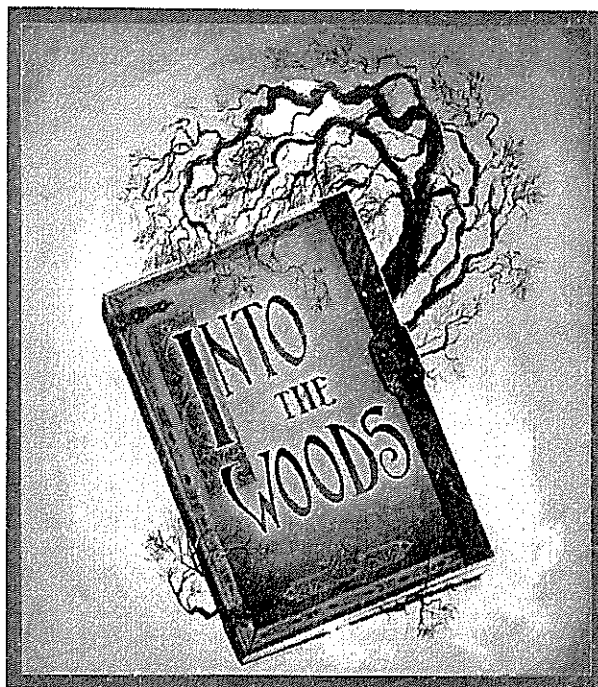


Piano Conductor Score Act 1



Music and Lyrics by **Stephen Sondheim**

Book by **James Lapine**

Originally Directed on Broadway by James Lapine



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Instrumentation

Flute (Piccolo)

Clarinet (B-flat and A)

Bassoon

Horn 1

Horn 2

Trumpet

Percussion

Piano

Synthesizer

Violin 1

Violin 2

Viola 1

Viola 2

Cello

Bass

Piano-Conductor

*Orchestration by
Jonathan Tunick*

ACT ONE

SCENE ONE: Prologue.....		
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Act 1 Opening—Part 1

NARRATOR: Once upon a time—

Brightly (♩ = 132)

CINDERELLA:

—in a far off kingdom—

mf

Measures 1-4 of the Act 1 Opening. The score is in G major, 12/8 time. The tempo is marked 'Brightly (♩ = 132)'. The key signature has one sharp (F#). The time signature is 12/8. The score includes vocal lines for the Narrator and Cinderella, and instrumental parts for Woodwinds, Brass, Strings, Piano, Violin, Viola, Flute, Cello, and Bass. The piano part starts with a forte (ff) dynamic, followed by a sforzando (sfz) and then a mezzo-forte (mf) section. The woodwinds and strings play a pizzicato (pizz) pattern. The flute has a melodic line starting in measure 3. The cello and bass have a bass line starting in measure 1.

1 2 3 4

(WWs, Brass, Strings—pizz)

(Piano, Violin, Viola)

ff *sfz* *mf*

(Piano, Cello, Bass)

I wish...

(Flute)

Measures 5-7 of the Act 1 Opening. The score continues from the previous page. The piano part continues with the same dynamics. The woodwinds and strings continue with the pizzicato pattern. The flute has a melodic line starting in measure 5. The cello and bass have a bass line starting in measure 5. The vocal lines for Cinderella and Jack are present. Cinderella's line starts in measure 5 with the lyrics 'More than an - y - thing...'. Jack's line starts in measure 7 with the lyrics 'I wish...'. The piano part has a forte (ff) dynamic, followed by a sforzando (sfz) and then a mezzo-forte (mf) section. The woodwinds and strings play a pizzicato (pizz) pattern. The flute has a melodic line starting in measure 5. The cello and bass have a bass line starting in measure 5.

5 6 7

(CINDERELLA)

—lived a young maiden— —a sad young lad—

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

JACK:

mf

I wish...

(Clarinet, Bassoon)

—and a childless baker—

8 9

(CINDERELLA)

(JACK) I wish...

More than life...

BAKER: *mf*

I wish...

(Clarinet, Bassoon)

(Piano, Violin, Viola)

Detailed description: This block contains the musical notation for measures 8 and 9. Cinderella's part is on a treble clef staff with a key signature of one sharp (F#). She sings 'I wish...'. Jack's part is on a treble clef staff; he sings 'More than life...'. The Baker's part is on a treble clef staff; he sings 'I wish...'. There are instrumental staves for Piano, Violin, and Viola (measures 8-9) and Piano, Cello, and Bass (measures 8-9). A Clarinet and Bassoon part is also shown. Dynamics include *mf* for the Baker.

—with his wife.

10 11

(CINDERELLA)

(JACK) More than the moon...— The

More than an - y - thing... More than the moon...—

(BAKER)

More than the moon...—

BAKER'S WIFE: *mf*

I wish...

(Flute, Clarinet)

(Piano, Cello, Bass)

Detailed description: This block contains the musical notation for measures 10 and 11. Cinderella's part is on a treble clef staff; she sings 'The'. Jack's part is on a treble clef staff; he sings 'More than the moon...'. The Baker's part is on a treble clef staff; he sings 'More than the moon...'. Baker's Wife's part is on a treble clef staff; she sings 'I wish...'. There are instrumental staves for Piano, Cello, and Bass (measures 10-11) and Flute and Clarinet (measures 10-11). Dynamics include *mf* for Baker's Wife.

(CINDERELLA)

12

13

King is giv - ing a Fes - ti - val.

(JACK)

I

I wish...

(BAKER)

More than life...

(BAKER'S WIFE)

More than life...

(Flute, Clarinet)

(Piano, Violin, Viola)

(Piano, Cello, Bass)

14

15

wish to go to the Fes - ti - val—

—and the Ball...

I wish my

More than rich - es.....

More than rich - es.....

(Piano, Violin, Viola)

(Clar, Bsn, Piano, Cello, Bass)

(CINDERELLA) 16 17

(JACK) More than an - y-thing...

cow would give us some milk.

(BAKER)

(BAKER'S WIFE) I wish we had a

More than an - y-thing...

(Piano, Violin, Viola)

(Clar, Bsn, Piano, Cello, Bass)

18 19

mp

Please, pal— Squeeze, pal... I

child.

mp

I want a child...

(Temple Blocks)

mp

mp

(CINDERELLA)

f > *mp*

wish to go to the Fes - ti - val.

I wish...

(JACK) < *f* > *mp*

I wish you'd give us some milk or ev - en cheese... I wish...

(BAKER)

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

(BAKER'S WIFE)

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

(Piano, Violins, Viola)

cresc.

(Flute, Clarinet)

(Clar, Bsn, Piano, Cello, Bass)

(Violins, Violas)

(+Bells)

cresc.

(Piano, Viola, Cello)

24

STEPMOTHER:

NARRATOR:

mf

25

Music for STEPMOTHER (measures 24-25) and NARRATOR (measure 25). The STEPMOTHER part begins with a forte (*f*) dynamic. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

You wish to go to the Fes - ti - val? The poor girl's moth - er had died.

STEPMOTHER:

26

f

27

Music for STEPMOTHER (measures 26-27), FLORINDA (measure 27), and LUCINDA (measure 27). The STEPMOTHER part begins with a forte (*f*) dynamic. The piano accompaniment continues with chords and single notes.

You, Cin - der - el - la, the Fes - ti - val? You wish to go to the Fes - ti - val? The

FLORINDA: *f*

What, you, Cin - der - el - la, the Fes - ti - val? The Fes - ti - val?! The

LUCINDA: *f*

What, you wish to go to the Fes - ti - val?! The

28

29

Music for STEPMOTHER (measures 28-29), FLORINDA (measure 29), and LUCINDA (measure 29). The piano accompaniment continues with chords and single notes.

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

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

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

NARRATOR: —and her father had taken for his new wife—

—a woman with two daughters of her own.

30

STEPMOTHER:

31

32

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

(Xylophone)

f *mp*

(Piano, Violins, Violas)

f *mp*

(Violins, Violas)

(Piano, Cello, Bass)

(STEPMOTHER)

33

34 *mf*

FLORINDA:

mf

Peo - ple would laugh at you—

She

Look at your nails!

LUCINDA:

mf

You

Look at your dress!

CINDERELLA:

mf

You

Nev - er - the - less, I

(Bsn. Horns, Viola, Cello—pizz.)

(STEPMOTHER)



(FLORINDA, LUCINDA)



(CINDERELLA)



(Violins, Violas)

(Piano)

(Bsn, Horns, Viola, Cello—pizz.)

(STEPMOTHER)



(FLORINDA, LUCINDA)



(Xylophone)

*f**mp*

(+Flute, Clar, Vlns, Violas—pizz.)

*f**mp**cresc.**Swa*

NARRATOR: All three were beautiful of face,
but vile and black of heart.

Jack, on the other hand,
had no father, and his mother...

39 40 41

(Xylo, Violin, Viola—pizz)

(Piano, Violin, Viola)

(Piano, "Harp")
f gliss. *f* *mf*

(Cello, Bass)

JACK'S MOTHER:

Well, she was not quite beautiful—

42 43 44

mp

I wish... I wish my son were not a fool.

mp (Bassoon) solo

45 46

I wish my house was not a mess.

47 48

I wish the cow was full of milk. I wish the

(Bassoon)

(Cello—pizz.)

(JACK'S MOTHER)

49 50 51

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

(Clarinet) solo
mp

(Piano, Violin, Viola)

(Bassoon)

(Cello—pizz.)

(+Bass pizz.)

JACK'S MOTHER: You foolish child! What in Heaven's name are you doing with the cow inside the house?

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

52 53 54

(Bassoon)

(Cello, Bass—pizz.)

JACK'S MOTHER: It's a she!
How many times must I tell you?

55 56 57

(Flute) solo

Vamp
(Flute)
play 1st time only

JACK'S MOTHER:
Only "she"s can give milk.

(Knocking on the **BAKER'S Door**)
(Temple Blocks)

(Clarinet)

(Piano, Violin, Viola)

(Bassoon)

(Cello, Bass—pizz.)

(Piano) gliss.

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

61 **LITTLE RED RIDINGHOOD:**
mp
I wish...

(Trumpet—Str. Mute)
solo

(Piano, "Celeste")
mf mp

(Cello, Bass—pizz.)

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

63

(Clarinet, Bassoon)
(Cello, Bass—pizz.)

(LITTLE RED RIDINGHOOD)

64 65 66

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

(Trumpet)

(Piano, "Electric Piano")

(Clarinet, Bassoon)
(Cello, Bass—pizz.)

NARRATOR:

Cinderella's stepmother
had a surprise for her.
ten.

67 68

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

STEPMOTHER: I have emptied a pot of lentils into the ashes for you.
If you have picked them out again in two hours time,
you shall go to the Ball with us.

69 70

And per - haps a stick - y

mp
(Piano, "Whisper")

Più Mosso (♩ = 138)
(LITTLE RED RIDINGHOOD)

71

bun?... Or four?...

(Flute, Clarinet)

mp

(Horns)

72

73

CINDERELLA:

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

74

75

fields, in the cast-les and ponds...

76

77

Come, lit-tle birds,

LITTLE RED RIDINGHOOD:

...And a few of those pies... please...

(Bells)

p

(Violins, Viola)

p

(Horn, Cello)

p

(CINDERELLA)

78 down from the eaves and the leaves, ov - er fields, out of cast - les and ponds...

(Bells)

(Violins, Viola)

(Horn, Cello)

80

(CINDERELLA)

81 Ah Ah

JACK:
mp

No, squeeze, pal...

(Violins, Viola)

mp

(Viola—solo—espr.)

(Piano, "Electric Piano")

p *cresc.*

(Cello)

(CINDERELLA)

Musical score for measures 83 and 84. The score is written for Piano-Conductor, featuring vocal lines for Cinderella and instrumental accompaniment for Clarinet, Trumpet, Violins, Violas, Piano, Electric Piano, Cello, and Bass.

Measure 83: Cinderella sings "Ah". Instrumental accompaniment includes Clarinet solo, Trumpet solo, Violins and Violas, Piano and Electric Piano, Cello, and Bass. Dynamics include *f* and *cresc.*

Measure 84: Cinderella sings "Ah". Instrumental accompaniment includes Clarinet solo, Trumpet solo, Violins and Violas, Piano and Electric Piano, Cello, and Bass. Dynamics include *f* and *cresc.*

Musical score for measures 85 and 86. The score is written for Piano-Conductor, featuring vocal lines for Cinderella and instrumental accompaniment for Horn, Violins, Violas, Piano, Electric Piano, Cello, and Bass.

Measure 85: Cinderella sings "Ah". Instrumental accompaniment includes Horn solo, Violins and Violas, Piano and Electric Piano, Cello, and Bass. Dynamics include *f* and *cresc.*

Measure 86: Cinderella sings "Ah". Instrumental accompaniment includes Horn solo, Violins and Violas, Piano and Electric Piano, Cello, and Bass. Dynamics include *f* and *cresc.*

poco rall.

Tempo primo (♩ = 132)

(CINDERELLA)

mf

88

Quick, lit - tle birds,

flick through the ash - es.

(Violin, Viola)

mf

(Cello)

(Bass)

89

Pick and peck, but swift - ly,

sift through the ash - es,

90

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

JACK: But, Mother, no
—he's the best cow—

91

in - to the pot...

