano

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 Text

Pno.

Vamp
 (vocal last time)

WITCH

9 Witch

Baker

BAKER (Last time)

A bear? Bears are sweet. Be-

Do you think it was a bear?

Picc., Cello 8va

(Vins. harmonic)

mp (non staccato)

Bsn.

Pno.

BAKER'S WIFE

Baker's Wife 13

A drag - on?

Witch (Shakes her head) *— 3 —*

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

Pno.

molto rall.

Baker's Wife 15

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.* +Cl. Cello, Bass

Bell Tree, Pno., Synth., Strs.

L. pp. 118

BAKER: A Giant...

WITCH: THE royal family? I
wouldn't count on that family to
snuff out a rat! With a Giant,
we'll all have to go to battle!

(Suddenly steps on a bug)

BAKER'S WIFE: Maybe we should tell
someone.

BOOM... CRUNCH...

WITCH: Who are you going to tell?

A Giant's the worst! A Giant has
a brain. Hard to outwit a Giant.
A Giant's just like us - only
bigger! Much, much bigger! So
big that we are just an
expendable bug beneath it's foot.

(Witch exits)

BAKER: The royal family, of course

BAKER'S WIFE:
We are moving!

Pno. 17

(f)

BD Ratchet

SEGUE

43. Act II Opening, Part 4

Underscore

Jack, Baker, Jack's Mother, Narrator,
Steward, Cinderella

Cue: NARRATOR: And so, the Baker proceeded to the castle, but not before visiting Jack and his mother.

JACK:

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

BAKER:

The baker.

(Knocks on Jack's door;
Baker enters)

Piano

Temple Block
Bsn., Strs.
Pesante (♩ = 126)

BAKER: I'm here to investigate the destruction that was wrought upon our house today.

JACK:

The baker.

JACK'S MOTHER:

What can we do for you, sir?

JACK'S MOTHER: 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.

Pno.

5
Picc. 8va,
Cl., Tpt. 8ba

JACK'S MOTHER:

You'll do no such thing!

JACK'S MOTHER:

I am sorry, but you'll get none from us.

JACK:I can recognize a Giant's footstep!
I could go to your house...**BAKER:**

Any help at all...

No one cared when there was a Giant in my backyard!
I don't remember you volunteering to come to my aid.

Pno.

10
Picc. 8va,
Cl., Tpt. 8ba

BAKER:

A Giant in your backyard is one thing.
A crushed house is quite another.

JACK'S MOTHER (*Change of tone*):

Look, young man. Giants never strike
the same house twice. I wouldn't worry.

Pno.

BAKER:

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

NARRATOR:

When the Baker reached the castle,...

Pno.

Bsn.

NARRATOR:

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

(Jack and Jack's Mother freeze)

Pno.

Strs.

+Pno.

(dim.)

Vamp

STEWARD

Excuse me, Madame. This small man insists on seeing you.
(Baker enters, narrator exits)

(Steward enters. Dialogue continues)

Fanfare ($\text{J.} = 92$)

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

Pno.

29

f

BAKER
(kneels, kisses Cinderellas Hem)

Princess, I've come to report the appearance of a Giant in the l...

CINDERELLA

Where did you see a Giant?

BAKER

Well, I didn't exactly see it.

STEWARD

Then how do you know there is a Giant in the land?

BAKER

Our house was destroyed and there are footprints —

STEWARD

That could have been caused by any number of things. I will show you to the door.

CINDERELLA

Wait.

BAKER

A nearby household was visited by a Giant not long ago... descending from a beanstalk —

CINDERELLA

Yes, I remember.

STEWARD

That Giant was slain. Now come along —

BAKER

(*Apologetic*)

Wait, please. We have a young child. Princess, our child was very difficult to come by. His safety is of great importance to me.

STEWARD

Are we entirely through now?

BAKER

Yes.

CINDERELLA

I will take this news up with the Prince when he returns. Thank you.

(*BAKER and STEWARD EXIT. CINDERELLA, BAKER and BAKER'S WIFE freeze*)

44. Act II Opening, Part 5

Underscore

Jack's Mother, Jack

*Cue: (Baker and Steward exit.**Cinderella, Baker and Baker's Wife freeze)*Moderato ($\text{J} = 126$)

JACK'S MOTHER (With her coat on):

I'm going off to sell the harp, Jack.

Pno., Synth. (Cel.) Fl.
Piano Bsn., Strs.

This musical score section shows a piano part with dynamic markings like 'mf' and 'p'. It includes parts for strings and bassoon. The piano part has a treble clef and a bass clef, indicating two staves. The strings and bassoon parts are shown below the piano.

JACK's MOTHER

Jack. Listen to me! We
don't want that harp
around here when there's
a giant on the loose.

JACK's MOTHER

Please! We've had our fill
of Giants!

JACK:

Mother, no!

(Dialogue continues)

JACK

But I do know how to kill
a Giant!

JACK

But Mother, if I could
help —

Pno. Strs. +Pno.
(p)

This musical score section shows a piano part with dynamics 'p' and 'mf'. It includes parts for strings and piano. The piano part has a treble clef and a bass clef, indicating two staves. The strings and piano parts are shown below the piano.

JACK

But Mother, I'm a man now.

JACK's MOTHER

Enough! Promise me, son,
you won't leave your
surroundings!

JACK'S MOTHER

You're still a little boy in
your mothers eyes. I want
you to promise. Promise!JACK (Reluctantly): I promise.
(Jack's Mother gives Jack
a peck on the cheek and exits)

10 Strs. +Pno.
mf

This musical score section shows a piano part with dynamics 'f' and 'mf'. It includes parts for strings and piano. The piano part has a treble clef and a bass clef, indicating two staves. The strings and piano parts are shown below the piano.

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)*


LITTLE RED RIDINGHOOD:

What happened to your house?

BAKER'S WIFE:

We've had a baking accident.

BAKER

Baking Accident?

Allegretto (♩ = 132)

Piano { Temple Block Pno.,
Synth. (Harp) Strs.


BAKER'S WIFE

(Whispers to him)

No use frightening the young thing.

BAKER

(Whispers to him)

You can't frighten her.

LITTLE REDWell, I guess Granny will have
to do without the bread and
sweets. Besides I have all that I
can carry. (Drops suitcase)

Pno. { 4


Cello,
BassBsn.,
Cl.**BAKERS WIFE**

(Trying to lift suitcase)

Why such a load?

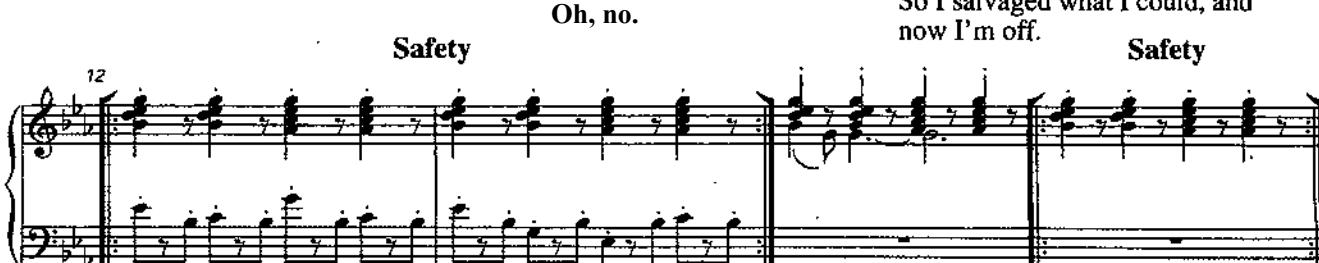
LITTLE REDOh, I'm moving in with Granny. We had an accident, too. I
came home to find our house collapsed. As if a big wind
blew it in. I couldn't find my mother anywhere.

Pno. { 8



Cl.

Pno. { Safety


BAKER'S WIFE
Oh, no.**LITTLE RED RIDINGHOOD:**
So I salvaged what I could, and
now I'm off.**Safety**

SEGUE

46. Act II Opening, Part 7

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. semper 8va

Piano { Strs.

1 2 3 4

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

L. pp. 123

Good idea! I will disguise myself and go to see what's wrong.
Thank you, birds.

(Birds ascend.
Cinderella exits)

Pno. 10

Safety

SEGUE

47. Act II Opening, Part 8

Underscore

No. 47

BAKER'S WIFE: We'll take you to Granny's.

BAKER: All right. I will take you.

BAKER: What?!

LITTLE RED: I don't need.

BAKER'S WIFE: We're not going to her go alone!

BAKER: But not when there have been such winds blowing.

Andante con moto (♩ = 132)

Tpt. solo,
Strs.

BAKER'S WIFE: That's right. We" all take you.

BAKER: No!

BAKER'S WIFE: I'm not about to stay here with the baby when a "wind" might run to this house, too.

Cl. Picc. 8va +Cow Bell +Bsn.

Pno. B Picc. cresc.

(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!

Sempre 8va

Safety

SEGUE

48. Act II Opening, Part 9

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

Alla marcia ($\text{♩} = 132$)**BAKER***mf*

Baker



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

SD, Pno., Strs.

+Cl., Hns.

Piano

+Bsn.

mf

3

Baker

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

Pno.

(b)

(b)

BAKER'S WIFE*mf*

Baker's Wife

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

Pno.

(b)

(b)

Baker's Wife

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

JACK*mf*

Jack

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

Pno.

mf

Bsn., Cello

LITTLE RED RIDINGHOOD

9 f

Little Red
Ridinghood

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

Pno.

"BAKER"

Baker

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

Fl. 8va

Pno.

13 BAKER'S WIFE*(Cinderella enters dressed in her dirty attire from Act One)*

Baker's Wife

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

Pno.

CINDERELLA*15 mf*

Cinderella

In - to the woods, but not too long: The skies are strange, the winds are strong.

Pno.

17

Cinderella

In - to the woods to see what's wrong.

Pno.

18 JACK

Jack

In - to the woods, to slay the Gi - ant!

Pno.