(Flute, Trumpet—Str mute)

mf

(Cow Bell)

(Violin, Viola)

(b)

(Cello, Bass)

(Bassoon)

(Cello, Bass)

(Bassoon)

(Cello, Bass)

(Bassoon)

92

93

94

JACK'S MOTHER: Was. Was! She's been dry for a week.
We've no food, no money, and no choice but to sell her
while she can still command a price.

95 (Trumpet) 96 (Clarinet) 97 (Bassoon) 98 (Flute—solo) *p*

(Clarinet) (Cow Bell)

(Piano, Violin, Viola) *mp.*

(Piano, Cello, Bass)

JACK'S MOTHER: Look at her!

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

JACK'S MOTHER: *mf*

100 101 102 103

There are

(Violins, Violas)

p sub. (Cello)

(Piano, Violin, Viola) *mf*

(Bassoon) (Cello, Bass)

Vamp

104 105 106 107

bugs on her dugs. There are flies in her eyes. There's a

(Bassoon) (Cello, Bass—pizz.) (Bassoon) (Cello, Bass—pizz.) (Bassoon) (Bassoon) (Cello, Bass)

(JACK'S MOTHER)

108 109 110 111

lump on her rump big e-nough to be a hump— JACK: Son, we've no

But—

(Cow Bell)

(Piano, Violin, Viola)

(Bassoon) (Cello, Bass—pizz.) (Bassoon) (Cello, Bass—pizz.) (Bassoon) (Bassoon) (Cello, Bass)

(JACK'S MOTHER)

112 113 114 115 *f*

time to sit and dith-er, while her with-ers with-er with her— And

(Bassoon) (Bassoon) (Bassoon) (Bassoon) (Cello, Bass)

JACK'S MOTHER: Sometimes I fear you're touched.

116 117 118

no one keeps a cow for a friend! Segue

(Violins, Violas)

(Bassoon) (Violas, Cello) Segue

Act 1 Opening—Part 2

2

Leggiero, jauntily (♩ = 138)

LITTLE RED RIDING HOOD:

1 *mp*

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

(Small Triangle)

(Piano)

mp

(Bass)

3

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

(+Strings)

5

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

(Piano)

mf

(Bass)

7 8

In - to the Woods to Grand-moth - er's house—

(Small Triangle)

(Piano)

mp

mf

(+Clarinet, Horns)

(Bass)

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

9 10

In - to the Woods to Grand-moth - er's house—

The (etc.)

mp

mf

(+Clarinet, Horns)

11 12

way is clear, the light is good, I

(Flute, Clar)

(Horn, Cello)

(Trumpet, Piano, Violin, Viola)

p

13 14

have no fear, nor no one should. The

(Flute, Clar)

(Horn, Cello)

(Trumpet, Piano, Violin, Viola)

p *mp*

(Bass)

15 16

Woods are just trees, the trees are just wood. I

p

17 18

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

(Temple Block)

mp (Piano, Strings—pizz)

(b)

BAKER: Don't stray and be late.

19 (Small Triangle)

(Bassoon)

(Piano, Strings—arco)

mf (Cello)

(Bass)

20

BAKER'S WIFE: And save some of those sweets for granny!

21

(etc.)

22

LITTLE RED RIDING HOOD:

23

24

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

(Flute)

(Bassoon)

(Piano, Strings—arco)

mp (Cello)

(Bass)

25 In - to the Woods, and who can tell what's wait - ing on the jour - ney?

(Flute)

(Bassoon)

(Piano, Violins, Violas)

(Cello)

(Bass)

27 In - to the Woods to bring some bread to Gran - ny who is sick in bed.

28

mf

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

30

mp

mf

Detailed description: This is a musical score for a Piano-Conductor, specifically for Act 1 Opening—Part 2, page 23. The score covers measures 25 through 30. It features a vocal line (soprano) and instrumental accompaniment for Flute, Bassoon, Piano, Violins, Violas, Cello, and Bass. The key signature is B-flat major (two flats). The vocal line begins at measure 25 with the lyrics 'In - to the Woods, and who can tell what's wait - ing on the jour - ney?'. The instrumental parts provide harmonic support, with the piano and strings playing a steady accompaniment. The score includes dynamic markings such as *mf* (mezzo-forte) and *mp* (mezzo-piano). The vocal line continues through measure 28 with the lyrics 'In - to the Woods to bring some bread to Gran - ny who is sick in bed.' and then through measure 30 with the lyrics 'Nev - er can tell what lies a - head. For all that I know, she's al - read - y dead.' The score is written in a standard musical notation with a treble clef for the vocal line and a grand staff (treble and bass clefs) for the piano and other instruments.

31 *f* 32

But in - to the Woods, in - to the Woods,

(Flute)

(Bassoon)

(Piano, Violins, Violas)

cresc.

(+Horns) (+Clarinet)

(Bass, Cello)

33 34

in - to the Woods To Grand-moth - er's house and home be - fore dark! *Segue*

(Flute, Clarinet)

Segue

Act 1 Opening—Part 3

Più mosso (♩ = 160)

Vamp—vocal last time

CINDERELLA:

mp

1 Fly, birds, 2 back to the sky, 3

(Violins)

p (Clarinet, Viola)

(Cello)

4 back to the eaves and the 5 leaves and the 6 fields and the—

Con moto

FLORINDA:

mf

7 8 9 10

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

(Flute, Clar)
tr

(Piano)
mf

(Piano, Viola)

(Bell)

(CINDERELLA)

mp

11 12 13 14

LUCINDA:
mf

You look

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

tr

(+Violins, Viola)

15 (CINDERELLA) beau- ti - ful. 16 17 18

(FLORINDA) I know. Put it in a twist.

(LUCINDA) She means me. Who will be there?

(Flute) *mp* (Cello) *gliss.*

(Piano, Bells) *mp* (Piano, Clar) (+Violins, Viola) (Bells) *gliss.* *gliss.* (Piano)

19 20 21 22

Moth-er said be good, Fath-er said be nice, that was al-ways their ad - vice. So be

(Babbles)

(Babbles)

(Violin, Viola)

(Cello)

23 (CINDERELLA) 24 25 26

nice, Cin - der - el - la, good, Cin - der - el - la, nice good good nice— What's the

(FLORINDA)
(Babbles)

Tight - er!

(LUCINDA)
(Babbles)

(Triangle)
p

(Clarinet)
p

(Strings—pizz)

(Bassoon)

(Flute, Clar, Violin, Viola—pizz)

(Bassoon, Cello—pizz)

27 28 29 30

good of be - ing good if ev - 'ry - one is blind and you're al - ways left be - hind? Nev - er

(Babbles)

(Babbles)

(Flute—solo)
mp

(Violin, Viola)
mp

(Cello)

31

(CINDERELLA)

mind, Cin - der - el - la, kind Cin - der - el - la— Nice good nice kind good nice—

(FLORINDA)

(Babbles)

(LUCINDA)

(Babbles)

(Scream)

(Clarinet)

p

(Strings—pizz)

(WWs, Strings—pizz)

(Bassoon)

35

36

37

38

Sor - ry.

Segue

(Slap) Not that tight! Clod.

Hee hee hee— Hee—

p (Orchestra)

Segue

Act 1 Opening—Part 4

4

NARRATOR:

Because the Baker had lost his mother and father in a baking accident —

(♩ = 116)

2 times
(Violin, Viola—pizz.)

(Flute—tacet 1st time)
—solo—

mf *mp*

(Piano, Strings)

mf *mp*

(Piano, Cello, Bass—pizz.)

— well, at least that is what he believed —
he was eager to have a family of his own,
and was concerned that all efforts until now had failed.

(Flute)

(Violin, Viola—pizz.)

(Knock on BAKER'S door)

(Temple Block)

BAKER:
Who might that be?

BAKER'S WIFE:

We have sold our last loaf of bread...

BAKER:

It's the Witch from next door.

BAKER'S WIFE, BAKER:

We have no bread.

WITCH:

Of course you have no bread!

Poco meno mosso

(Piano, "Metallic Harpsichord")

8 *p*

(Piano, Cello, Bass—pizz)

BAKER: What do you wish?**WITCH:** It's not what I wish. It's what...

...you wish.

Nothing cooking in there now, is there?

Vamp

11 *mf* *mp*

NARRATOR:

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

BAKER:

What spell?

Vamp

13 14 15

WITCH:

In the past, when you were no more than a babe, your father brought his young wife and you to this cottage. They were a handsome couple, but not handsome neighbors. You see, your mother was with child...

16

(Violin—8va)

(Viola—loco)

*mf**mf***Vamp**

17 18 19

p

...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...

(Violin, Viola) 20 *mf* 21 *mf* 22 *Vamp* 23

(Piano, "Metallic Harpsichord")

(Piano, Cello, Bass—pizz)

24

WITCH:

25

Greens, greens, and noth-ing but greens:

Pars - ley, pep - pers, cab - bag - es and cel - 'ry, as -

(Violin, Viola—both loco)

mf *mf*

mp (Bassoon—solo) (with Cello)

(Piano, Bass—pizz)

26

27

par - a - gus and wa - ter - cress and fid - dle - ferns and let - tuce—! He said, "All right," But it was - n't quite, 'cause I

mf *mf* *mf*

(Electronic Drums—Rap Style)

(Clarinet—with Violin pizz)

(Piano, Cello, Bass—pizz)

(WITCH)

28 caught him in the au-tumn in my gar-den one night! He was 29 rob - bing me, rap - ing me,

(Violin, Viola)

mf

(Drums)

(Piano, "Metallic Harpsichord")

(Piano, Cello, Bass—pizz)

30 root - ing through my ru - ta - ba - ga, raid - ing my a - ru - gu - la and

(+Violins, Violas—pizz)

(Violas—arco)

31 rip - ping up the ram - pi - on (My cham - pi - on! My fav - o - rite!)— I

(+Violins, Violas—pizz)

(Violas—arco)

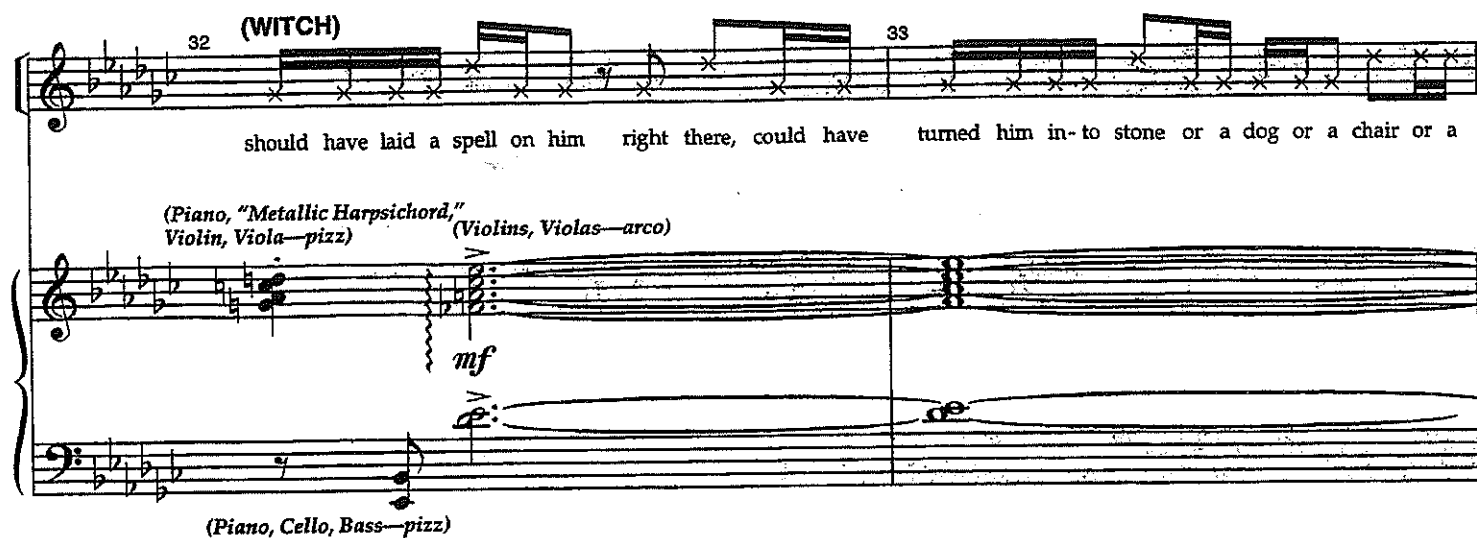
32 (WITCH) 33

should have laid a spell on him right there, could have turned him in- to stone or a dog or a chair or a

(Piano, "Metallic Harpsichord,"
Violin, Viola—pizz) (Violins, Violas—arco)

mf

(Piano, Cello, Bass—pizz)