L. pp. 125

21

Cinderella

In - to the woods,

Baker's Wife

In - to the woods To shield the child,

Little Red Ridinghood

In - to the woods, To flee the winds,

Jack

In - to the woods,

Baker

In - to the woods, To

Pno.

dim. poco a poco

23

Cinderella

Baker's Wife To shield,

Little Red Ridinghood To flee,

Jack To slay,

Baker find a fu-ture, To find...

Pno.

26

Cinderella fix, To

Baker's Wife To hide,

Little Red Ridinghood To move...

Jack To bat - tle...

Pno.

29 (First time only) Safety (stop on cue: change of scene)

Cinderella see what the trou - ble is...

SD. Pno., Strs.

Pno.

SCENE TWO

RAPUNZEL sits, weeping. WITCH ENTERS)

WITCH

Rapunzel! What are you doing here?

What's the matter?

RAPUNZEL

Oh, nothing! You just locked me in a tower without company for all my life, then blinded my Prince and banished me to a desert where I had little to eat, and again no company, and then bore twins! Because of the way *you* treated me, I'll never, *never* be happy!

WITCH

I was just trying to be a good mother.

(RAPUNZEL runs OFFSTAGE)

Cue: WITCH: Stay with me! There's a Giant running about!

RAPUNZEL'S PRINCE:
Good brother!
What a surprise.

CINDERELLA'S PRINCE:
Brother. How good to see you.

L. pp. 127

RAPUNZEL'S PRINCE

What brings you into the Wood today?

CINDERELLA'S PRINCE

I am investigating news of a Giant.

RAPUNZEL'S PRINCE

You? Investigating news of a Giant? Father would not even do that! That is business for your steward — or less.

CINDERELLA'S PRINCE

(Defensive)

Well, what brings *you* into the Wood?

RAPUNZEL'S PRINCE

My Rapunzel has run off.

CINDERELLA'S PRINCE

Run off?

RAPUNZEL'S PRINCE

She's a changed woman. She has been subject to hysterical fits of crying. Moods that no soul could predict. I know not what to do.

CINDERELLA'S PRINCE

What a pity.

RAPUNZEL'S PRINCE

And Cinderella?

CINDERELLA'S PRINCE

She remains well.

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 (♩ = 52)****CINDERELLA'S PRINCE**

Cinderella's Prince

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

Hns.
Synth. (Harp), Strs.

Pno.

Cinderella's Prince

beau - ty a - sleep.

All 'round the tow - er A

Pno.

#50. Agony Reprise

Cinderella's Prince

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

Pno. Fl., Cl.

Cinderella's Prince

mf

A - go - ny! dim. No frus - tra - tion more *mp* keen,

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

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

Cinderella's Prince

p

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

Pno. *mp*

Cinderella's Prince

16

not e - ven seen.

RAPUNZEL'S PRINCE

mp

Rapunzel's Prince

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

+Synth. (Harp)

Pno.

#50. Agony Reprise

L. pp. 128 241

19 (As Cinderella's Prince starts to shrug)

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

Pno. (Piano) Fl. (Flute) +Synth. (Harp)

In - side, don't ask it, A

22

Cinderella's Prince: CINDERELLA'S PRINCE poco cresc.

Rapunzel's Prince: maid-en, a-las, Just as un-wake-a-able. What un-mis-tak-a-ble

poco cresc.

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?

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

Pno. (Piano) Vlns., Cello, Bass

mf dim.

#50. Agony Reprise

28

Cinderella's Prince

mp

Did you learn her name?

Rapunzel's Prince

She has skin white as snow...

No, there's a dwarf stand-ing

Pno.

mp

31

Cinderella's Prince

mf

Ag - o - ny

Such that prin - ces must

Rapunzel's Prince

guard.

Ag - o - ny

Such that prin - ces must

Pno.

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

mf

dim.

34

Cinderella's Prince

p

weep!

Al - ways in thrall most To

Rapunzel's Prince

weep!

Al - ways in thrall most To

Pno.

Vias., Cello, Bass

Fl.

Synth. (Harp)

p

37

Cinderella's Prince an - y- thing al - most, Or some- thing a - sleep. If it were

Rapunzel's Prince an - y- thing al - most, Or some- thing a - sleep.

Pno.

Cello, Bass

40

Cinderella's Prince not for the thick- est... It's the thick- est.

Rapunzel's Prince A thick- et's no trick. Is it thick? The

Vln., Vla *8va* tremolo

Pno. *pp cresc. poco a poco*

43

f

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

Rapunzel's Prince quick- est is pick it a - part with a stick.

Pno.

#50. *Agony Reprise*

rall.

49

Cinderella's Prince Dwarfs. Not for - get - ting the

Rapunzel's Prince *mp* Dwarfs are ver - y up - set - ting. Not for - get - ting the

Pno.

52 a tempo

Cinderella's Prince

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

Rapunzel's Prince

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

Pno.

p

Fl. 6

#50. Agony Reprise

L. pp. 129 245

55

Cinderella's Prince
Rapunzel's Prince
Pno.

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

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

(fill)
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
Vlss., Cello, Bass

f dim.

L. pp. 130

61 mf

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

mp

64

Cinderella's Prince *bliss!* *Ag - o - ny* _____ that can cut like a knife!

Rapunzel's Prince *bliss!* *Ag - o - ny* _____ that can cut like a knife!

Pno. { *f* *Cl., Bsn., Hns., Cello, Bass* *Vlas., Cello, Bass*

f *mf*

molto rall. a tempo

(Rapunzel wails in the distance)

Cinderella's Prince *p* Ah, well, back to my wife.

Rapunzel's Prince *p* Ah, well, back to my wife.

Pno. { *+Synth. (Harp)* *p*

MUSIC UNDERNEATH

Rapunzel, I must be off. Godspeed to you, brother.

CINDERELLA'S PRINCE

Godspeed.

#51 - After Agony (Reprise)

(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.

BAKER'S WIFE

Perhaps you forgot the way.

LITTLE RED RIDINGHOOD

The path is straight.

BAKER

Was straight. Now there is no path.

LITTLE RED RIDINGHOOD

(Increasingly upset)

Where's the stream? Where's the lily pond? Where's Granny?

BAKER'S WIFE

Calm down.

(*The BABY starts to CRY; to BAKER*)

Maybe we should turn back.

LITTLE RED RIDINGHOOD

NO!

BAKER

We will just have to find Granny's house without the path.

LITTLE RED RIDINGHOOD

But Mother warned me to never stray from the path!

BAKER

The path has strayed from you.

LITTLE RED RIDINGHOOD

Wait. That looks familiar. See, in the distance, three oak trees.

(*We hear VOICES approaching*)

BAKER

Yes. I recognize —

BAKER'S WIFE

Who might that be?

(*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*)

THE BAKER

The Steward and the royal family.

What brings you into the Woods?

CINDERELLA'S FATHER

The castle has been set upon by a Giant.

BAKER'S WIFE

Oh, no...

BAKER

I warned you! Why didn't you do something?

Cue - STEWARD: I don't make policy, I just carry it out!

on cue

Bell Tree, Pno., Synth., Str. tremolo

Pno.

L. pp. 132

WITCH

(To BAKER)

And I warned you that you can't count on a royal family to solve your problems.

BAKER'S WIFE

I think it best we go back to the village.

WITCH

(Bitter)

I wouldn't be in such a rush if I were you. Guess which path the Giant took to the castle?

BAKER'S WIFE

Oh, no...

BAKER

What?

WITCH

(Displaying a small sack)

All that's left of my garden is a sack of beans — and there's not much left of your house either.

BAKER

But I heard Giants never strike the same house twice.

*Cue: WITCH: You heard wrong.
BAKER'S WIFE: Shh.*

*(Second Giant step:
All make a sudden
head move)*

Piano: *p* *cresc.*

Orchestra: *ff* *ff*

BD solo

*(Third step:
All look up)*

*(Fourth step:
All start to chatter and feel
movement in knees)*

*(Fifth step:
All bounce, see first tree fall)
STEWARD (Yelling, pointing up
in the air):
There!*

Pno. 18

Piano: *ff* *ff*

Orchestra: *ff* *ff*

*(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)*

Pno. 21

Piano: *f* *ff*

Orchestra: *ff* *ff*

MUSIC UNDERNEATH

*STEPSMOTHER points and yells as she sees the full height of the GIANT.
LUCINDA and FLORINDA scream with STEPMOTHER)*

WITCH

The Giant's a woman!

BAKER

That size!

GIANT

Where is the lad who killed my husband?

STEWARD

There is no lad here!

BAKER

We haven't seen him.

GIANT

I want the lad who climbed the beanstalk.

WITCH

We'll get him for you right away. Don't move!

(LITTLE RED RIDINGHOOD pulls a knife from beneath her cape)

LITTLE RED RIDINGHOOD

It was you who destroyed our house — not a great wind! It's because of you
I've no mother!

MUSIC UNDERNEATH

GIANT

And who destroyed *my* house? That boy asked for shelter, and then he stole our gold, our hen, *and* our harp. Then he killed my husband. I must avenge the wrongdoings.

BAKER'S WIFE

We are not responsible for him.

WITCH

You're wasting your breath.

STEWARD

She's right. You can't reason with a dumb Giant!

(*The ground gives a mighty SHAKE; LEAVES and TWIGS FALL from ABOVE*)

GIANT

Not all Giants are dumb. Give me the boy!

LITTLE RED RIDINGHOOD

We told you, he's not here!

CINDERELLA'S FATHER

The girl is telling the truth!

(NARRATOR ENTERS)

52. Underscore

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.

L. pp. 135

ALL EXCEPT WITCH: Who?

WITCH: The Steward. It's in
his line of duty to sacrifice his
life.

GIANT:
I'm waiting.

WITCH:
I no longer have my powers.
If I did, you think I'd be standing
here with all of you?

STEWARD: Don't be
ridiculous! I'm not giving up
my life for anyone!

Now, we'll have to give
her someone.

WITCH: Don't take it
personally.

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?**BAKER'S WIFE:**
She doesn't want a woman!**GIANT:**
I'm still waiting.**WITCH:**
Fine, then what do you suggest we do?

Pno.

sfz
Bass Drum

NARRATOR:

It is interesting to examine the moral issue at question here. The finality of stories such as these dictates...

Pno.