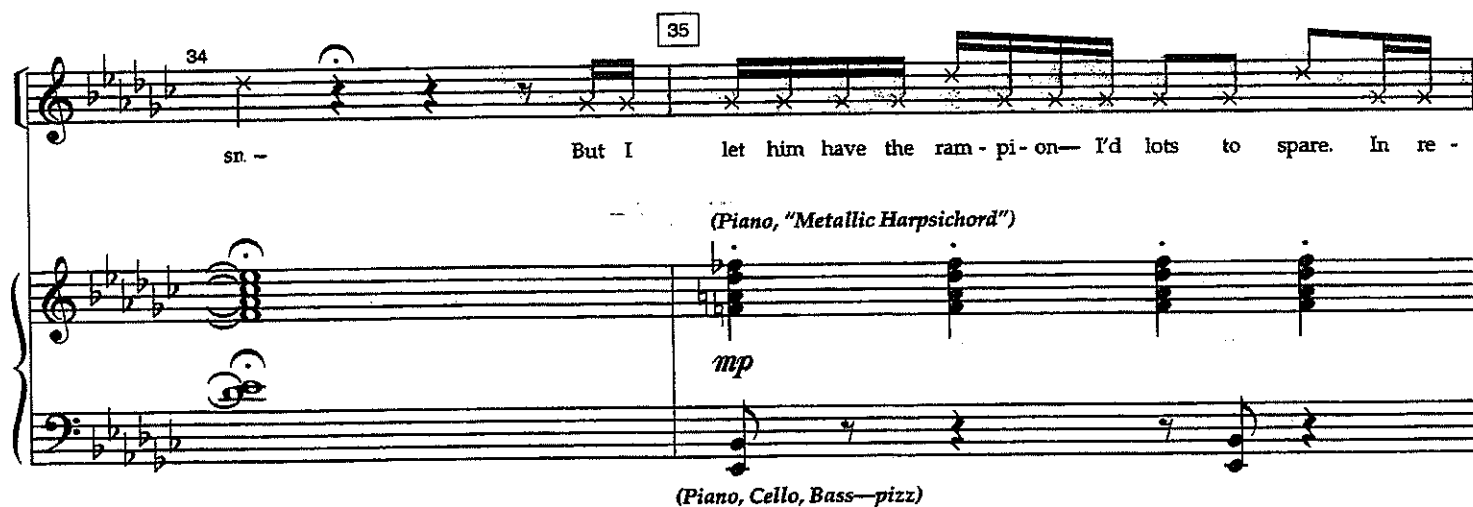
34 35

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

(Piano, "Metallic Harpsichord")

mp

(Piano, Cello, Bass—pizz)



36 37

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



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.

38

And we'll call it square."

39

ff (+Orchestra)

...She went on:

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

Vamp—(Violin, Viola last time)

40

(Violin) *mp*

(Viola) *mp*

(Piano, "Metallic Harpsichord")

p

(Piano, Bass—pizz)

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...

44

mp

45

mp

46

47 *Vamp*

48

WITCH:

49

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

BAKER, BAKER'S WIFE:

Beans?

(Piccolo—8va)

(Cello—loco)

*mp**mp*

(Piano, "Metallic Harpsichord")

mp

(Bassoon)

(Piano, Bass—pizz)

50

51

watch- ing him crawl back ov - er the wall—! And then bang! Crash! And the light- ning flash! And— well,

fp

(Electronic Drums—Rap Style)

(Clarinet—with Violin pizz)

(Piano, Bass—pizz)

(Piano, Bass—pizz)

(Clar, Bassoon, Strings—pizz)

52 (WITCH)

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

big day came and I made my claim, "Oh, don't take a-way the ba-by," they shrieked and screeched, but I

(Drums)

(Piano, "Metallic Harpsichord")

53 54

big day came and I made my claim, "Oh, don't take a-way the ba-by," they shrieked and screeched, but I

(Drums)

(Piano, "Metallic Harpsichord")

(Piano, Bass—pizz) (Violin, Viola—pizz) (Piano, Bass—pizz) (Violin, Viola—pizz) (Piano, Bass—pizz)

55 56

did, and I hid her where she'll nev-er be reached. And your fath-er cried, and your moth - er died, when for

(Piccolo—8va)

(Cello—loco) *p*

(Violin, Viola—pizz) (Piano, Bass—pizz)

(WITCH) 57 58

ex-tra mea - sure— I ad-mit it was a plea-sure— I said "Sor-ry, I'm still not mol-li-fied." And I

(Piccolo, Cello) *p*

(Drums)

(Piano, "Metallic Harpsichord")

(Piano, Bass—pizz) (Violin, Viola—pizz)

59

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

(Strings—pizz) *f* (Bell Tree) (Strings—arco, Crotales) *fp*

f

60 61 *a tempo*

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

(senza vibr.) *p* *ff*

62 (WITCH) 63

no more fuss and there's no more scenes and my gar-den thrives— you should see my nec-tar-ines! But I'm

(Piano, "Metallic Harpsichord")

mp (Bassoon)
(with Cello)

(Piano, Bass—pizz)

64 65

tell-ing you the same I tell kings and queens: don't ev-er nev-er ev-er mess a-round with my greens!

(Clarinet—with Violin pizz)

66 67

E - spe - cial - ly the beans. *Segue*

f (+Orchestra) *ff*

8vb

Act 1 Opening—Part 5

JACK'S MOTHER:

Now listen to me, Jack. Lead Milky-White to market and fetch the best price you can....

Tempo primo (♩ = 132)

(Piccolo, Clar, Trumpet—Harmon)

1 2 3 4

(Violin, Viola)

(Bassoon)

p

...Take no less than five pounds. Are you listening to me?

JACK: Yes.

5 6 7 8

(Bass)

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

Less! Than five.

Vamp

9 10 11

(Piano, Strings)

mf *p*

12

JACK'S MOTHER:

mp

Jack Jack Jack, head in a sack, the house is get-ting cold-er. This is not a time for

(Violin)

(Piano)

(Bass)

(Flute)

(Bassoon—solo) *mp*

dream - ing. Chim - ney stack start-ing to crack, the

(Bassoon)

20 mice are get-ting bold - er, the floor's gone slack, your moth-er's get-ting old - er, your

(JACK'S MOTHER)

23 24 25 *f*

fath-er's not back, and you can't just sit here dream-ing pret-ty dreams. To

(Violin) (Violin, Viola) *mf*

(Piano) (Bass) (Cello)

26 27 28 29

wish and wait from day to day will nev-er keep the wolves a-way. So

(Clar-solo, Bells, Bassoon) (Clarinet)

(Violin, Viola) *f* (Bassoon)

(Piano, Cello) (Bass)

30 Leggiero, jauntily (♩ = 138)

mp 31

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

(Piano, Strings)

mp (Horn)

(Bass)

32 33

In-to the Woods to sell the cow, you must be-gin the jour-ney.

34 (JACK'S MOTHER)

Straight through the Woods and don't de-lay— we have to face the mar-ket-place.

35

(Piano, Strings)

mf (+Clar, Horn)

(Bass)

(+Bassoon, Cello)

36

In - to the Woods to jour-ney's end—

37

mp

mf (+Clar, Horn)

(Bassoon, Cello)

JACK'S MOTHER: Some day 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:

38 **JACK:**

In - to the Woods to sell a friend—

39 *Vamp—(fade)* **WITCH:** (last time)

You

mp

mf (+Clar, Horn)

(Bassoon, Cello)

Segue

Act 1 Opening—Part 6

(♩ = 138)

WITCH:

1 2 3

(You) wish to have the curse re-versed? I'll need a cer-tain po-tion first. Go to the wood and bring me back

(Violin) *Sua*

(Piano, "Celeste,"
Crotales)

(Viola)

mp

Poco rubato
(misterioso)

4 5 6

one: the cow as white as milk, two: the cape as red as blood, three: the hair as yel-low as corn,

(Strings—sord)

p

(Crotales, Piano, "Celeste," String harmonics)

p

(Piano, "Celeste," Bass)

Sua

(WITCH) *Non rubato*

four: the slip - per as pure as gold. Bring me these be - fore the chime of

(Strings—sord)

8va

l.v. al fine

(Crotales, Piano, "Celeste")

(Piano, "Celeste," Bass)

(8va)

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

cresc.

cresc.

(8va)

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

8va

(+WWs, Brass)

(+"Marimba")

f

Segue

Act 1 Opening—Part 7

(♩ = 138)

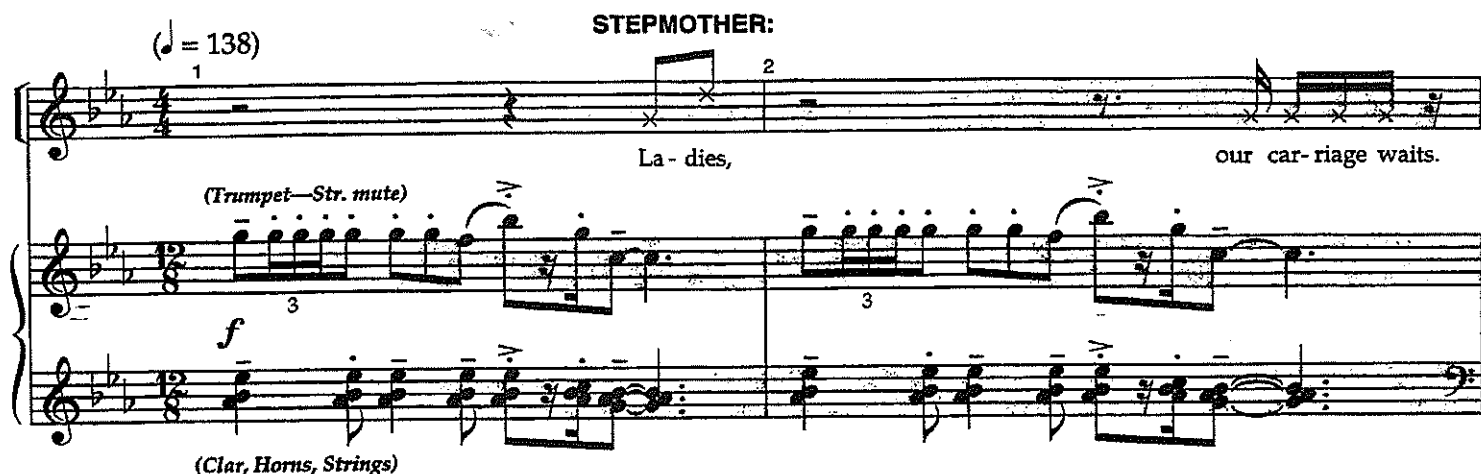
STEPMOTHER:

1 La - dies, 2 our car-riage waits.

(Trumpet—Str. mute)

f 3 3

(Clar, Horns, Strings)



(STEPMOTHER)

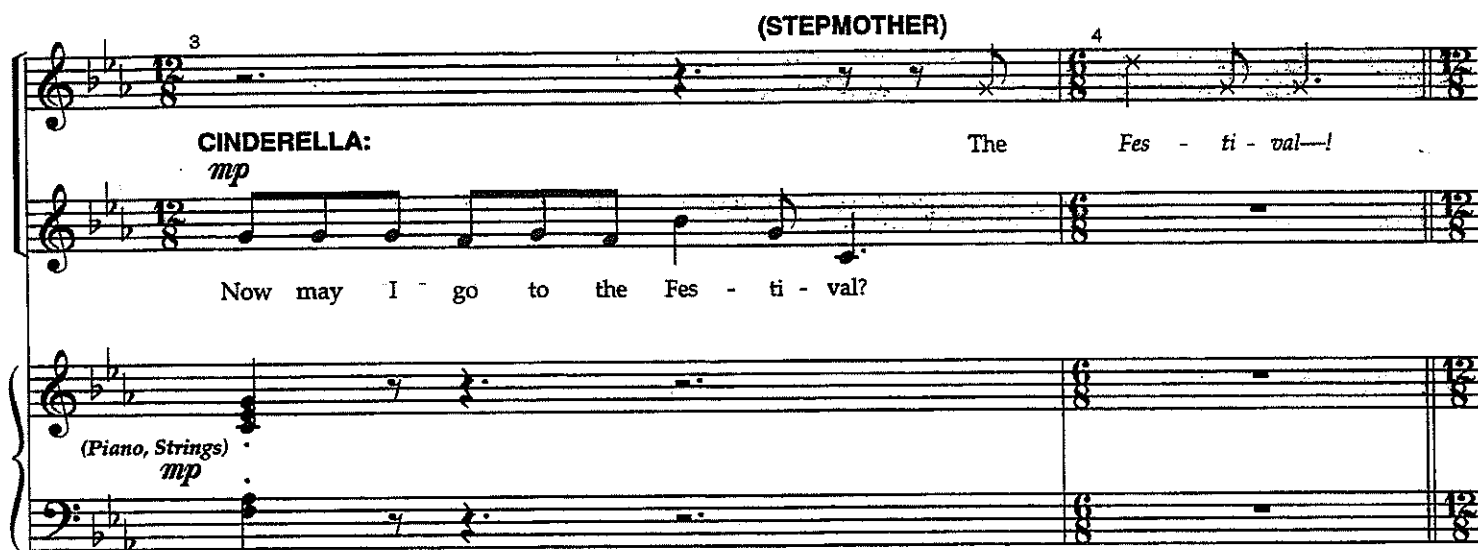
3 The 4 Fes - ti - val—!