(NARRATOR)

Sorry, I tell the story, I'm not part of it.

LITTLE RED RIDINGHOOD

That's right.

WITCH

Not one of us.

BAKER

You're always on the outside.

NARRATOR

That's my role. You must understand, there must always be someone on the outside.

STEWARD

You're going to be on the inside now.

NARRATOR

You're making a big mistake.

STEPMOTHER

Nonsense.

NARRATOR

You need an objective observer to pass the story along.

WITCH

Some of us don't like the way you've been telling it.

NARRATOR

If you drag me into this mess, you'll never know how your story ends. You'll be lost!

BAKER

Wait! He's the only one who knows the story.

NARRATOR

Do you think it will be fun when you have to tell it yourselves?

(NARRATOR)

(Narrator's speech bubble)

Think of your baby.

BAKER'S WIFE

(Baker's Wife's speech bubble)

Stop! He's right! Let him go!

(Narrator's speech bubble)

Put that away!

No. 53

53. Cues
Underscore

251

NARRATOR: You don't want to live a world
of chaos. There must always be an outside
observ....

WITCH: 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: I'm not the lad!

GIANT: This is not the lad..

BAKER: Don't drop...

Piano: P cresc. ff

Bass Drum: Tutti ff ff

(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: Why did you push him into her arms?

WITCH: You wanted to get rid of him, too.

Pno. ff

BAKER'S WIFE

We might have thought of something else.

WITCH

If it was up to you, a decision would never be made.

LITTLE RED RIDINGHOOD

Now that he's gone, we'll never know what will happen next.

BAKER'S WIFE

We'll manage.

GIANT

Must I search among you for the lad?

(JACK'S MOTHER ENTERS)

ALL EXCEPT GIANT, JACK'S MOTHER

No!

JACK'S MOTHER

Jack is just a boy! We had no food to eat and he sold his beloved cow in exchange for magic beans. If anyone is to be punished, it's the man who made that exchange.

LITTLE RED RIDINGHOOD

That's right!

BAKER

Shhh.

BAKER'S WIFE

Nonsense.

GIANT

He was your responsibility. Now I must punish him for his wrongs!

JACK'S MOTHER

We've suffered, too. Do you think it was a picnic disposing of your husband's remains?

Underscore

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

GIANT

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You are getting me angry!

JACK'S MOTHER

What about *our* anger? What about *our* loss? Who has been flouncing through
our kingdom?

STEWARD

Shhh. Be quiet.

JACK'S MOTHER

I'll hide my son and you'll never find him!

BAKER

Don't upset the Giant.

Cue - JACK'S MOTHER: You'll never find him!

GIANT: I'm warning you!

JACK'S MOTHER: And if you don't come back
this instant, we'll get you for all that you've done!
We'll...

GIANT:
Where is your son?
(Rapunzel runs
onstage, weeping.
Dialogue continues)

↓

6 Anvil

Pno. {

WITCH

No. No. This is not the boy.

Stay here!

STEWARD

The boy is hiding in the steeple tower.

STEPMOTHER

That's true.

FLORINDA, LUCINDA

Yes...

CUE: GIANT: If he is not, I will return and find you!

RAPUNZEL: Stay away from me!

WITCH Rapunzel!

STEWARD: No! Don't step on...

A musical score for piano and bass drum. The score consists of two staves. The top staff is for the piano (Pno.) and the bottom staff is for the bass drum. The piano part starts with a dynamic of ***ff***. The bass drum part has a dynamic of ***ff*** and a instruction "Bass Drum". The score is divided into five measures. Measure 1: Piano ***ff***, Bass Drum ***ff***. Measure 2: Piano **dim.**, Bass Drum **dim.**. Measure 3: Piano **dim.**, Bass Drum **dim.**. Measure 4: Piano **dim.**, Bass Drum **dim.**. Measure 5: Piano ***f*** (Synth. (Squish noise)), Bass Drum ***pp***.

BAKER

She's in poor condition.

BAKER'S WIFE

Wake up.

JACK'S MOTHER

(Fighting for breath)

Don't let them get Jack.

BAKER'S WIFE

We won't.

JACK'S MOTHER

Promise me you won't let him be hurt. As I stand here at death's door.

BAKER

I'll do all I can.

JACK'S MOTHER

Promise! Promise!

BAKER

(Annoyed)

All right. I promise.

(JACK'S MOTHER expires; LITTLE RED RIDINGHOOD sidles up to her and stares)

BAKER'S WIFE

No, no. Come away from there.

(Pulls her away; to STEWARD)

You killed her!

No. 54**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 ($\text{J} = 96$)

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

Rubato
WITCH

This is the world I meant.

Cl., Bsn.,
Cello, Bass

A tempo ($\text{J} = 100$)

Fl., Cl.,
Tpt., Xyl.

Could-n't you lis - ten? Could-n't you stay con-tent, Safe be-hind walls, as

(Looks at the others)

Witch 11 *mp*
L could not?

Pno. Cl. Srs. +Bsn.
cresc.

254 L. pp. 141

54. *Witch's Lament*

Espressivo e misterioso (A tempo)

Witch 28 *p dolce*
No mat - ter what you say,

Pno. *Pno., Strs. sustain*
p

Witch 32 *Child - ren won't lis - ten.* *No mat - ter what you know,* *Child - ren re -*

Pno.

36

Witch fuse to learn.

Pno. +Bsn., Cl.

cresc.

40 mp

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

Pno. Bsn.

44

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

cresc.

Pno. +Hns. cresc.

48 f

Witch some-thing you lose...

Vamp

Bells

Pno. mf

Cl., Bsn., Hns.

fade

Pno., Cello, Bass

STEPSISTER

Life was so steady, and now this! When are things going to return to normal?

STEWARD

We must be gone if we're to arrive before nightfall.

BAKER

Where are you going?

LUCINDA

We're off to a hidden kingdom.

STEPSISTER

Shhh! We can't take everyone.

WITCH

Fools! There is nowhere to hide!

BAKER

You'll never get there. We have to stay here and find our way out of this together.

STEPSISTER

(Sincere)

Some people are cut out to battle Giants, and others are not. I don't have the constitution. And as long as I can be of no help, I'm going to hide. Everything will work out fine in the end.

BAKER

Not always.

(*STEPSISTER, CINDERELLA'S FATHER, FLORINDA, LUCINDA and STEWARD EXIT*)

LITTLE RED RIDINGHOOD

I hope the Giant steps on them all.

BAKER'S WIFE

You shouldn't say that!

(*WITCH, who has been quietly standing off to the side, turns around*)

WITCH

You were thinking the same thing!

LITTLE RED RIDINGHOOD

This is terrible. We just saw three people die!

WITCH

(*Bitter*)

Since when are you so squeamish? How many wolves have you carved up?

LITTLE RED RIDINGHOOD

A wolf's not the same.

WITCH

Ask a wolf's mother!

BAKER

Stop it!

WITCH

I suggest we find that boy now and give her what she wants.

LITTLE RED RIDINGHOOD

If we give her the boy, she'll kill him, too.

WITCH

And if we don't, she'll kill half the kingdom!

BAKER'S WIFE

One step at a time. Maybe if he apologizes. Makes amends.

BAKER

Yes! He'll return the stolen goods.

LITTLE RED RIDINGHOOD

Yes!

BAKER'S WIFE

He's really a sweet boy at heart. She'll see that.

WITCH

You people are so blind! It's because of that boy that there's a Giant in our land. While you continue *talking* about this problem,

No. 55**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: Are we going to let her feed the boy to the Giant.

BAKER'S WIFE: No!

Largo ($\text{♩} = 72$)

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

Piano

Cl. Cello

Vamp

dim.

//

BAKER

I'll have to find him first.

BAKER'S WIFE

I'll go, too.

BAKER

No! Stay here with the baby.

BAKER'S WIFE

We'll fan out. It will increase our chances of finding him.

(*LITTLE RED RIDINGHOOD comes over*)

No. You stay here with the baby. I do not want you roaming about the Woods.

BAKER

You would leave our child with her?

BAKER'S WIFE

Yes. The baby is asleep. He'll be safe with the girl.

BAKER

But what if the Giant were to return here - ?

BAKER'S WIFE

The Giant will not harm them. I know.

BAKER

How do you know?

BAKER'S WIFE

I know!

BAKER

But what if -

BAKER'S WIFE

But what if! BUT WHAT IF! Will only a Giant's foot stop your arguing!

BAKER

You will stay here with the baby — please!

(*HE exits; his WIFE stands there steaming. LITTLE RED RIDINGHOOD walks over and stands by her side looking at her with a worried expression; seeing her*)

LITTLE RED RIDINGHOOD

Do you two always argue like that?

BAKER

(*Slightly embarrassed*)

No. Not really.

(*Beat*)

LITTLE RED RIDINGHOOD

Seems like you do.

BAKER'S WIFE

And there's nothing wrong with having an argument.

LITTLE RED RIDINGHOOD

Oh, I see.

(*They hear JACK in the distance calling*)

JACK

(*Offstage*)

Mil-ky. Mil-ky.

BAKER'S WIFE

That's him.

(*SHE calls*)

Jack!

LITTLE RED RIDINGHOOD, BAKER'S WIFE

Jack!

JACK

Mi-lky.

(*BAKER'S WIFE and LITTLE RED RIDINGHOOD listen for a response and get none; BAKER'S WIFE hands the baby to LITTLE RED RIDINGHOOD.*)

BAKER'S WIFE

Stay with the baby.

LITTLE RED RIDINGHOOD

But I want to come—

BAKER'S WIFE

No, you'll be safer here.

LITTLE RED RIDINGHOOD

Don't go too far, please.

BAKER'S WIFE

I will only walk one hundred paces. If I don't find the boy, I'll come right back.
1-2-3—Jack! Jack!

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 ($J = 104$)

Play four times

Musical score for piano and orchestra. The score consists of two systems of music. The first system starts with a piano dynamic *p*. The instrumentation listed above the piano part includes Clarinet, Bassoon, Horn, Trombone, Trombone, and Snare Drum. The second system begins with a forte dynamic. The instrumentation listed above the piano part includes Flute, Clarinet, Trombone, Trombone, and Tuba. The piano part features eighth-note chords throughout both systems. The vocal line for the Baker's Wife is implied by the lyrics in the text above.

rall.

+Tgl., Synth. (Harp)

Continuation of the musical score. The piano part continues with eighth-note chords. The instrumentation listed above the piano part includes Piano, Trombone, Trombone, and Tuba. The vocal line for the Baker's Wife is implied by the lyrics in the text above.

81... 82... 83... 84...

(Sees CINDERELLA'S PRINCE and bows. SHE is nervous and excited in his presence)

Hello, sir.

CINDERELLA'S PRINCE

(Continuing to walk)

Hello.

BAKER'S WIFE

You must be here to slay the Giant.

CINDERELLA'S PRINCE

Yes.

BAKER'S WIFE

Have you come upon the Giant yet?

CINDERELLA'S PRINCE

No.

BAKER'S WIFE

I have.

CINDERELLA'S PRINCE

(Stops)

You have?

BAKER'S WIFE

Yes.

CINDERELLA'S PRINCE

And why are you alone in the Woods?

BAKER'S WIFE

I came with my husband. We were... well, it's a long story.

CINDERELLA'S PRINCE

Who would let you roam alone in the woods?

56. Any Moment, Part 1

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: Your choice? How
brave.

BAKER'S WIFE: Brave?

CINDERELLA'S PRINCE: Yes.

Allegretto grazioso ($\downarrow = 152$)

Safety (vocal last time)

CINDERELLA'S PRINCE

(Last time)

mp

(Baker's Wife
blinks)

Cinderella's Prince

Piano { Pno., Strs. sustain +Bells //

An - y - thing can hap - pen in the woods. May I kiss you?

BAKER'S WIFE:

Uh.

Cinderella's Prince

5 mp

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

Pno. { +FL // mp //

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

Cinderella's Prince

g

rushed.

Pno. { 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.

Pno.

16

(Resumes the kiss, then pulls away) Vamp

Baker's Wife

Pno.

BAKER'S WIFEL: 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.

Pno.

#56. Any Moment, Part 1

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24

Cinderella's Prince

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

+Bells

Pno.

28

Cinderella's Prince

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

Fl.

+Hns.

Pno.

32

Cinderella's Prince

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

Fl., Hn. 8th

mp

Pno.

BAKER'S WIFE:
But this is not right!

36 (*Kisses her again*)

Cinderella's Prince

Pno.

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

+Hns.

+Bells, Synth. (Cel.)

cresc.

Safety
(vocal last time)

40 *mp* (Last time)

Cinderella's Prince

Pno.

Pno., Strs. sustain

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

mp

43

Cinderella's Prince

Pno.

Fl., Bells

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

56. Any Moment, Part I

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47

Cinderella's Prince

Fl.

+Hns.

Pno.

mf

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

51

Cinderella's Prince

Fl., Hn. 8va

mp

Pno.

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

Vamp

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

54

Cinderella's Prince

Pno., Strs.

fade

As a pres - ent for the mo - ment.

(As CINDERELLA'S PRINCE takes BAKER'S WIFE into the glade.
CINDERELLA is discovered, weeping at her mother's grave; the tree is
shattered)

BAKER

(OFFSTAGE, then ENTERING)

Jack! Jack! 81... 82... 83...

(Sees CINDERELLA)

What's wrong, ma'am? May I be of some service?

CINDERELLA

The tree has fallen. Mother's grave, destroyed.

BAKER

Oh, I'm sorry.

CINDERELLA

My wishes have just been crushed.

BAKER

Don't say that.

CINDERELLA

It's true. You wouldn't understand.

BAKER

Well, you can't stay here. There's a Giant on the loose.

CINDERELLA

I'm certain the Prince will see to it that the Giant is rid from our land.

BAKER

There's been no sign of the Prince. No doubt he's off seducing some young maiden.

CINDERELLA

What?

PP 11

BAKER

I understand that's what Princes do.

CINDERELLA

Not all Princes!

BAKER

You look just like the Princess — but dirty. You *are* the Princess.

(Drops to his knees)

CINDERELLA

Please. Get up. Get up!

(HE does)

I'm not a Princess here.

BAKER

What are you to do?

CINDERELLA

I must be on my way back to the castle.

BAKER

You haven't heard? We came upon the royal family. The castle has been set upon by the Giant.

CINDERELLA

And the Prince?

BAKER

He was not with them.

b

(BAKER)

(Beat)

You must come with me. You shall be safe in our company.

(BAKER and CINDERELLA EXIT.)

57. Any Moment, Part 2

Cinderella's Prince, Baker's Wife

Cue: (Baker and Cinderella exit)

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. We will find each other in the woods again?

Grazioso (♩ = 152)

Pno., Strs. sustain
Fl.

Vamp (stop on cue)

Piano

Vamp (vocal last time)

CINDERELLA'S PRINCE
(Last time)

p

Cinderella's Prince

This was just a moment in the woods. Our mo - ment,

Pno.

9

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.

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)

21 Pno., Strs.

Safety

on cue on cue

Crotal., Pno., Synth. (Cel.)

Pno.

SEGUE

58. Moments in the Woods

Baker's Wife

No. 58

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

BAKER'S WIFE:
What was that?Grazioso ($\text{♩} = 138$)

Baker's Wife

BAKER'S WIFE

mp

Baker's Wife

Was that me? Was that

Baker's Wife

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

Pno.

+Bells

Baker's Wife

A tempo // A tempo

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

Pno., Sirs.

+Bells, Synth.

p

16

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

Pno., Strs.

Pno. *mp*

(Stands) // Poco più mosso ($\text{♩} = 138$)

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.

(Firm) mf

Più mosso ($\text{♩} = 148$) *crisply, risoluto*

Cl., Strs.

+Bass

29

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

Pno.

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

There are

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. Sba 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.

52

Baker's Wife trick of the woods. Just a mo - ment, One pec-u-liar pass-ing

Pno.

+Fl., Hns., Tpt., Bells Fl. solo 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 plain or grand? Is it al - ways "Or"? Is it nev - er "And"? That's what

Pno.

62

Baker's Wife woods are for: For those mo-ments in the woods...

Pno.

Fl., Cl., Bsn., Pno. Cello

58. *Moments in the Woods*

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Baker's Wife

65 *mp*

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

Baker's Wife

68

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

Baker's Wife

71

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

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

Baker's Wife

Cl., Bsn., Strs.

Pno.

Baker's Wife

74

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

Pno.

+Fl., Tpt., Bells

Baker's Wife 77
 And to get what you wish, On - ly just for a mo- ment, These are
 Cl., Bsn., Strs.

Pno. f mf

Baker's Wife 80
 dan - ger - ous woods. Let the mo - ment go,
 +Fl., Hns., Tpt., Bells Hn. 8va
 Pno. mp

Pno., Strs. sustain

Baker's Wife 83
 Don't for-get it for a mo - ment, though. Just re-mem-ber-ing you've

Pno.

Baker's Wife 86
 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*L. pp. 152 271
(*Sighs,
starts walking faster*)

Baker's Wife did be - fore. Now I un - der - stand...

Pno.

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

Hns., Strs.

Baker's Wife And it's time to leave the woods!

Pno.

Cl., Bsn., Strs.

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

(Begins counting her steps offstage. She stops, retraces her steps and begins to exit in another direction. She realizes she is lost)

Vamp
stop on cue

Pno.

Cl., Bsn., Strs.

(She begins to go in yet another direction, when we hear the approach of the Giant in the distance. The sound moves steadily toward her. In panic, she backs up. Loud noise and dramatic light change as Baker's Wife screams and falls backwards. Blackout)

Pno.

p cresc.

ff

BD

No. 59**59. Underscore**

Baker, Cinderella,
Little Red Ridinghood, Witch, Jack

(Another part of the woods.
Baker, Cinderella and
Little Red Ridinghood enter)

BAKER (Worried):
She should be back by now, right?

LITTLE RED RIDINGHOOD:
She said she would only go a hundred paces.

Pesante ($\downarrow = 96$)

Piano Bell Tree // Bsn., Str., Pno., Strs.

f *p*

CINDERELLA:
I'm sure she'll return.

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

Pno. Vln.

5

JACK (Offstage):
Ow!

WITCH:
Look who I found!
(Dialogue continues)

Pno. +Tpt., Fl., Cl., Hns., Synth. (Harp)

8

ON CUE

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

sfz

JACK

Please don't let her give me to the Giant!

WITCH

It's not our fault the Giant wants you!

JACK

You're hurting me.

(BAKER notices scarf and picks it up)

CINDERELLA

Let go of him!

LITTLE RED RIDINGHOOD

Leave him alone!

BAKER

(*Quiet*)

Where did you find this?

(*WITCH lets go of JACK*)

Where is my wife?

(*Beat*)

WITCH

She's dead.

BAKER

(*Stunned*)

What?

JACK

(*Breaks loose from WITCH; taking scarf to BAKER*)

I'm sorry, sir. I came upon her. She was under a tree...

WITCH

He was sobbing over her like she was his own mother!

CINDERELLA

How awful...

BAKER

How could this happen?

JACK

I buried her in a footprint.

BAKER

What was I thinking? I should have just stayed with her.

WITCH

(*Impatient*)

Remorse will get you nowhere.

BAKER

(*Angry*)

My wife is dead!

WITCH

**Wake Up! People are dying all around you! You're not the
only one to suffer a loss. When you're dead, you're dead.**

60. Your Fault

Cue: WITCH: Now it's time
to get this boy to the Giant
before we're all so much dead meat.

Jack, Little Red Ridinghood, Baker,
Witch, Cinderella

CINDERELLA: Keep away from him!

LITTLE RED: No!

WITCH: THIS is no time to be soft-hearted! He's going to the Giant adn I'm taking hin1

BAKER: Yes. He's the one to blame. It's because of you there's a Giant in our'midst and my wife is dead!

Allegro ($\text{♩} = 132$)

Vamp

(start slow, accel. to tempo)

JACK

mf

(To Baker)

Jack

Piano

Cl., Cello (pizz.)