CINDERELLA:

mp

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

(Piano, Strings) *mp*



5 **(STEPMOTHER)** *mf* 6

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

(Violin, Viola)

mp

(Bassoon, Cello)



(STEPMOTHER)

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

FATHER:

The

(Violin, Viola)

(Piano, "Vibraphone")

(Bassoon, Cello)

9 We must be gone.

10

car-riage is wait-ing.

(Clar, Piano, Violin, Viola)

mf (Piano, orchestra)

(Bassoon, Piano, Cello)

11 CINDERELLA:

Good night, Fath - er.

12 *Vamp*

I wish... *Segue*

(Piano, Strings)

f *p*

(Piano, Cello, Bass)

Act 1 Opening—Part 8

BAKER: Look what I found
in Father's hunting jacket.

BAKER'S WIFE: Six beans.
BAKER: I wonder if they are the —

BAKER'S WIFE: Witch's beans?
We'll take them with us.

(♩ = 132) (Flute—solo)

p

(Piano, "Celeste")

p

(Piano, Cello, Bass)

BAKER: No! You are not coming.
BAKER'S WIFE: I know you are
fearful of the Woods at night.

BAKER:
mf

4

(Clarinet)

The

6

spell is on my house.— On - ly I can lift the spell, the spell is on

BAKER'S WIFE: *mf*

No, no, the

(Bsn, Horn, Cello, Bass)

8 (BAKER) 9 No. You are not to come and that is final.
my house.—
(BAKER'S WIFE)
spell is on our house.— We must lift the spell to - geth - er, the spell is on
(Piano, "Celeste")
mp
(Bsn, Horn, Cello, Bass)

10 Now what am I to return with? 11
our house.— You don't remember? *mf* The
(Flute) *mf* (Cello) (Clarinet—solo)
mf

12

(BAKER'S WIFE)

13

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

(Clarinet)

(Crotales)

(Piano, Strings—pizz)

(Bassoon, Cello)

Detailed description: This block contains the musical notation for measures 12 and 13. The vocal line for Baker's Wife is on a treble clef staff with a key signature of three flats and a 3/4 time signature. The lyrics are "cow as white as milk, the cape as red as blood, the". Below the vocal line are three staves for instruments: Clarinet (treble clef), Crotales (treble clef), and Piano/Strings/pizzicato (grand staff). The Piano/Strings part features a series of chords. The Bassoon/Cello part is on a bass clef staff with a melodic line.

14

15

BAKER: *mp*

(BAKER'S WIFE)

The

hair as yel - low as corn, the slip - per as pure as gold—

Detailed description: This block contains the musical notation for measures 14 and 15. The vocal line for Baker's Wife continues on the treble clef staff with the lyrics "hair as yel - low as corn, the slip - per as pure as gold—". The instrumental accompaniment continues on the same three staves as in the previous block.

16

(BAKER)

17

18

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

(Flute)

mp

(Piano, "Celeste")

p

(b)

p

Detailed description: This block contains the musical notation for measures 16, 17, and 18. The vocal line for Baker is on a treble clef staff with the lyrics "cow as white as milk, the cape as red as blood, the hair as yel - low as corn, the". The instrumental accompaniment includes a Flute part (treble clef) with a melodic line, and a Piano/Celeste part (grand staff) with chords. The Piano part is marked with a piano (*p*) dynamic. The Bassoon/Cello part continues on a bass clef staff.

NARRATOR: And so the Baker, reluctantly,
set off to meet the enchantress' demands.

NARRATOR:
As for Cinderella:

CINDERELLA

19 20 21 *mp*

(BAKER) I

slip-per as pure as gold...

(Flute) *cresc.* (Trumpet—Str. mute) *cresc.*

(Piano, "Celeste") *cresc.*

(Bassoon, Cello)

22 23

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

(BAKER)

The cow as white as milk, the

(Piano, Strings—pizz) *mp cresc.*

(Cello, Bass)

24 25 *mf*

how am I ev - er to get to the Fes - ti - val? I know! I'll

cape as red as blood, the hair as yel - low as corn—

mf cresc.

26 (CINDERELLA) 27

vis - it moth - er's grave, the grave at the haz - el tree, and

(BAKER)

The slip - per as pure as

BAKER'S WIFE:

the slip - per—

(Piano, Strings—pizz)

(Clar, Bassoon, Horns) *cresc.*

(Cello, Bass)

28 29

tell her I just want to go to the King's Fes - ti - val! *Segue*

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

The

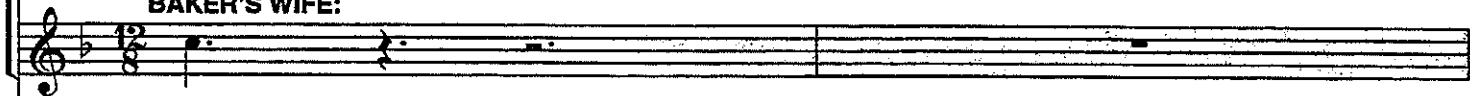
(WWs, Brass)

(Piano, Strings—arco)

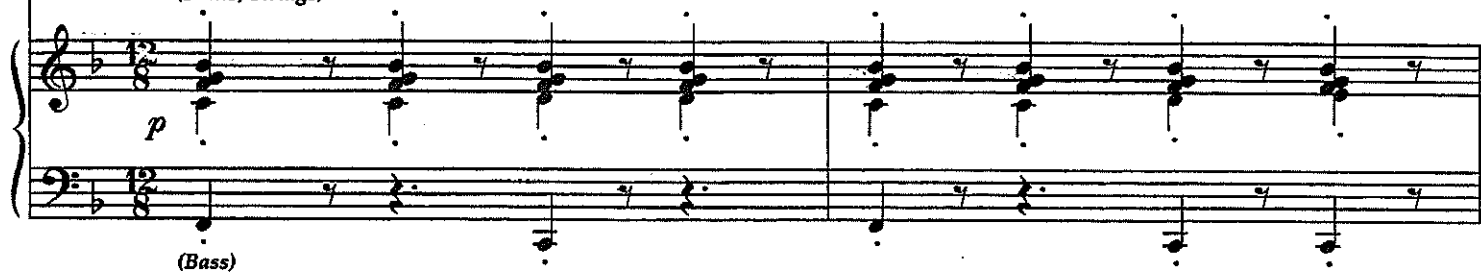
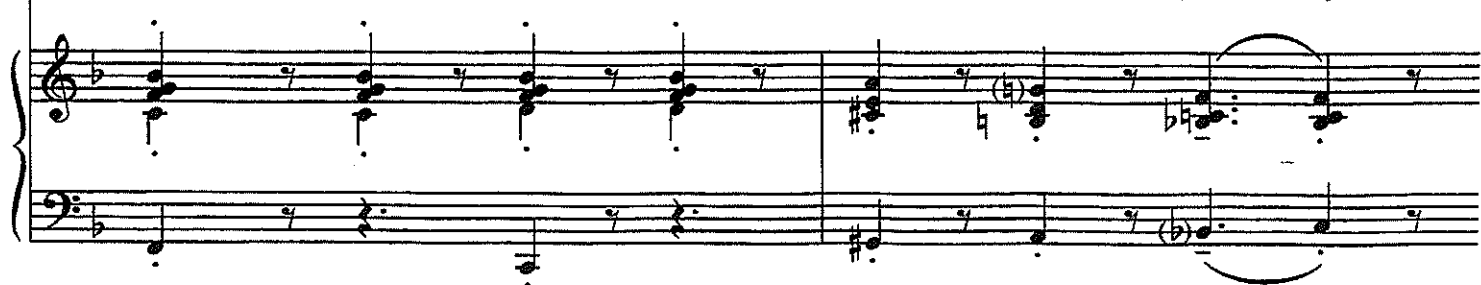
(Bassoon, Piano, Cello) *Segue*

Act 1 Opening—Part 9

(♩ = 138)

CINDERELLA:*mp***BAKER:***mp***BAKER'S WIFE:**

hair—!

(Piano, Strings)*(Bass)*

5 (CINDERELLA) 6

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

(BAKER)

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

BAKER'S WIFE:

mp

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

(Piano, Strings)

p

mp

(+Clarinet, Horns)

(Bass)

7 (BAKER) 8

In - to the Woods to lift the spell—

(BAKER'S WIFE)

In - to the Woods to lift the spell—

p

mp

(+Clarinet, Horns)

9 (CINDERELLA) 10

In - to the Woods to vis - it Moth - er—

p

mp

(+Clarinet, Horns)

11 12 (CINDERELLA)

(BAKER) To go to the Fes - ti - val—

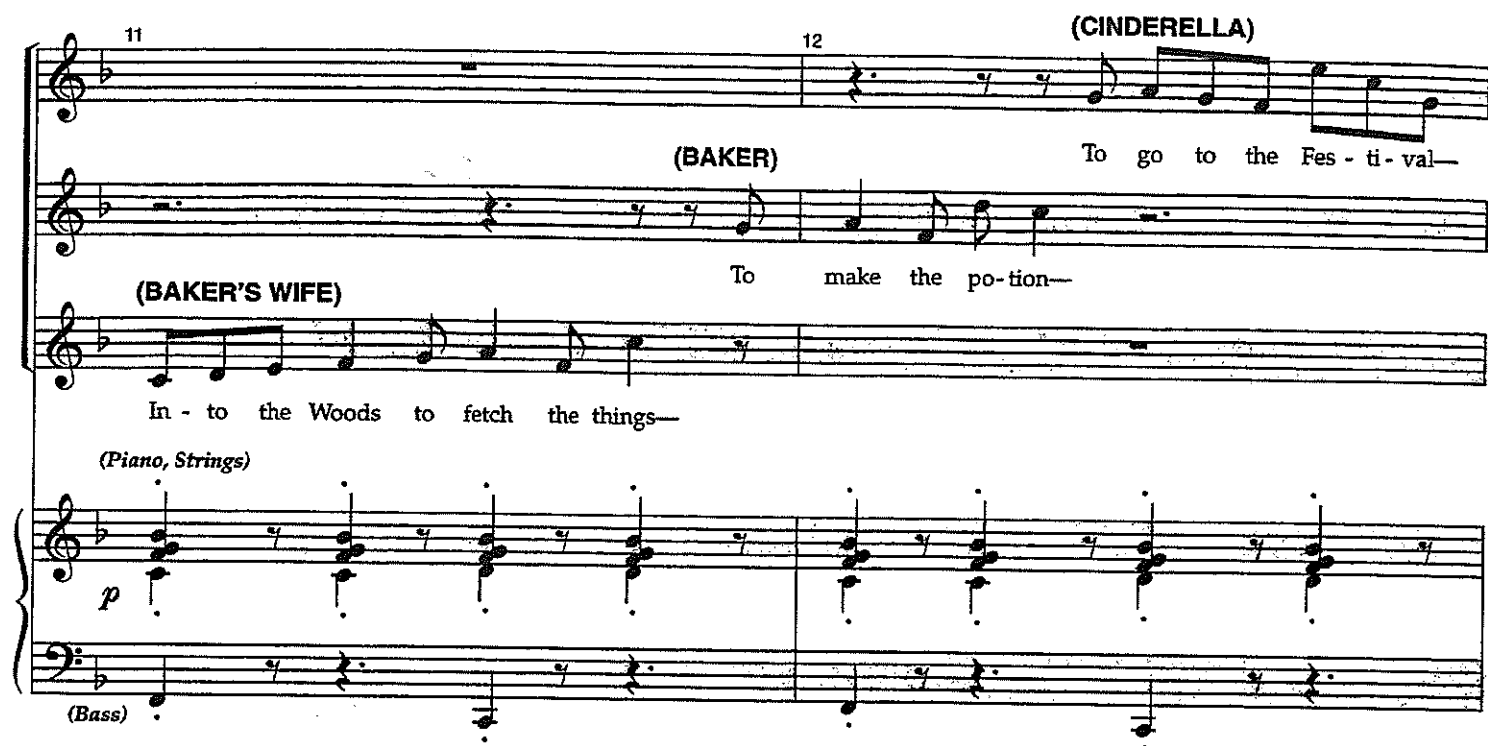
(BAKER'S WIFE) To make the po - tion—

In - to the Woods to fetch the things—

(Piano, Strings)

p

(Bass)



13 CINDERELLA, BAKER, JACK:

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

14

BAKER'S WIFE, JACK'S MOTHER:

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

(Flute)

(Bassoon)

mp

(+Clarinet, Horns)

(+Cello)



15 (CINDERELLA, BAKER, JACK) 16

In - to the Woods, but not for - get - ting why I'm on the jour - ney.

(BAKER'S WIFE, JACK'S MOTHER)

In - to the Woods, but not for - get - ting why I'm on the jour - ney.

(Flute)

(Bassoon)

(Piano, Strings)

mf

(Bass)

17 CINDERELLA, JACK: 18

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

BAKER, BAKER'S WIFE, JACK'S MOTHER:

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

mp

(+Clarinet, Horns)

(+Cello)

19 **JACK'S MOTHER:** In - to the Woods to sell the cow—

20 **JACK:** In - to the Woods to get the mon-ey—

(Flute)

(Bassoon)

(Piano, Strings)

(Bass)

21 **BAKER'S WIFE:** In - to the Woods to lift the spell—

22 **CINDERELLA:** To go to the Fes - ti - val—

BAKER: To make the po-tion—

23 **LITTLE RED RIDINGHOOD:** In - to the Woods to Grand-moth - er's house...