(Cl. continues pattern)

But it is-n't my fault! I was giv-en those beans! You per-

5

Jack

Piano

suad-ed me to trade a-way my cow for beans! And with-out those beans there'd have

8

Jack

been no stalk To get up to the gi-ants in the first place!

BAKER *mf*

Wait a min-ute,

Sirs.

+Bsn.

L. pp. 155

11

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

Pno. { Cl., Pno., Strs.

L. pp. 156

14

Baker which you told! Were they worth - less beans? Were they ov - er - sold? Oh, and

Pno. {

LITTLE RED RIDINGHOOD (*To Jack*)*mf*

17

Little Red Ridinghood See, it's your fault!

JACK

Jack No!

Baker tell us who per-suad-ed you to steal that gold! So it's

Hns.,
Vla., Cello

Pno. {

Bsn., Bass

20

Little Red Ridinghood Yes, it is!

Jack No! It's not! Wait a min - ute, though, I

Baker your fault, It's true.

Pno.

23

LITTLE RED RIDINGHOOD (To Baker)

Little Red Ridinghood So it's your fault!

Jack on - ly stole the gold to get my cow back From you!

Pno.

Vln. Hns., Vla., Cello

Cl., Pno., Sns. Bsn., Bass

L. pp. 157

26

Jack Yes!

BAKER (Referring to Witch)

Baker No it is - n't! I'd have kept those beans, but our house was cursed. She

Pno.

Cl., Pno., Cello

WITCH*mf* (Referring to Baker)

29

Witch

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

Cinderella: It was

LITTLE RED RIDINGHOOD*mf*

Little Red
Ridinghood

Little Red Ridinghood: Oh. Then it's his fault!

Witch

Witch: curse got placed And the place got cursed in the first place!

So.

Pno.

Tutti
(Perc: Xyl.)

Hns., Vla., Cello

mf

+Bsn.

Bsn., Bass

36

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

Jack JACK No! Wait a min - ute, though, I *mf*

Baker BAKER *mf* Yes, it is, it's his.

Pno. +Vlns., Vlas.

39

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

Wood Block, Vln., Vla., Hn.

Pno. Cl., Cello

42

Jack then what's queer Is how did the sec-on-d gi-ant get down here In the

Pno. (WB)

CINDERELLA

Cinderella 45 Yes! *mp* The oth-er bean?

LITTLE RED RIDINGHOOD

Little Red Ridinghood How?

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

BAKER

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

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

Pno. Cello, Bass

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LITTLE RED RIDINGHOOD

(To Baker)

Little Red Ridinghood 49 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* *mp* Cl., Bsn., Hns.

Pno. Cello, Bass

52

Cinderella (To herself)

Cinderella Then whose is it?

Little Red Ridinghood So it's her f...!

Baker gave it to my wife! No, it is - n't! Wait a min-ute! She ex -

Pno. *Tutti*

v.

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)

Cinderella You mean that old bean, that your wife—? Oh, dear. But I

Baker bean is you!

Pno.

Cinderella 61

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

LITTLE RED RIDINGHOOD
mf (To Cinderella)

Little Red Ridinghood

So it's your fault!

Jack

See, it's

Pno.

Bsn., Cello

Cl., Hns.

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

68

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

Jack We were need - y. But I

Pno.

This block contains three staves. The top staff is for Cinderella, the middle for Jack, and the bottom for the Piano. Measure 68 starts with a piano introduction followed by both characters speaking. Measure 69 continues their dialogue. Measure 70 begins with a piano accompaniment.

71

Cinderella Yes, and what a - bout the harp in the

This block shows the continuation of the piano part from the previous page, followed by Cinderella's line "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!

This block shows Little Red Ridinghood's line "So it's her fault then!" and Jack's response "got it for my moth - er!".

Cl., Xyl., Pno., Strs.

Pno.

This block shows the final piano part, which includes dynamics and a list of instruments: Cl., Xyl., Pno., Strs. The piano part consists of two staves, with the bass staff having a bass clef and the treble staff having a treble clef.

Cinderella 74

third place? (To Jack)

Little Red Ridinghood I dared you to?

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

She went and dared me to! You dared me to! She

BAKER

Baker The harp, yes!

Pno. Cl., Bsn., Hns.

CINDERELLA (To Little Red Ridinghood)

Cinderella 77 f If

So it's your fault!

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

(To the others) f (To Little Red Ridinghood)

Jack said that I was scared to. She dared me! So it's your fault!

Baker f (To Little Red Ridinghood)

So it's your fault!

Pno. Tutti f mp +Timp. Cello. Bass

Cinderella *mf*

Little Red Ridinghood *mf* (To Cinderella)

Baker (To Jack) *mf*

Pno. Cl., Bsn.

you had-n't dared him to,
Well, if you had-n't throwna-way the
And you had left the harp a-lone, We would-n't be in trou-ble in the

(Looking at Witch)

Cinderella *cresc. poco a poco*

Well, if she had -n't raised them in the first place—!

Little Red Ridinghood (To Cinderella) *cresc. poco a poco* (To Witch)

bean in the first place— It was your fault! Right! It's

Jack JACK (To Witch) *cresc. poco a poco*

Yes, if you had-n't raised them in the

Baker (To Witch) *cresc. poco a poco*

first place! Right! It's

+Fl. 8va, Pno., Strs.

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

+Timpani.

(To Witch)

86

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.

This section of the musical score consists of five staves. The top four staves represent characters: Cinderella, Little Red Ridinghood, Jack, and Baker. Each has a treble clef and a key signature of one sharp. The piano part is on the bottom staff, also with a treble clef and one sharp. Measure 86 starts with a forte dynamic. The vocal parts sing the lyrics provided, while the piano provides harmonic support. Measure 87 begins with a piano solo, indicated by a brace and the instrument name.

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*

This section continues the musical piece. The vocal parts repeat the lyrics "You're re - spon - si - ble! You're the one to blame! It's your fault!" in unison. The piano part is prominent, featuring a forte dynamic (ff) and woodwind/trombone parts (indicated by +Hns., Tpt.). The vocal parts enter on the second half of the measure, singing over the instrumental accompaniment.

61. Last Midnight

Witch, Cinderella, (Baker), Little Red Ridinghood

WITCH: Shhhh!

Allegretto ($\text{♩} = 152$)

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)

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

It's the last _____ mid-night,

Piano

p misterioso

(b)

Witch

It's the last _____ wish. It's the last _____ mid-night,

Pno.

It's the last _____ wish. It's the last _____ mid-night,

cresc. poco a poco

Witch

Soon it will be Boom_____

(Stamps her foot)

(Squishes)

(Confronting each
of the others, in turn)*mp*

Squish!

Told a lit - tle

(Touches the baby's nose gently)

(To the others)

mp

Squish!

Told a lit - tle

Fl., Cl., Vlns.

Pno.

BD

Ratchet

*mf**mp*

27

Witch lie, Stole a lit - tle gold, Broke a lit - tle lie.
 lie. Stole a lit - tle gold, Broke a lit - tle
 (Vin. harmonics)

Pno.

25

poco cresc.

Witch vow, Did you? Had to get your
 vow, Did you? Had to get your
 Cl., Bsn., Hns., Pno.

Pno.

29

Witch prince, Had to get your cow, Have to get your
 prince, Had to get your cow, Have to get your
 (Vin. harmonics)
 Pno., Strs.

Pno. Cello Cl., Bsn.

61. *Last Midnight*

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37 Poco più mosso

Witch last mid - night, It's the Boom
 last mid - night, It's the Boom
 Pno. BD
 (b) P.

43

Witch Splat! Noth-ing but a vast

Splat! Noth - ing but a vast

Pno. Ratchet

47

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

Pno.

51

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

Pno. flat! Noth - ing you can do... Not ex - act - ly

Cl., Hns., Tpt. +Tgl.

55

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

(They protect Jack as she reaches for him)

sub. *mf*

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

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

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

58 CINDERELLA

Cinderella

No!

Witch

No? No, of course what real - ly mat - ters is the blame,
(*Back to the baby*)

Pno.

Hns., Tpt., Strs.

p

mf

Bsn., Cello

Pno., Strs.

62

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

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

Pno.

66 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)

Plac - ing

the blame, If that's the aim, Give me the blame....

Just

(Bsn.)

Pno.

LITTLE RED RIDINGHOOD
mf rall.
A tempoLittle Red
Ridinghood

71

No! (To all)

give me the boy... No... You're so nice.

(To baby)

give me the boy... You're so pure.

Pno., Strs. Srs. Cl., Pno.

Pno.

Witch

76

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.

Pno.

Witch

81

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 -

mp f

Pno.

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. ff

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. cresc. mf ff

102

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

Pno. cresc.

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

+Cym. Fl., Cl., Hns.

Pno. *f* (b) p. > > >

107 *f*

Witch last mid - night, So good - bye,

(She kisses the baby)

last mid - night, So good - bye,

SB, 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...

Fl., Cl.

Pno. Fl., Cl.

61. *Last Midnight*

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118

Witch Soon you'll see the sky fall.

Pno. (f)

(Fl. 8va)

Hn., Cello sustain

122 *mp*

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

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

Pno. Hns. Xyl.

126

Witch Beans were made for mak-ing you rich!

(Throws two beans)

Pno. (f)

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*

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141

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) mp
I'm leav-ing you my last _____ curse: I'm leav-ing you a-

Pno.

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)

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
+Fl., Tpt.

Pno. mf cresc. 3 f

163

Witch when? Lost the beans a - gain! Pun-ish me the
(She reveals an arm)

Pno. Tutti (Fl. & Cl. 8va)

61. Last Midnight

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167

Witch way you did then! Give me claws and a hunch, Just a -
(Removes hair)

Pno. world that I'm from. Bet - ter ug - ly and spurned With my
Hns., Perc., Pno., Cello, Bass

171

Witch way from this bunch And the gloom. And the doom. And the
Pno. pow - ers re - turned And I fear. Mid - night's here. Time to dis - ap -
Tutti fff

(Screeching) on cue
(Disappears)

177

Witch Boom Cruuunch!
(Scream) fff (Disappears)

Pno. pear. Moth - er, here I come!

ff

JACK

(*Quiet*)

Maybe I shouldn't have stolen from the Giant...

LITTLE RED RIDINGHOOD

(*Quiet*)

Maybe I shouldn't have strayed from the path...

CINDERELLA

(*Quiet*)

Maybe I shouldn't have attended the Ball...

- 166 -

INTO THE WOODS

BAKER

(*Bitter*)

Yes. Maybe you shouldn't have...

(*Begins to EXIT*)

JACK

Where are you going?

BAKER

Away from here.

LITTLE RED RIDINGHOOD

(*Frightened*)

But you said we had to find our way out of this together.

BAKER

It doesn't matter whether we're together or apart.

JACK

We need your help.

BAKER

You don't understand. My wife was the one who really helped. I depended on her for everything.

(*Moves further away*)

62. Arms of a Princess

No. 62Underscore
Cinderella

Cue - CINDERELLA: You would
leave your child?

BAKER: My child will be happier in
the arms of a Princess...

CINDERELLA: But wait! (*Baker exits*)
All right, all right. Come on. (*Cinderella and Little Red Ridinghood begin to exit*)
Jack!
(*All exit*)

Larghetto ($\text{♩} = 88$)

Piano

Fl., Strs.

This musical score consists of two staves. The top staff is for the piano, indicated by a brace and the word "Piano". The bottom staff is for the strings, indicated by the label "Fl., Strs.". The music is in common time, with a key signature of one flat. The tempo is marked as "Larghetto" with a tempo value of $\text{♩} = 88$. The piano part features sustained notes and chords, while the strings provide harmonic support. The piano part includes dynamic markings like *p*.

Pno.

This section of the musical score continues the piano and strings parts from the previous page. The piano part maintains its harmonic function, and the strings provide a steady harmonic base. The piano part includes a dynamic marking of *3*.

Vamp and fade

Pno.

This final section of the musical score shows the piano part continuing its melodic line. The piano part includes a dynamic marking of *5*. The score concludes with the instruction "Vamp and fade", indicating a vamp followed by a fadeout.

Another part of the Woods; MYSTERIOUS MAN APPEARS and startles BAKER)

BAKER

I thought you were dead.

MYSTERIOUS MAN

(Bright)

Not completely. Are we ever?

BAKER

(Cold)

As far as I'm concerned, you are.

MYSTERIOUS MAN

Is that true?

BAKER

It's because of you all of this happened.

MYSTERIOUS MAN

I strayed into the garden to give your mother a gift. And I foolishly took some of those beans for myself. How was I to know? How are we ever to know? And when she died, I ran from my guilt. And now, aren't you making the same mistake?

BAKER

No.

(Begins to EXIT)

63. No More

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

Adagio ($\text{♩} = 116$)

poco rubato BAKER

Baker

No more ques-tions. Please. No more tests.

Piano

Hn. solo

+Cl., Bsn., Hns., Strs. Pro. +Cl., Bsn., Hns., Strs.

Baker

5

mf

comes the day you say, "What for?" Please, no more.

p

non rubato

Pno.

Cl., Pno., Strs. Fl., Vla.

Cl., Bsn., Cello

MYSTERIOUS MAN

Mysterious Man

9

mp

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

Pno.

poco rall.
mp

12

Baker

What? No more

Mysterious Man

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

Pno.

15 A tempo

mf

Baker

rid - dles. No more jests. No more

Pno.

+Strs.

p

Cl., Bsn., Strs.

19

Baker

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

Pno.

mf

63. No More

L. pp. 168 301

MYSTERIOUS MAN

p

Mysterious Man

Run- ning a - way, let's do it,

Bsn.

Pno.

Mysterious Man

35

Free from the ties that bind.

No more de - spair or

Pno.

Mysterious Man 38

Mysterious Man 38
bur-dens to bear, Out there in the yon-der.

Pno. cresc. dim.

Mysterious Man 41

Mysterious Man 41
Run-ning a-way, go to it. Where did you have in mind?

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

Mysterious Man 44

Mysterious Man 44
— Have to take care. Un-less there's a "where," You'll

Pno.

Mysterious Man 47

Mysterious Man 47
on-ly be wan-der-ing blind. Just more ques-tions,

Pno. poco cresc. Fgr. Cym.

Mysterious Man

50

Dif - f'rent kind.

Where are we to go?

Pno.

poco dim.

Hn., Cl.

Bsn.

54

Mysterious Man

Where are we ever to go?

Pno.

L. pp. 169

Run - ning a - way,-- we'll do it.

Why sit a - round, re - signed?

Mysterious Man

57

(Hn.)

Pno.

Trouble is, son,-- The far - ther you run,-- The

Mysterious Man

60

(Hn., Cl.)

Pno.

The far - ther you run,-- The

Mysterious Man

63

more you feel un - de - fined

For what you have left

Pno.

Mysterious Man

ten.
66 ten.

rall.

A tempo

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

We

Pno.

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...

Pno.

73

Baker

rubato

dis - ap - point in turn, I guess. For - get, though, we won't... Like fa - ther, like

Mysterious Man

Pno.

76 A tempo

Baker

son.

Mysterious Man

(*Mysterious Man exits*)

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

Pno.

p

ten.

No more gi- ants,

son.

Tgl.

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

81

Baker

Wag - ing war.

Pno.

mf

Can't we just pur - sue our lives.

Tgl., Pno.

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

Pno.

85

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

Pno.

A tempo rall. mf

Baker How do you ig - nore _____ All the

Pno. Synth.

Pno. Cello

92 A tempo

Baker witch - es, _____ All the cur - ses, _____ All the

Pno.

96 rubato

Baker wolves, all the lies, The false hopes, the good-byes, the re - ver - ses, _____

+Hns., Bsn., Vlas., Bass +Cl.

Pno.

63. *No More*

L. pp. 169 307

99

Baker

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

Pno.

cresc.

Vln.

102

Baker

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

Bells, Pno., Vln.

Pno.

ten.

Pno., Synth., Strs. sustain

+Tgl.

Fl., Cl., Bsn., Strs.

ten.

105

Baker

(*After a moment's thought*) gi - ants... No more.

Pno.

110 (Baker exits)

Baker

Pno.

Tgl.

CINDERELLA

I knew you wouldn't give up.

JACK

He wouldn't leave his baby.

LITTLE RED RIDINGHOOD

It looked like he was going to.

BAKER

Give me my son.

(*Takes BABY in his arms; BABY begins to CRY*)

He always cries when I —

(*BABY STOPS CRYING; beat*)

CINDERELLA

Now what are we to do?

BAKER

We must have a plan before the Giant returns.

JACK

What?

BAKER

We all have to think.

JACK

If there were just some way we could surprise her.

LITTLE RED RIDINGHOOD

She's too tall to surprise.

CINDERELLA

Oh, good friends. I need your help now more than ever.

What of the Prince?

(*Listens, glancing at BAKER as if he understands the BIRDS*)

I don't care! What's important now is that we find a way to fell the Giant. How can you help?

You could do that?

(CINDERELLA)

How can I ever thank you?

(BIRDS FLY OFF as CINDERELLA waves goodbye)

LITTLE RED RIDINGHOOD

You can talk to birds?

CINDERELLA

The birds will help.

JACK

How?

CINDERELLA

When the Giant returns, they'll attack her and peck out her eyes till she's blind.

BAKER

What good will that do?

CINDERELLA

Then you can surprise her. Strike her — or whatever you do to kill a Giant.

BAKER

Once she's blinded, she'll stagger about.

JACK

She'll get angry.

LITTLE RED RIDINGHOOD

And she'll crush us all.

CINDERELLA

Smear the ground with pitch. We'll lure her to an area smeared with pitch.
Her shoes will stick, and she won't be able to move.

JACK

And I will strike her from behind.

BAKER

How are you going to strike her? And lure her where?

LITTLE RED RIDINGHOOD

Yes, where?

JACK

A tower.

BAKER

What tower?

JACK

Over there between those two trees—an old tower.

LITTLE RED RIDINGHOOD

Yes, send her to the tower—

BAKER

All right. All right. We have to try something. Quick. It will be dark soon.

CINDERELLA

Here.

BAKER

Thank you.

LITTLE RED RIDINGHOOD

I'm excited!

BAKER

(Handing the baby to CINDERELLA)

Come on.

64. After Plan

No. 64

Underscore

Cinderella, Cinderella's Prince

Cue: BAKER (Handing baby to Cinderella):

The baby will be safest here with you.

This will take no time.

(Baker, Little Red Ridinghood and Jack exit.

The baby begins to cry)**CINDERELLA:**Oh, no. Now, now. Don't cry, little one. I know. You want your mother. (*Dialogue continues*)**Largo** (♩ = 54)

Piano { Fl. (Tgl.) Cl. 8ba
P sostenuto
Synth. (Harp, Baby Cries *ad lib.*), Strs.

Pno. { (Tgl.)

CINDERELLAS PRINCE

Hello

(Begins to cross the stage to exit)

CINDERELLA

The Giant went in that direction.

CINDERELLA'S PRINCE

My darling, I did not recognize you. What are you doing in those old clothes?
And with a child? You must go back to the castle at once. There's a Giant on
the loose.

CINDERELLA

The Giant has been to the castle.

CINDERELLA'S PRINCE

No! Are you all right?

My love. Why are you being so cold?

CINDERELLA

Maybe because I'm not your only love. Am I?

CINDERELLA'S PRINCE

I love you. I do.

But yes, it's true.

CINDERELLA

Why, if you love me, would you have strayed?

CINDERELLA'S PRINCE

I thought if you were mine, that I would never wish for more. And part of me
is content and as happy as I've ever been. But there remains a part of me that
continually needs more.

CINDERELLA

I have, on occasion, wanted more. But that doesn't mean I went in search of it.
If this is how you behave as a Prince, what kind of King will you be?

CINDERELLA'S PRINCE

I was raised to be charming, not sincere. I didn't ask to be born a King, and I
am not perfect. I am only human.

CINDERELLA

I think you should go.

CINDERELLA'S PRINCE

Leave? But I *do* love you.

CINDERELLA

Consider that I have been lost: A victim of the Giant.

CINDERELLA'S PRINCE

Is that what you really wish?