24

mf

mf

(+Clarinet, Horns)

(+Cello)

25 26 BAKER, CINDERELLA: *p*

(LITTLE RED RIDINGHOOD) OTHERS: *p* The

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

(Flute)

(Bassoon)

(Piano, Strings)

(+Clarinet, Horns)

(Bass)

(+Cello)

27 28 29

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

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

(Flute, Clar, Trumpet—mute)

p (Horn, Cello)

p

(BAKER, CINDERELLA) *mp*

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

(OTHERS) *mp*

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

(Flute, Clar, Trumpet—mute)

(Horn, Cello)

(Piano, Strings)

(Piano)

(Bass)

33 *p* 34

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

need to be a - fraid there—

(+String pizz)

mp *mf*

35 (Trumpet, Horns—soli)

36

(Piano, Strings)

(Cello)

(Bass)

37

38

39 ALL (+STEPMOTHER, FLORINDA,
LUCINDA, CINDERELLA'S FATHER):

40

In - to the Woods with - out de - lay, but care - ful not to lose the way.

(Flute)

mf (Bassoon)

mf

41 (ALL) 42

In - to the Woods, who knows what may be lurk - ing on the jour - ney?

(Flute)

(Bassoon)

(Piano, Strings)

(Cello)

(Bass)

43 CINDERELLA: 44

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

BAKER, BAKER'S WIFE:

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

JACK'S MOTHER, JACK:

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

**STEPMOTHER, FLORINDA,
LUCINDA, CINDERELLA'S FATHER:**

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

45 (CINDERELLA) 46

In - to the Woods— to

(BAKER, BAKER'S WIFE)

In - to the Woods— to make the po-tion— to

(JACK'S MOTHER, JACK)

In - to the Woods— to sell the cow— to

(STEPMOTHER, FLORINDA,
LUCINDA, CINDERELLA'S FATHER)

In - to the Woods— to see the king— to

(Flute)

(Bassoon)

(Piano, Strings)

(Bass)

ALL: 47 *cresc.* 48

see— to sell— to get— to bring— to make— to lift— to go to the Fes - ti - val—!

(+Trumpet, Horns)

cresc.

cresc.

f (ALL)
49 In - to the Woods! 50 In - to the Woods!

(Flute, Trumpet)

(Piano, Strings) *f*

(+Clarinet, Horns)

(Bass) (+Cello)

51 In - to the Woods, then out of the Woods, 52

(Flute, Clar, Trumpet)

53 and home be - fore dark! 54

Segue

Cinderella at the Grave

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.

Vamp

(♩ = 144) (Violins, Violas—sord.)

pp

(Cello—solo)

8^{va} l.v. till 7

pp

CINDERELLA:

7 mp

8 9 10

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

(Flute, Clarinet)
tr

mp tr

(Piano)

mp

(Cello)

11 (CINDERELLA) 12 13 14

Why then am I left be - hind, Moth-er, is there some - thing more that I should do? What is

tr
(Flute, Clarinet)

tr

(Piano)

(Cello)

15 *mf* 16 17 18 *mp*

wrong with me, Moth-er? Some - thing must be wrong. I wish—

mf (Flute)

(Bells)

mf (+Clarinet)

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

Meno mosso (♩ = 138)

CINDERELLA: I wish—

19 (Violas—sord) 20

p

(Cello)

Vamp
(vocal last time)

CINDERELLA'S MOTHER:

21 *p* 22

Do you know what you wish? Are you

(Violas)
(Clarinet)
(Cello)

23 24 25

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

26 27 28

then make a wish. Ask the tree,

29 30 31

and you shall have your wish.

CINDERELLA:

32 *mp* 33

Shiv - er and quiv - er, lit - tle tree,

(Violins, Viola)

mp

34 35

silv - er and gold throw down on me.

36 37 38

I'm off to get my wish.

(Flute, Clar, Bells)

(Trumpet) *ff*

(+ Viola 2 pizz.) (sim.)

poco cresc.

(Cello arco, Bass pizz)

(Trumpet)

39 40

3

(Violins, Viola)

(Cello arco, Bass pizz)

41 (Horn)

42

(Violas)

(Piano, "Electric Piano")

(+Bells)

mp

dim.

(Cello, Bass)

43 44 45

Vamp

p

p

STOP

Hello, Little Girl

JACK: Come along, Milky-White.
There are spirits here...

(♩ = 152)

(Trumpet—Str. Mute)

mp

(Strings pizz, Piano)

(Horn)

(Bass—pizz.)

(Viola)

(Bassoon)

WOLF: Good day, young lady.

LITTLE RED RIDINGHOOD: Good day, Mr. Wolf.

(Bass)

(Viola)

(Bassoon)

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

WOLF:
And what might be
in your basket?

Musical score for measures 8-10. The score is written for Piano (P) and includes parts for Trumpet, Strings (pizzicato, Piano), Horn, and Bass. Measure 8 is marked with a fermata. Measure 9 features a Trumpet entry. Measure 10 has a fermata. The key signature is one sharp (F#).

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

WOLF:
And where might your
Grandmother live?

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

Musical score for measures 11-13. Measure 11 is marked with a box containing the number 11. Measure 12 features a Violin 1 solo. Measure 13 is marked with a box containing the number 13. The score is written for Piano (P) and includes parts for Cello and Violin 1. The key signature is one flat (Bb). Dynamics include *p* and *p dolce*.

Musical score for measures 14-16. Measure 14 is marked with a box containing the number 14. Measure 15 is marked with a box containing the number 15. Measure 16 is marked with a box containing the number 16. The score is written for Piano (P) and includes parts for Cello and Violin 1. The key signature is one flat (Bb). The tempo marking *poco ritard* is present above measure 15. The time signature is 4/4.

17 **Slow and heavy** (♩ = 100)

18 **WOLF:** 19 20

Mmmh... Unhh...

(B.D.) *p* (Cymbal) (Horns) (Clar, Bassoon, Piano) (Cello, Bass, Piano)

21 *p espr. (sotto voce)* 22

Look at that flesh, pink and plump. Hel -

(Tom Toms) (WWs, Horns, Piano) (Cello) (Piano)

23 24

lo, lit - tle girl...

(Triangle) (+Trumpet)

This musical score is for the piece 'Hello, Little Girl', page 71. It is written for Piano-Conductor. The tempo is 'Slow and heavy' with a metronome marking of 100 beats per minute. The score begins at measure 17. The vocal part, labeled 'WOLF:', starts at measure 18 with the sound effects 'Mmmh...' and 'Unhh...'. The piano accompaniment includes parts for B.D. (Bass Drum), Cymbal, Horns, Clarinet, Bassoon, Piano, Cello, Bass, and Piano. The score continues to measure 24, where the vocal part begins the lyrics 'Look at that flesh, pink and plump. Hel - lo, lit - tle girl...'. The piano accompaniment features various instruments including Tom Toms, WWs (Wire Drums), Horns, Piano, Cello, and Piano, as well as Triangle and Trumpet.

(WOLF)

25 Ten - der and fresh, — not one lump. — Hel -

(Toms)

(WWs, Horns, Piano)

(Cello)

(Piano)

27 lo, lit - tle girl... —

(Triangle)

(+Trumpet)

(Cello)

29 *mp* This one's e - spe - cial - ly lush, — de -

mp

(Cello)

mp

(Bass)

(WOLF) *mf*

31 li - cious... 32 Mmmh... (smack) Hel -

(Triangle)

(WWs, Horns, Piano)

(Cello)

(Bass)

33 *Andantino* (♩ = 132) *mp* 34

lo, lit - tle girl, — what's — your rush? — You're

(Piano)

mp (Violas, Cello)

(Bass)

35 36

miss - ing all the flow - ers. — (WWs) The

(WWs)

37 (WOLF) 38

sun won't set for hou - rs, take your

(Piano)

(Violas, Cello)

(Bass)

(WWs)

39 (WOLF) 40

time. But

LITTLE RED RIDINGHOOD:
mf

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

("Celeste")

(Triangle)

(Piano)

41

(WOLF)

slow, lit - tle girl, Hark! And hush the

(Piano)

(Violas, Cello)

(Bass)

Measures 41 and 42 of the musical score. The vocal line (Wolf) is in treble clef with a key signature of one flat. The piano accompaniment consists of three staves: treble, bass, and a lower bass staff. The piano part features chords in the treble and bass staves, with the lower bass staff providing a simple harmonic foundation. The lyrics are written below the vocal line.

43

44

birds are sing - ing sweet - ly. You'll

(WWs)

Measures 43 and 44. The vocal line continues with the lyrics "birds are sing - ing sweet - ly. You'll". The piano accompaniment includes triplets in the treble and bass staves, marked with a bracket and the number 3. The lower bass staff continues with a simple harmonic line.

45

46

miss the birds com - plete - ly, you're

Measures 45 and 46. The vocal line continues with the lyrics "miss the birds com - plete - ly, you're". The piano accompaniment includes triplets in the treble and bass staves, marked with a bracket and the number 3. The lower bass staff continues with a simple harmonic line.

47 (WOLF) 48

trav - el - ing so fleet - ly.

(Piano)

(Violas, Cello)

(Bass)

(WWs)

49 **Tempo primo** (sotto voce) 50

Grand - moth - er first, then miss plump...

(Violins, Violas)

(Piano)

(Cello, Bass, Piano)

p *mf*

51 52

What a de - lec - ta - ble cou - ple:

(Piano)

(Cello, Bass, Piano)

p *mf*

(WOLF)

mf

53 54

ut - ter per - fec - tion— one brit - tle, one sup - ple— One mo -

(Violins, Violas)

mf

(+WWs, Brass)

(Cello)

Grazioso

(WOLF)

55

mp

- ment, my dear!—

Just

LITTLE RED RIDINGHOOD:*mf*

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

("Celeste")

(Triangle)

mp

(Bass—pizz. harmonic)

(WOLF)

57 so, lit - tle girl — an - y path. — So

(Piano)

(Violas, Cello)

(Bass)

59 man - y worth ex - plor - ing. — (WWs) Just

60

61 one would be so bor - ing. — And

62

(Horn)

cresc. poco a poco

Detailed description: This is a page of a musical score for a piano-conductor. It features five systems of music. The first system (measures 57-58) has a vocal line for 'Wolf' with lyrics 'so, lit - tle girl — an - y path. — So'. Below it are staves for Piano, Violas/Cello, and Bass. The second system (measures 59-60) continues the vocal line with 'man - y worth ex - plor - ing. —' and 'Just'. It includes triplets in the vocal and piano parts. The third system (measures 61-62) continues with 'one would be so bor - ing. — And'. It features a Horn part and a piano part with a 'cresc. poco a poco' marking. The score is written in a key with one sharp (F#) and a common time signature (C).

63 (WOLF) 64

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

(WWs)

(Violins, Violas)

(Piano)

(Bass)

65 *mf* (sotto voce) 66

Think of those crisp, ag - ing bones,

(Violins, Violas)

(WWs, Brass, Piano)

(Cello, Bass, Piano)

67 68

then some - thing fresh on the pal - ate.

69 (WOLF) 70

Think of that scrump - tious car - nal - it - y twice in - one day!

(Violins, Violas)

(WWs, Brass, Piano)

(Cello, Bass, Piano)

71 72 3 3

There's no pos - si - ble

f

73 74 3 (4) 3

way to de - scribe what you

This musical score is for the song 'Hello, Little Girl', page 80. It features a vocal line and piano accompaniment. The vocal line starts at measure 69 with the lyrics 'Think of that scrump - tious car - nal - it - y twice in - one day!'. The piano accompaniment includes parts for Violins, Violas, WWs, Brass, Piano, and Cello, Bass, Piano. The score continues with measures 71-72, 73-74, and 75-76. The lyrics for measures 71-72 are 'There's no pos - si - ble' and for measures 73-74 are 'way to de - scribe what you'. The piano part includes a forte (f) dynamic marking in measure 72. The score is written in a key with one flat (B-flat) and a 4/4 time signature. The vocal line is in treble clef, and the piano parts are in bass and treble clefs. The score is divided into systems, with measures 69-70, 71-72, and 73-74 on separate systems. The piano part has a complex texture with many sixteenth and thirty-second notes. The vocal line is more melodic and easier to read. The lyrics are written below the vocal line. The page number 80 is at the top center. The title 'Hello, Little Girl' is at the top right. The instrument parts are labeled on the left side of the piano part. The measure numbers are at the beginning of each system. The dynamic marking 'f' is in measure 72. The key signature is one flat. The time signature is 4/4. The score is for a piano-conductor. The page is numbered 80. The title is 'Hello, Little Girl'. The instrument parts are Violins, Violas, WWs, Brass, Piano, and Cello, Bass, Piano. The lyrics are 'Think of that scrump - tious car - nal - it - y twice in - one day!', 'There's no pos - si - ble', and 'way to de - scribe what you'. The dynamic marking is 'f'. The measure numbers are 69, 70, 71, 72, 73, 74. The key signature is one flat. The time signature is 4/4. The score is for a piano-conductor.

75 (WOLF) *f* 76

feel when you're talk - ing to your

(Violins, Violas) *ff*

(WWs, Brass, Piano) *ff*

(Cello, Bass, Piano)

77 78

meal.

(Flute, Trumpet, Clar) *f*

f (Horns, Strings, Piano)

LITTLE RED RIDINGHOOD:

79 *mp*

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

80

("Celeste")

(Triangle)

(Violins, Violas)

p

(Piano)

(Bass)

Vamp—(vocal last time)

81

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

82

Good -

(Flute)

(Piano)

(Cello)

(+Bassoon)

(Bass)

83

WOLF:

84

3

(LITTLE RED RIDING HOOD)

Good - bye, lit - tle girl.

bye, Mis - ter Wolf.

(sim.)

85

86

87

and

hel - lo...

WOLF howls.

Vamp

("Celeste")

(On cue)

89

(Piccolo)

(Triangle)

*f**f* (Tutti)

After—Hello, Little Girl

12

BAKER: Is harm to come to that little girl...in the red cape!**WITCH:** Forget the little girl and get the cape!**BAKER:** You frightened me.**WITCH:** That's the cape. Get it. Get it. Get it!**BAKER:** How am I supposed to get it?**Lento** (*Picc, Clarinet*)

1 *p*

(*Strings*) *sfz* *p*

2 3

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...

4 *p*

(*Strings*) *sfz* *p*

5 6

RAPUNZEL:**WITCH:** Ahh, my Rapunzel... listen to her beautiful music...*(yelling)*Get me what I need.
Get me what I need!

7 *p*

Ah...

8 9 10 11

BAKER: 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 ($\text{♩} = 126$)

(Flute, "Bells") 13 (+Crotales) 14 15

p (Clarinet) cresc.

(Piano, "Electric Piano") cresc.

(Strings) cresc.

6 times—(vocal last time)

BAKER'S WIFE: 17 18

1st time only (l.v.) The cow as white as milk, the cape as red as blood, the

(Strings pizz) *mp*

BAKER: What are you doing here? **(BAKER'S WIFE)** You forgot your scarf—

19 (BAKER'S WIFE) 20 21

hair as yel-low as corn, the slip-per as pure as—

(Clarinet—solo) *p*

BAKER: You have no business being alone in the Wood.
And you have no idea what I've come upon here.

Musical score for measures 22 and 23. The score is written for Piano (Piano-Conductor), Clarinet, Flute, and Strings. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 22 shows the Clarinet and Flute playing a melodic line, while the Piano and Strings provide harmonic support. Measure 23 continues the melodic line. The Flute part is marked "Flute solo" in measure 23. The Piano part is marked "(Strings pizz)" in measure 22.

(BAKER) You would be frightened for your life.
Now go home immediately!

Musical score for measures 24, 25, 26, and 27. The score is written for Piano (Piano-Conductor), Clarinet, Flute, and Cello. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 24 shows the Clarinet and Flute playing a melodic line, while the Piano and Cello provide harmonic support. Measure 25 continues the melodic line. Measure 26 shows the Cello playing a melodic line, while the Piano and Flute provide harmonic support. Measure 27 continues the melodic line. The Cello part is marked "(Cello—arco)" in measure 25.

*Vamp—vocal last time***BAKER'S WIFE:**

28 I wish to help.

BAKER'S WIFE:

30

Our house.

We must

BAKER:

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

*1st time only**(Violins, Violas—arco)**(Strings pizz)**(+Bassoon)**(Cello—arco)**sotto voce*

31 lift the spell to - geth-er—

32 A cow as white as—

BAKER:

—milk..

spell is on my house!— The spell is on—

I Guess This Is Goodbye

BAKER: Well... possibly.

(counts out five beans, keeping one for his pocket)

Good luck there, young lad.

Larghetto (♩ = 80)

(poco rubato)

1 2 3

(Xylophone—solo) *mp*

(Viola—solo) *mp molto legato, cantabile*

(Cello—pizz) (Piano)

(Cello—arco)

JACK:

mp

I guess this is good -

4 5

(Piano)

6 7

bye, old pal, you've been a per - fect friend. I hate to see us

8 (JACK) *mf*
part, old pal, some-day I'll buy you back. I'll see you soon a -

(Flute) *mp*

(Viola) *mp*
(Piano)
(Cello)
(Piano)

10 gain. I hope that when I do, it won't be on a

mf
(+Violin)

mf

Più mosso (♩ = 92)

12 plate.

13 (Flute) *p*

(Viola) *p*

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?

14 15

(Flute)

mp

(Violin, Viola)

mp

(Cello)

(Piano)

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

16 17

p

Segue

Maybe They're Magic

BAKER'S WIFE: ...We did him a favor.
At least they'll have some food.

Moderately (♩ = 92)
Vamp—vocal last time

BAKER'S WIFE:
mp

First system of the musical score. It features a vocal line for Baker's Wife and piano accompaniment for Viola, Piano, and Cello. The key signature is D major (two sharps) and the time signature is 4/4. The tempo is Moderately (♩ = 92). The vocal line begins with the lyrics "If you". The piano accompaniment includes a Viola solo, a Piano part, and a Cello part. The dynamic marking *mp* (mezzo-piano) is present.

Second system of the musical score. It continues the vocal line for Baker's Wife and the piano accompaniment. The vocal line includes the lyrics "know what you want, then you go and you find it and you get it— Do we want a child or not? —and you". The piano accompaniment includes a Horn solo. The dynamic marking *mp* (mezzo-piano) is present. The system is divided into two measures, with a repeat sign at the end of the second measure.

4 (BAKER'S WIFE) 5 *mf*

give and you take and you bid and you bar-gain, or you live to re-gret it. There are

BAKER:

Will you please go home.

(Horn) (Flute, Clar, Trumpet)

(Viola) (Horn) *mf*

(Cello)

6 7

rights and wrongs and in - be - tweens— no one waits when for - tune in - ter - venes. And

mf (+Strings)

(BAKER'S WIFE)

8 may-be they're real - ly ma - gic, who knows? Why you

(Flute, Clar, Bells)

(Horns, Trumpet)

(Strings)

(Piano, "Celeste")

9

10 *Alla marcia*

10 do what you do, that's the point; all the rest of it is chat-ter. BAKER: If the thing you do is

Look at her, she's cry-ing. (Flute, Xylo)

(Clar, Trumpet)

(Horns)

mf (Violas, Cello)

(Bassoon, Bass)

11

12 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

Yes. (Clar, Bells)

(Horn)

13

14 (BAKER'S WIFE) 15 *f*

ev - 'ry - one tells tin - y lies— what's im - por - tant, real - ly, is the size. On - ly

(Violins, Violas)

(+Horns, Trumpet)

(Bassoon, Piano, Cello, Bass)

16 17

three more tries and we'll have our prize. When the end's in sight, you'll re - al - ize: if the

(Horns)

16 (Clar, Piano, Strings) 17

(Bassoon, Piano, Cello, Bass)

18 19 20

end is right, it jus - ti - fies the beans!

(+Trumpet)

(Violins, Violas)

(pizz.)

(WWs, Brass)

18 19 20

p sub. *ff*

(Bassoon, Cello—pizz.)

Our Little World

15

NARRATOR: And so the Baker continued his search
for the cape as red as blood. As for Rapunzel,...

Tranquillo (♩ = 84)

poco rall.

(Flute)

1 2 3

p

(Piano, "Celeste")

p

(Clarinet, Xylo)

(Flute)

...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.

a tempo

4 5

rall.

RAPUNZEL:

6 7 8 9

Ah Ah Ah

(Clarinet)

p

(Piano)

p ("Celeste")

Piano-Conductor
Moderato (♩ = 120)

—96—

#15—Our Little World

10 (RAPUNZEL)

11 12 13 Ah

WITCH:

Child-ren are a bless-ing— if you

(Clarinet)

p (Piano, "Celeste," Strings)

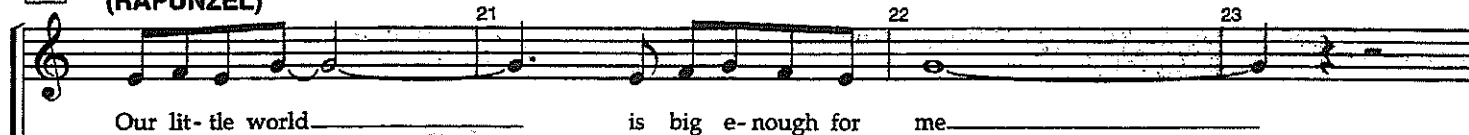
14 15 16 Ah

know where they are. No-thing's so dis-tress-ing, though, as

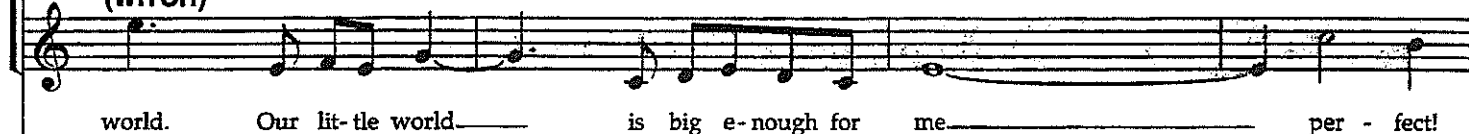
17 (WITCH) 18 19 when they keep you guess-ing, so be sure you don't leave an-y doors a-jar. Make a lit-tle

20

(RAPUNZEL)



(WITCH)

(+Flute, Clar,
"Celeste," Violins)

(WWs, "Celeste")

(Piano, Cello) *mp* (sim.) (pizz) *mf*

(Horns, Viola)

(Bassoon, Piano, Bass)

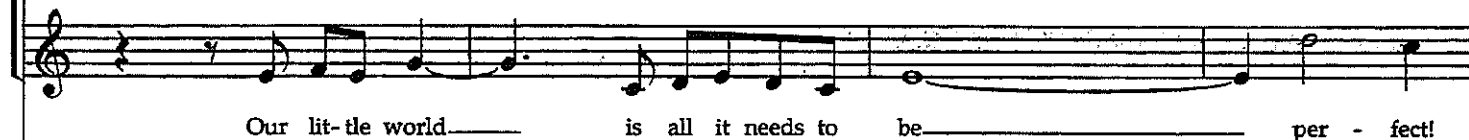
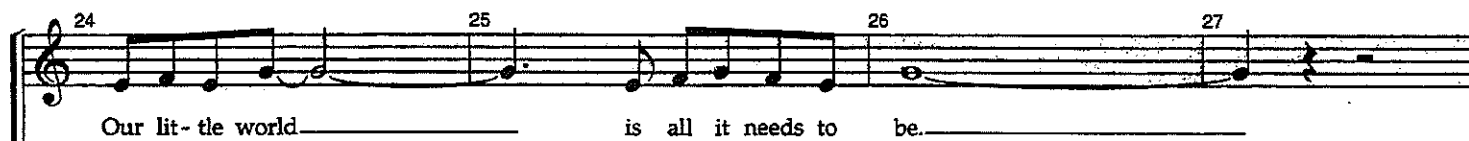
(Horns)

24

25

26

27

(+Flute, Clar,
"Celeste," Violins)

(WWs, Brass, "Celeste")

(Piano, Cello) *mp* (sim.) (arcol pizz) *mf*

(Horns, Viola)

(Bassoon, Piano, Bass)

28 (RAPUNZEL) 29 30 3 3

Brush- ing my hair, — comb- ing my hair, — on - ly my moth - er and

(Flute, Clar)

(Bassoon, Piano)
(Cello pizz) (+Violins)
mp

(Piano, Bass)

31 32 33

me and my hair. — Our lit - tle world — is per - fect, if she

WITCH:

Our lit - tle world is per - fect!

(Horn)

mf

(+Flute, Clar,
"Celeste," Violins)

(Piano, Cello)
mf
(Violas)

(sim.)

(Bassoon, Piano, Bass)

34 35

just did - n't drool. —

sfz *p*

sfz *p*

(h)

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

Rubato—colla voce

(RAPUNZEL)

36 Ah

37 38 39

(Flute, Violin 1)
p

pp
(Violin 2, Violas)

(Piano)
pp

("Celeste")

Freely, not fast

(Rapunzel lowers her hair)

("Celeste")

Moderato (♩ = 120)

40 41 42 43

(Violin 1)

p (Piano, Strings)

44 **WITCH:** 45 46

Look at her com-plex-ion, still un - touched by the sun.—

(Picc, Clar, Violin, Viola)

feroce

(Piano, Strings)

47 48 49

Child-ren need pro - tec-tion, just the way they need af - fec-tion, or they

50 51

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

52 **RAPUNZEL:**

Our lit - tle world _____ is all I have to see... _____

(WITCH)

world. Our lit - tle world _____

(Piano, Cello)

(Violas)

(Bassoon, Piano, Bass)

55 _____ 56 Our lit - tle world _____ 57 is ev - 'ryth - ing a

per - fect! Our lit - tle world _____ is ev - 'ry - thing a

(WWs, Brass, "Celeste")

(pizz) (Piano, Cello)

(Violas)

(Bassoon, Piano, Bass)

58 world ought to be! _____ 59 _____ 60 Wash - ing my hair, _____

world ought to be _____ per - fect! Per - fect! Bassoon, Piano, "Celeste," Horns)

(Flute) (Clarinet)

(Cello pizz)

(Piano, Bass)

(♩ = ♩) 62 (RAPUNZEL) 63

dry - ing my hair, un - rav - el - ing my hair,

(WITCH)

Tend - ing her hair, — strok - ing her hair, look - ing at her

(Clarinet, Horns)

Bassoon, Piano, "Celeste," Horns) (Violas) (Bassoon, Piano, "Celeste")

(Cello pizz) (Cello)

(Piano, Bass) (Piano, Bass)

(♩ = ♩) 64 (♩ = ♩) 65

wind - ing and bind - ing and mind - ing my hair—

hair, some - thing we can share, Hair—

(Clarinet) (+Flute)

(+Violins) *mf*

66 (RAPUNZEL)
(+Horn 1)

Our lit - tle world — is per - fect, or at least so she claims. —

67

68

(WITCH)
(+Horn 2)

Our lit - tle world — is per - fect.