CINDERELLA

My father's house was a nightmare. Your house was a dream. Now I want something in between. Please go.

(CINDERELLA'S PRINCE begins to EXIT)

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: They're almost finished. You see the tower over there between those trees? When the Giant come, we are to send her over there.

CINDERELLA: Good.

Tranquillo ($\text{J.} = 60$)

Pno. Pno., Synth "Cinderella"

LITTLE RED:
I want to climb the tower too.

CINDERELLA:
I'm glad you're here to help me.
What's wrong?

LITTLE RED:
My Granny's gone.

CINDERELLA:
Oh, no. I'm so sorry.

Pno.

LITTLE RED: I think my granny and my mother would be upset with me.

CINDERELLA: Why?

LITTLE RED: 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: But the Giant's a person. Aren't we to show forgiveness? Aren't we to show forgiveness? Mother would be very unhappy with these circumstances.

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

Pno.

10

Poco rubato**CINDERELLA**14 *p*

Cinderella

Moth - er can - not guide you..... Now you're on your own.....

Pno.

15

Pno. Strs.

Text

Cinderella

17

On - ly me be - side you..... Still, you're not a -

Pno.

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.

65. *No One Is Alone, Part 1*

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37

Cinderella

You de-cide what's good.
You de-cide a - lone.

Pno.

35

Cinderella

But no one is a - lone.
I know...

Little Red
Ridinghood

LITTLE RED RIDINGHOOD *p*

I wish...

Pno.

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

Bells, Synth. (Ccl.), Vins. tremolo

39

poco rall.

Pno.

p

Strs.

JACK

Wait until my mother hears I've slain the Giant.

BAKER

Jack. Your mother is dead.

JACK

(Stunned)

Dead? Was she killed by the Giant?

BAKER

She was arguing with the Giant — trying to protect you — and she was struck
a deadly blow by the Prince's steward.

JACK

Oh no. Why would he do that?

BAKER

He was afraid she was provoking the Giant.

JACK

(Upset)

Can no one bring her back?

BAKER

No one.

JACK

That steward will pay for this. After we slay the Giant, I will slay him.

BAKER

You'll do nothing of the kind!

JACK

But he shouldn't have killed my mother. Right?

BAKER

I guess not.

JACK

(Cold)

Then he must die.

BAKER

Well, no.

JACK

(Getting worked up)

Why not?

BAKER

Because that would be wrong.

JACK

What he did was wrong. He should be punished.

BAKER

He will be, somehow.

JACK

How?

INTO THE WOODS

- 177 -

BAKER

I don't know!

(Angry)

Stop asking me questions I can't answer.

JACK

(Cold)

I'm going to kill him!

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 ($\text{J} = 56$)

Cinderella

CINDERELLA (*To Little Red Ridinghood*)*p*

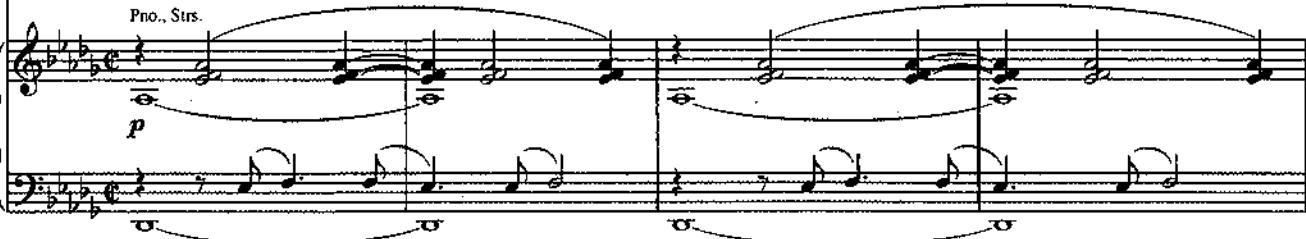
Moth-er is-n't here now.

Baker

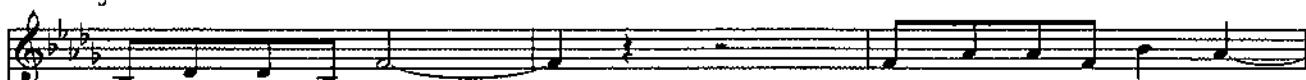
BAKER (*To Jack*)*p*

Wrong things, right things...

Piano



Cinderella



Who knows what she'd say?

Noth-ing's quite so clear now.

Baker



Who can say what's true?

Pno.



8

Cinderella

Baker

Pno.

Vlns., Vlas.

mp

11

Cinderella

Baker

Pno.

lone. No one is a - lone, be -

p mp p

14

Cinderella

Baker

Pno.

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

p

Hn. solo

mp +Cl.

66. *No One Is Alone, Part 2*

17

Cinderella Say the slight- est word, Some- thing's bound to lin - ger,

Baker Say the slight- est word, Some- thing's bound to lin - ger,

Pno.

20

Cinderella — Be heard.

Baker — Be heard. No one acts a - lone.

Pno. Sus., Pno.

24

Cinderella — Peo - ple make mis -

Baker Care - ful, No one is a - lone. Peo - ple make mis -

Pno. Vln., Vla., +Hns., Tpt.

66. No One Is Alone, Part 2

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27 *mf*

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

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

Pno. *Tutti* *mf* \Rightarrow *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. *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* \Rightarrow *p*

37

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

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

Pno.

Hn., Bsn.

p

Cl., Cello, Bass

poco rall.

40

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

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

Pno.

A tempo43 *mf*

Cinderella Some-one is on your side._____ Our side, Some-one else is not.

Little Red Ridinghood Our side.

Jack JACK
mf
Our side.

Baker Some-one is on your side._____ Our side, Some-one else is not.

Pno. { Fl. solo,
Pno., Strs.
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. Poco meno mosso

54

Cinderella Hard to see the light now.

Pno. { Vln. Cl.

57

Cinderella

Baker

Pno.

Just don't let it go. Things will come out right now...

+Hn. solo

60

Cinderella

Little Red Ridinghood

Jack

Baker

We can make it so. Some-one is on

Some-one is on

Some-one is on

We can make it so. 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*)

68

Pno. { *p* *cresc.*

BD (Giant's footsteps)

73

Pno. { *f dim. poco a poco* *p*

CINDERELLA

Remember. Don't let her know our plan.

(GROUND trembles; SHADOW is cast)

GIANT

Where is the boy?

LITTLE RED RIDINGHOOD

(Yelling upwards)

We don't know.

CINDERELLA

Yes we do! We can't go on hiding him any longer. He must pay the price for his wrongs.

GIANT

Quick! Tell me where he is.

LITTLE RED RIDINGHOOD

(Points)

Over there.

CINDERELLA

See that tower where the birds are clustered? Jack is in that tower, hiding.

67. Attack of the Birds

Cue: GIANT: Thank you.
Now justice will be served
and I shall leave your kingdom.

Underscore
Cinderella, Little Red Ridinghood

CINDERELLA: Good Birds!

LITTLE RED: She doesn't look happy.

Allegro con fuoco ($\text{J} = 144$)

Tutti
8^{va}

Piano {
Picc. 15ma, Cl., Tpt.

CINDERELLA: Ouch!

LITTLE RED: The club is
stuck in her head!

4 (8)

Pno.

CINDERELLA: They've done it! She's swaying.

LITTLE RED: She's beginning to fall this way.

LITTLE RED: She's bleeding all over.

CINDERELLA: She's beginning to fall!

Safety

7 (8)

Pno.

Synth cue: Enormous crash

SEGUE

68. Act II Finale, Part 1

No. 68

Giocoso (♩ = 116)

(Tutti) $\frac{8}{8}$

Piano

Picc. T.Sax, 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.

JACK'S MOTHER

12

Jack's Mother

The slot-ted spoon can catch the po-ta-to...

Pno.

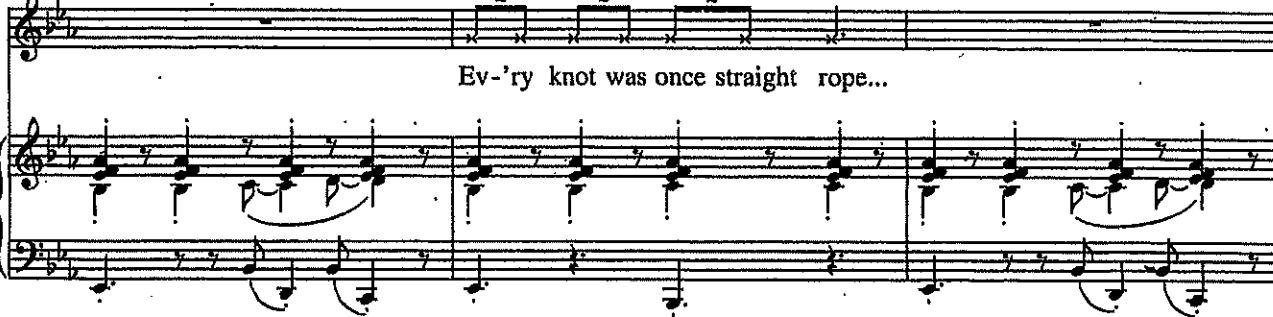
68. *Act II Finale, Part 1*

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Mysterious
Man

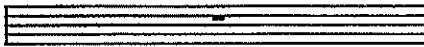
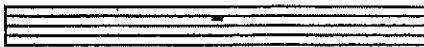
15

MYSTERIOUS MAN



Ev-'ry knot was once straight rope...

Pno.



STEWARD



The



STEPMOTHER

Stepmother

24

Stepmother: When

Steward: great-er the good, the hard-er the blow...

Pno.

Stepmother

27

Stepmother: go- ing to hide, know how to get there...

Cinderella's Father

CINDERELLA'S FATHER

And how to get back...

Pno.

FLORINDA

Florinda

29

And eat first...

LUCINDA

Lucinda

And eat first...

Grandmother

GRANDMOTHER

The

Pno.

RAPUNZEL

32

Rapunzel Ahhh

Grandmother knife that is sharp to-day may be dull by to-mor'-row...

Pno. Fl., Cl., Bsn. 8ba

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.