(Flute)

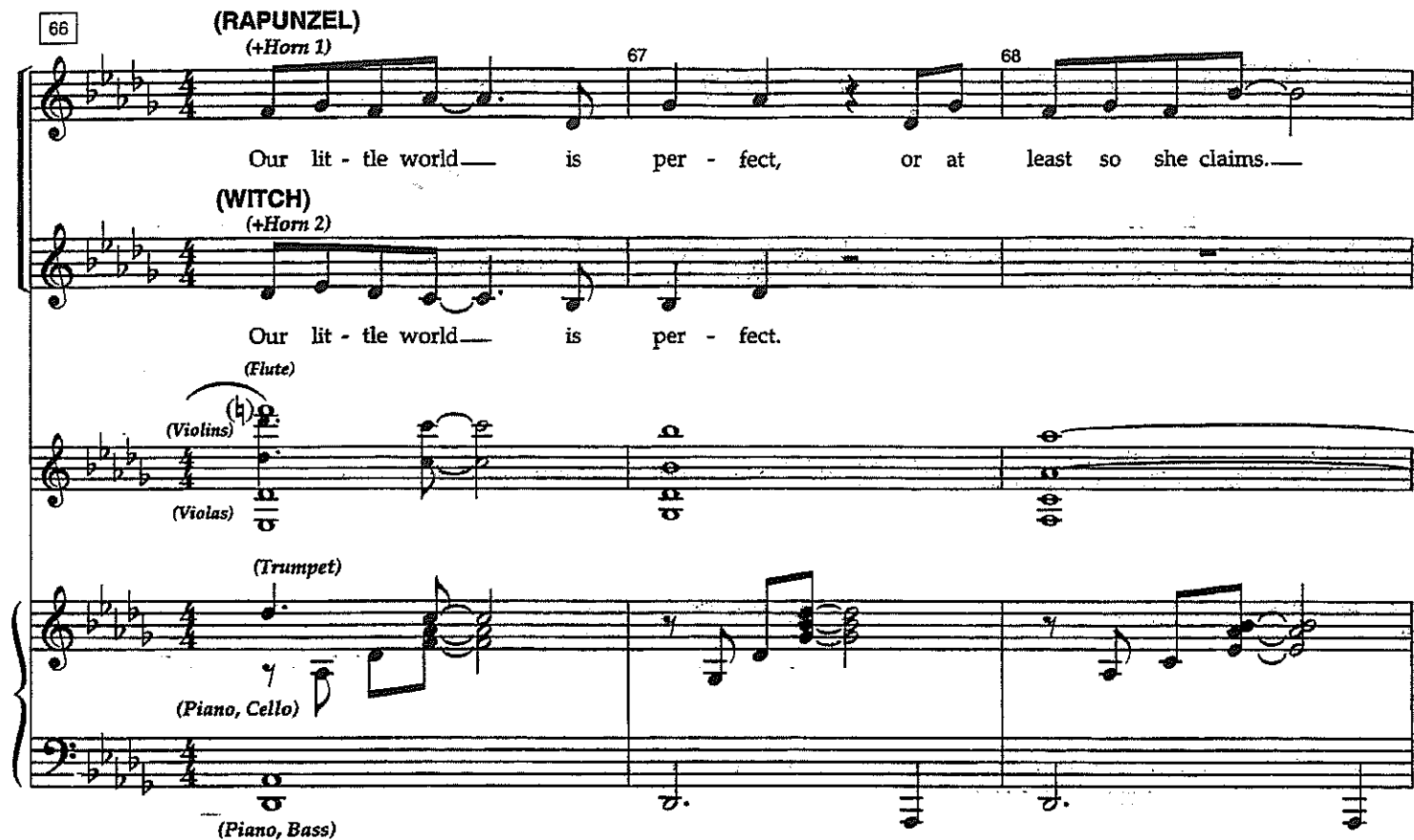
(Violins)

(Violas)

(Trumpet)

(Piano, Cello)

(Piano, Bass)



69

70

71

If she on - ly would cut — her nails... did -

Noth - ing to change — her, each day like the oth - er.

(+WWs, Horns)



(RAPUNZEL) 72 73 74

- n't have those point-y teeth... tin - y eyes...

(WITCH)

Noth-ing to di-vert her, to dis-conc-ert her,

(WWs, Horn, Piano)

75 76

Oth - er - wise,

noth - ing that can pos - sib - ly hurt her...

(Violins, Violas)

77 (RAPUNZEL)

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

78 79

(WITCH)

Our lit - tle world — is per - fect.

(Violins)

f

(Piano, Cello) (+WWs, Brass)

f (sim.)

(Violas)

(Bassoon, Piano, Bass)

80 81 82

Grow - ing my hair, —

Our lit - tle world — Braid - ing her hair... —

p

(Bassoon, Piano) (+Horns)

(Cello pizz.)

(♩ = ♩) (RAPUNZEL) 83 84 85

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

(WITCH)

If what was grow - ing was

cresc. poco a poco ("Strings")

(Bassoon, Piano) (+Horns)

(Cello pizz.)

(Piano, Bass)

(♩ = ♩) (WITCH) 86 87 88

on - ly her hair — and not her, that I'd pre - fer. —

89 (RAPUNZEL) 90

Our lit - tle world, _____ our lit - tle world is

(WITCH)

Nev - er - the - less, _____ our lit - tle world _____ is

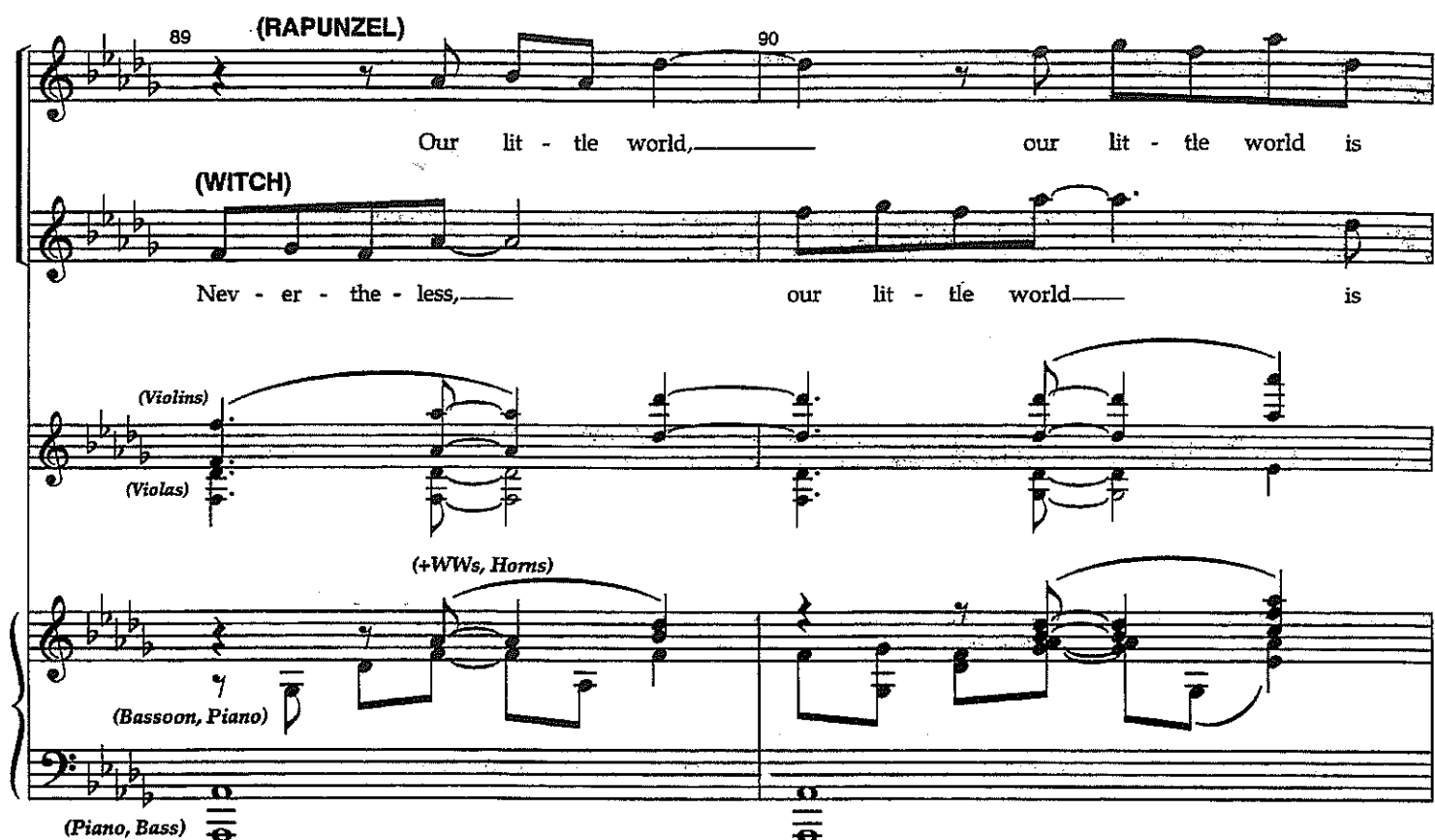
(Violins)

(Violas)

(+WWs, Horns)

(Bassoon, Piano)

(Piano, Bass)

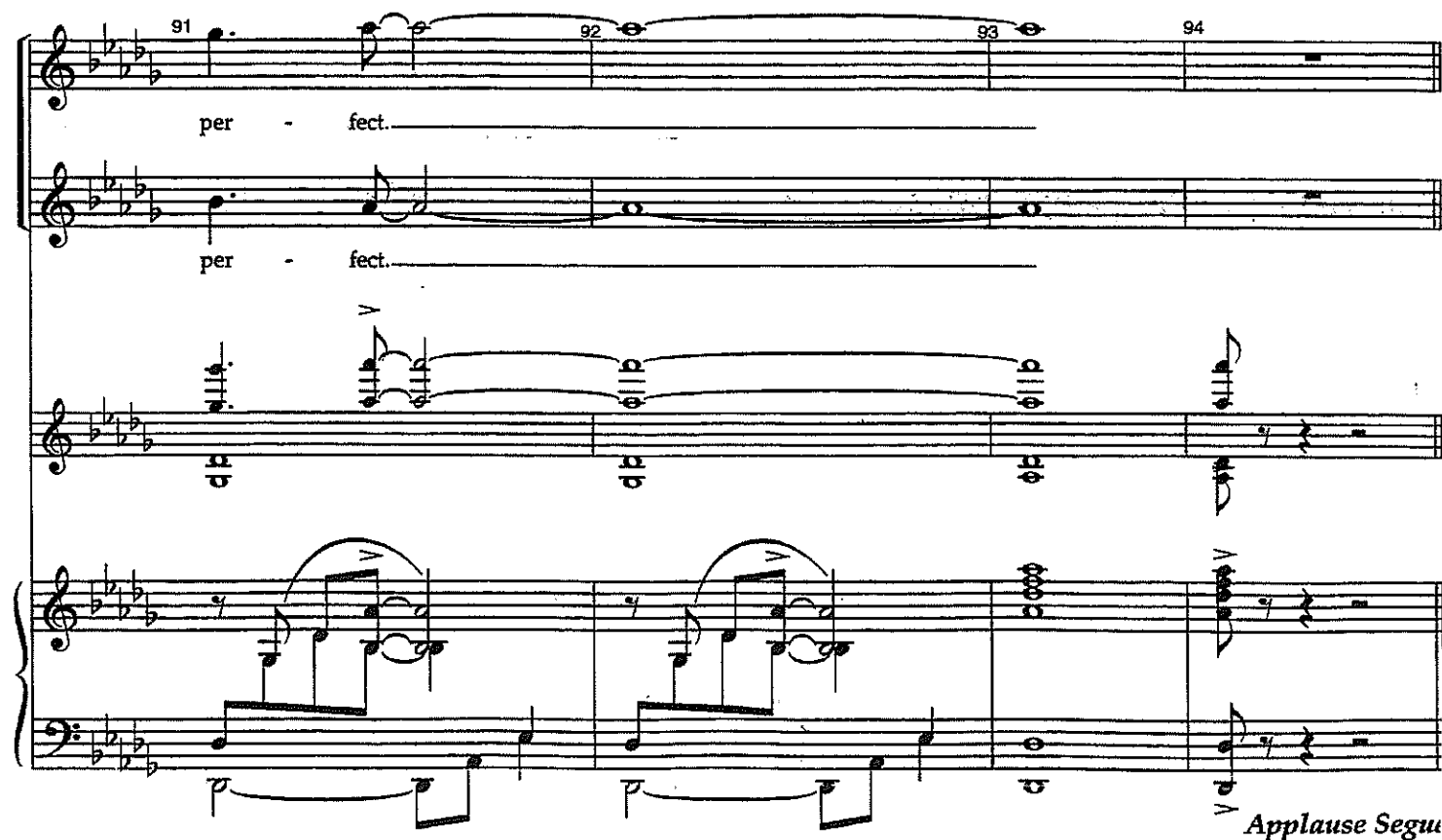


91 92 93 94

per - fect. _____

per - fect. _____

Applause Segue



Playoff

95

(RAPUNZEL)

96

Our lit - tle world — is per - fect...