Pno. P +Fl. 8va

40

Pno. P 8va

SEGUE

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 ($\text{♩} = 116$)

Musical score for piano and orchestra. The piano part is in common time, key signature is B-flat major (two flats). The score includes parts for Clarinet (CL.), Piano (P), and Violin (Vla.) tremolo. The piano part consists of eighth-note chords. The violin part provides harmonic support with tremolo patterns.

BAKER: You'll have to take care of yourself
now, Jack. It's time.

JACK: You will?**LITTLE RED:** No it's not. I'll Take care of him.**LITTLE RED RIDINGHOOD:** Yes. I'll be your mother now.

Musical score for piano and flute. The piano part is in common time, key signature is B-flat major. The flute part enters at measure 5. The piano part consists of eighth-note chords. The flute part provides melodic lines and harmonic support.

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.

Musical score for piano and strings. The piano part is in common time, key signature is B-flat major. The strings (Strs.) part enters at measure 9. The piano part consists of eighth-note chords. The strings part provides harmonic support and melodic lines.

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.

Pno.

Musical score showing piano and orchestra parts. Measure 12 starts with a piano dynamic. Measures 13 and 14 show piano chords and woodwind entries. Measure 14 ends with a piano dynamic.

JACK (*To Cinderella*):
And you shall join us, too.

BAKER:
You'll not return to the castle?

Pno.

Musical score showing piano and orchestra parts. Measure 15 has piano chords and woodwind entries. Measures 16 and 17 show piano chords and woodwind entries. Measure 17 ends with a piano dynamic.

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.

Pno.

Musical score showing piano and orchestra parts. Measure 19 starts with a piano dynamic. Measures 20 and 21 show piano chords and woodwind entries. Measure 21 ends with a piano dynamic.

70. Act II Finale, Part 3

No. 70

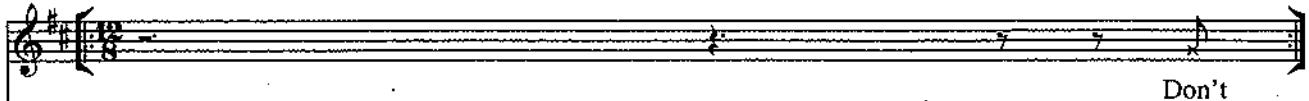
Cue: BAKER: And how sad it is
that my son will never know her. (*Baby cries*)

Steady ($J = 120$)

(Baker's Wife enters behind Baker)

Safety (vocal last time)

BAKER'S WIFE (Last time)

Baker's
Wife

BAKER (Last time)

Baker

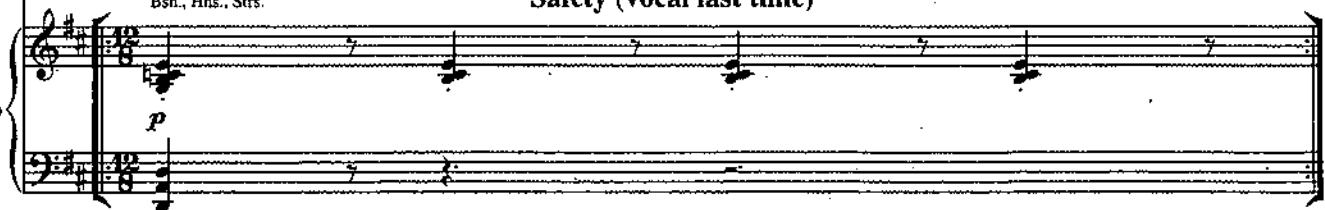
May - be I just was - n't meant to have chil - dren.

Steady ($J = 120$)

Bsn., Hns., Strs.

Safety (vocal last time)

Piano

Baker's
Wife

say that! Of course you were meant to have chil - dren!

Baker

But

Pno.

Baker's
Wife(Baby cries) *mf*

Just calm the

Baker

how will I go a-bout be-ing a fa-ther With no one to moth-er my child?

Pno.

Synth. (Crying Baby ad lib.)



5

Baker's Wife child. **rall.**

Baker Yes, calm the child. **p** Look,

(Attempting to do so)

mf

Pno. 5 Crotales, Strs. **rall.**

mf

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

A tempo

Pno. 7 Bsn., Strs. *p*

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9 poco rall. ten. **Meno mosso** ($\text{J} = 100$)

Baker's Wife Some-times peo-ple leave you—

Baker A-lone...

Pno. 9 poco rall. ten. **Meno mosso** ($\text{J} = 100$)

Fl., Pno., Strs. *mp*

+Hn.

13

Baker's Wife Half-way through the wood.

Synth. (Cel.)

Pno.

Do not let it grieve you,

Fl., Pno., Strs.

mp

+Hn.

17

Baker's Wife No one leaves for good.

Pno.

You are not a - lone.

Strs., Pno., Synth.

mp

20

Baker's Wife No one is a - lone.

Pno.

mp

23 (*p*)

Baker's Wife Hold him to the light now,

Fl., Vln. 8va

Pno.

Let him see the glow.

p

Cl.

70. *Act II Finale, Part 3*

L. pp. 185 331

Baker's Wife

27 (Baby whimpers) (Baby cries)

Things will be all right now. Tell him what you know.

Pno.

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.

35

Pno.

BAKER: and a childless baker...

39

Witch

Care-ful the things you do,

Chil-dren will see.

And

Cl. 15ba, Synth. (Cel.)

39

Pno.

BAKER: and his wife.

Witch

57

Chil-dren will lis-ten.

Pno.

57

CINDERELLA (The remainder of the company enters)

Cinderella

61 *mp*

Care-ful the wish you make, Wish-es are chil - dren.

BAKER'S WIFE

Baker's Wife

mp

Care-ful the wish you make, Wish-es are chil - dren.

LITTLE RED RIDINGHOOD

Little Red Ridinghood

mp

Care-ful the wish you make, Wish-es are chil - dren.

WITCH

Witch

mp

Care-ful the wish you make, Wish-es are chil - dren.

JACK

Jack

mp

Care-ful the wish you make, Wish-es are chil - dren.

Pno.

61 Cl., Bsn. Hns. sustain,
Pno.

Bells, Synth. (Ccl.), Vlns.

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

65

Pno. Bells. Synth. (Cel.)

69

cresc.

Women free.

Men free.

69 Pro. 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. (Ccl.)

cresc.

80 f

Women

And turn a-gainst you.

Men

And turn a-gainst you.

80 f

Pno.

+Cello, Bass

WITCH

83 *p*

Witch Care - ful the tale you tell. That is the spell.

Women Ahhh.

Men Ahhh.

Pno. 83 Synth. (Ccl.), Fl. *p*
Strs.

86 3

Witch Chil - dren will lis - ten...

Group One *p*
Though it's

Women *p*
Though it's

Men *p*
Though it's

Pno. 86 Strs.
Cl., Bsn. *v*

SEGUE

Allegretto ($\text{♩} = 120$)

Entire Company

(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

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.

Group One

act, You have to
may lose the path, Though you may en - count - er

Group Two

act, You have to may lose the path, Though you may en - count - er

Group Three

Though it's

Pno.

L. pp. 187

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.

7

Group One

al - ways wolves, There are al - ways spells, There are al - ways beans, Or a gi - ant dwells there. So

Group Two

al - ways wolves, There are al - ways spells, There are al - ways beans, Or a gi - ant dwells there. So

Group Three

al - ways wolves, There are al - ways spells, There are al - ways beans, Or a gi - ant dwells there. So

Tutti >

Pno.

Alla marcia (P'istesso tempo) ($\text{♩} = \text{♪}$)**ALL WOMEN**

9 *f*

Women

In - to the woods you go a - gain, You have to ev - 'ry now and then.

ALL MEN

f

Men

In - to the woods you go a - gain, You have to ev - 'ry now and then.

(Fl, Cl. 8va)(Perc.: SD)

Pno.

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,

Pno. Fl., Cl., Tgl.

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 *mp*

Little Red Ridinghood ev - 'ry- thing you learn there Will help when you re - turn there. The

JACK *mp*

Jack ev - 'ry- thing you learn there Will help when you re - turn there. The

BAKER *mp*

Baker ev - 'ry- thing you learn there Will help when you re - turn there. The

Women ev - 'ry- thing you learn there Will help when you re - turn there.

Men ev - 'ry- thing you learn there Will help when you re - turn there.

Perc.: Temple Block.
Pno., Strs. pizz.

Pno. *mf* (h)

27

Cinderella
Little Red Ridinghood
Jack
Baker

light is get-ting dim - mer...

light is get-ting dim - mer...

light is get-ting dim - mer...

light is get-ting dim - mer... I think I see a glim - mer...

Fl., Cl.

Pno.

Bsn.

Tpt., Hn 8ha, SD, Pno., Strs.,
p

f

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

#71. *Act II Finale, Part 4*

L. pp. 188 343

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!

cresc. poco a poco

Men

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

Pno. Picc., Cl. (Tutti)

CINDERELLA

47

Cinderella In - to the woods, then out of the woods,

Women In - to the woods, then out of the woods,

Men In - to the woods, then out of the woods,

Pno.

49

Cinderella And hap - py ev - er af - ter! I wish... (Blackout)

Women And hap - py ev - er af - ter!

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

Pno.

No. 72

72. Bows & Exit Music

Orchestra

Allegretto ($\text{J.} = 120$)

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

1 / 21

Piano {

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

Fl., Cl., Tpt. 8ba, SD, Pno., Srs.

45

Pno.

49

Pno.

53

Pno.

57 Tpt.

Pno.

60 Fl., Cl. +Bells

Pno. *mf cresc.*

72. *Bows & Exit Music*

(♩ = 152)

63 Pno. +Cym.

Fl., Cl., Hns., Tpt.

p cresc.

67 Pno. Hns., Tpt.

Fl., Cl. 15va

+Hns.

72 Pno.

77 Pno. bcl.

Vins., Fl. 8va, Cl.

mf

72. *Bows & Exit Music*

349

87

Pno.

+Temp.

92

Pno.

97

Pno.

cresc.

ff

102

Pno.

107

Pno.

fp

Temp.

Tutti

fff