(WITCH)

Our lit - tle world — is per - fect...

(Flute, Clar, Violins)

f

(Piano, Cello)

(sim.)

f (Violas)

(+Horns)

(Bassoon, Piano, Bass)

97 (grunts)

98

(approximately)

99

Unh...

De - li - cious...

Unh...

Ful - fill - ing...

(Piano, Clarinet)

(Horn)

mp

(Piano, Cello, Bass)

100

101

3

102

Unh...

mf

Unh... Unh...

mp

Unh...

p

Ex - du - sive...

Un - chang - ing...

Ex - em - pla - ry...

(Clarinet)

RAPUNZEL'S PRINCE: Rapunzel, Rapunzel. What a strange name.
Strange but beautiful; and fit for a prince! Tomorrow, before that horrible witch arrives,
I will stand before her window and ask her to let down her hair to me.

Meno mosso

103 (Flute) *p* (Piano) (Violins, Violas)

104

105 106

Brightly (♩ = 138)

107 (Clarinet) *mf* 108 109 110

mf (Piano, Strings pizz)

Rapunzel

15
(Alternate)

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:

(Flute—solo)

mp

(Piano, "Harp")

p

(Strings)

(5)

(6)

(7)

("Harp")

(Piano, "Harp")

WITCH: Rapunzel. Rapunzel. Let down your hair to me.

8 **Vamp RAPUNZEL:**

Ah

(Flute—1st time only)

pp

(Clarinet)

"Thin Sustained Strings"

pp

(Piano)

"Celeste"
solo
(On cue)

f
(Piano)

(Flute)

(Violins, Violas)
p
(Piano)

...I will stand before her window
and ask her to let down her hair to me.
BAKER and LITTLE RED RIDING HOOD enter, dialogue continues.

18 (Flute, Trumpet—Str. mute)

mf
(Violins, Violas—pizz)
mf
(Cello, Bass—pizz)

Baker's Reprise

LITTLE RED RIDING HOOD:

I'd rather a wolf than you, any day.
(Stomps on **BAKER'S** foot and exits)

BAKER: *mp* **Rubato**

$\text{♩} = 92$

1 2

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

(Horn) *sfp*

(Strings *sfz* —pizz) *mp*

Più mosso, non rubato

3 4

take it. Do I want a child or not? It's a cloak, what's a cloak? It's a joke, it's a stu-pid lit-tle

(Clarinet) *mp*

(+Bassoon)

5 (BAKER) 6 *mf*

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

(Flute)

(Strings—pizz)

(Bassoon)

Più mosso, alla marcia (tenuto)

7 8

on - ly what you need them for, what's im - por - tant is who needs them more—

(Flute)

(Clarinet)

(b)

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...

Più mosso

9 10 11 *ritard*

mf

Segue

Grandmother's House

Slow and heavy (♩ = 100)

NARRATOR:

...cottage door standing open. (*dialogue continues*)

The musical score is for a scene titled "Grandmother's House" from the musical "Into the Woods". It is marked "Slow and heavy" with a tempo of 100 beats per minute (♩ = 100). The score is for a Piano-Conductor and includes parts for various instruments and a Narrator.

The score is divided into two systems, each with five measures. The first system includes measures 1 through 2, and the second system includes measures 3 through 5. The key signature is B-flat major (two flats), and the time signature is 4/4.

Measure 1: The Narrator (NARRATOR) has a line of music. The piano part (piano) is marked *p* (piano). The woodwinds (Horns) and strings (Cello, Bass, Piano) have a sustained note.

Measure 2: The woodwinds (Horns) and strings (Cello, Bass, Piano) have a sustained note. The piano part (piano) is marked *p* (piano). The woodwinds (Horns) and strings (Cello, Bass, Piano) have a sustained note.

Measure 3: The woodwinds (Horns) and strings (Cello, Bass, Piano) have a sustained note. The piano part (piano) is marked *p* (piano). The woodwinds (Horns) and strings (Cello, Bass, Piano) have a sustained note.

Measure 4: The woodwinds (Horns) and strings (Cello, Bass, Piano) have a sustained note. The piano part (piano) is marked *p* (piano). The woodwinds (Horns) and strings (Cello, Bass, Piano) have a sustained note.

Measure 5: The woodwinds (Horns) and strings (Cello, Bass, Piano) have a sustained note. The piano part (piano) is marked *p* (piano). The woodwinds (Horns) and strings (Cello, Bass, Piano) have a sustained note.

The score includes the following instrument parts:

- NARRATOR
- (B.D.)
- (Cymbal)
- (Horns)
- (Clar, Bassoon, Piano)
- (Cello, Bass, Piano)
- (Violin)

(Violin)

6 7 8 9

(Cello, Bass)

(BAKER slits the WOLF'S stomach,
then recoils in disgust)

WOLF: The better to eat you with!

(Cymbal)

10 11

(Piccolo)

8^{va}

sfz *f* *ff*

(Violins)

3 3 3

sfz

(Piano, Orchestra)

(WWs, Brass)

(Violas)

3

(Cello, Bass)

3

I Know Things Now

BAKER: I'm a baker!

Andante risoluto (♩ = 144) LITTLE RED RIDINGHOOD:

1 2 3 *mf*

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

(Piano, Violins, Viola) (+ "Harmonium")
(Triangle)

(Piano, Cello—pizz)

4 5 6 *mp*

I should have heed - ed her ad - vice... but he seemed — so

(Clarinet—solo) (with Strings—pizz)

(Bassoon, Cello—pizz)

7 8

nice. And he

(Violins, Viola—arco)

9

showed me things, man - y beau - ti - ful things, that I

(Violins, Viola—arco)

(Bassoon, Cello—pizz)

11 had - n't thought to ex - plore. ——— They were off my path, so I

14 *poco cresc.* nev - er had dared. I had been so care - ful I

poco cresc.

16 nev - er had cared. And he made me feel ex - cit - ed— well, ex - cit - ed and

(Violins, Viola)

(Clarinet)

(+Bass—pizz)

18 scared. 19 When he

(Violins, Viola)

(Bassoon, Cello, Bass)

(Bassoon, Cello)

20 said, "Come in!" 21 with that sick - en - ing grin, how could

(Violin, Viola, Cello—soli)

mp

(Piano)

mp

(Bassoon, Piano, Bass)

22 I know what was in store? 23 Once his

24 25 26 *mf* *p*

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

(Violin, Viola, Cello)

(Piano)

(Bassoon, Piano, Bass)

27 **Misterioso** 28

drew me close and he swal - lowed me down, down a

(Violin, Viola)

p

p (+Horn)

(Piano, Bass)

29 30

dark slim - y path where lie se - crets that I nev - er want to know, and when

(+Flute, Clarinet)

31 *mf* 32

ev - 'ry - thing fa - mil - iar seemed to dis - ap - pear for - ev - er, at the

(Violin, Viola)
(Flute, Clar)

(Piano)

mf (Piano)

(Bells)

(+ "Celeste")

(+ Trumpet—Str Mute)

(Bassoon)

33 34

end of the path was Gran - ny once a - gain. So we

cresc.

Sua

(Bassoon, Horn, Cello—pizz)

(+ Bass—pizz)

35 *f*

wait in the dark un - til 36 some - one sets us free, and we're

(Flute, Violin, Viola)

f (Horn)

(Bassoon, Cello)

f (Piano)

(Piano, Bass)

37 38 *mp*

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

39

know things now, man - y val - u - ble things, that I

(Violins, Viola)

mp

(Bassoon, Cello)

41 had - n't known be - fore:— 42 do not put your faith in a 43

44 cape and a hood, they will not pro - tect you the way that they should— and take 45 46 *mf*

poco cresc.

(+Bass—pizz)

47 ex - tra care with stran - gers, ev - en 48 flow - ers have their dan - gers. And though 49 scar - y is ex - cit - ing.

mf

50 51 52

Nice is diff- 'rent than good.

(Violins, Viola)

(Bassoon, Cello, Bass)

53 54 55

Now I know: don't be scared. Gran-ny is right, just be pre-pared. Is-n't it nice to know a lot!

(Piano, "Harmonium")

mf
(Triangle)

56 57 58 59

...and a lit-tle bit not...

(Clarinet—solo)
(with Strings—pizz)

mp

(Violins, Viola)

mf

(Triangle)

(Bassoon, Cello, Bass)

(WWs, Strings—pizz)

Jack's Mother

BAKER: Thank you!

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. (*dialogue continues*)

(Flute—solo) *mp*

(Violins, Viola) *mp*

(Bassoon, Cello)

(+Bass—pizz)

(JACK'S MOTHER throws the beans to the ground)

(On cue)

(Xylo, Violins, Violas) (gliss.)

sfz
(Cello—snap pizz.)

Cinderella Coming from the Ball

NARRATOR: Little did they know those beans would grow into an enormous stalk that would stretch into the heavens.

Allegro moderato (♩ = 92)

(Trumpet—Str Mute) solo *p*

(Violins, Violas) *cresc. poco a poco* *p* (Clar, Bassoon, Piano)

(Piano, Cello, Bass)

(Flute, Clarinet) *f*

(dialogue) (Tom Tom) *sfz*

(Bassoon, Horns, Piano)

(Piano)

BAKER'S WIFE: Aren't you the lucky one.
Why ever are you in the Wood at this hour?

7

(Horn) *p*

(Piano, Violins, Violas)

(Violins, Violas)

p (Clar, Bassoon, Piano) *cresc. poco a poco*

(Piano, Cello, Bass)

8

9

10

(Horn) *mf*

(Trumpet—open) *solo* *f*

11

12

(Violins, Viola)

13

(dialogue)

Detailed description of the musical score: The score is for a piano-conductor. It consists of three systems of staves. The first system (measures 7-8) has a vocal line (Baker's Wife) and a piano accompaniment. The vocal line starts with a half note 'Aren't' and a quarter note 'you'. The piano accompaniment has a bass line with eighth notes and a treble line with chords. The second system (measures 9-10) continues the vocal line and piano accompaniment. The vocal line starts with a half note 'Why' and a quarter note 'ever'. The piano accompaniment continues with similar patterns. The third system (measures 11-13) continues the vocal line and piano accompaniment. The vocal line starts with a half note 'Aren't' and a quarter note 'you'. The piano accompaniment continues with similar patterns. The score includes various musical notations such as notes, rests, and dynamic markings.

STEWARD: I think I see her over there.

14 (Trumpet) *f* 3 15

(Violins, Viola) *fp* *f* *dim. poco a poco* (Clar, Bassoon, Piano)

(Piano, Cello, Bass)

16 *mf* solo (Horn 1—stopped) *mf* solo (Horn 2—open)

17

(Trumpet—Str Mute) *mp* 18 19 20

(Piano)

(Viola)

(Cello, Bass)

Segue

A Very Nice Prince

BAKER'S WIFE:

Oh, yes. Now, the Prince, what was he like?

*Vamp—(vocal last time)***CINDERELLA:***mp*

He's a ver - y nice Prince.

BAKER'S WIFE:

And—?

*("Celeste")**p**(Piano)**p**(Piano, Viola—trem)*

And— it's a ver - y nice Ball.

And— when I en - tered, they

And—?

6 (CINDERELLA) 7

trum - pet - ed. Oh, the Prince... Well, he's

(BAKER'S WIFE)

And—? The Prince—? Yes, the Prince!

("Celeste")

(Piano)

(Piano, Viola—trem)

8 (CINDERELLA) (BAKER'S WIFE) 9 10 11

tall. Is that all? Did you dance? Is he charm - ing? They say that he's charm - ing.

(Flute)

mp

12 (CINDERELLA) 13 14 (BAKER'S WIFE)

We did noth - ing but dance. Yes—?

(Cello)

15 (CINDERELLA) 16 17 18

And it made a nice change. Oh, the Prince... He has charm for a

(BAKER'S WIFE)

And—? No. The Prince! Yes, the Prince.

("Celeste")

(Piano)

(Piano, Viola -trem) (Cello)

19 20 21

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

Guess?

("Celeste")

(Piano)

(Piano, Cello, Bass)

BAKER'S WIFE: Are you to return to the Festival tomorrow eve?

CINDERELLA: Perhaps.

BAKER'S WIFE: Perhaps? Oh, to be pursued by a Prince.
All that pursues me is tomorrow's bread.

22 (CINDERELLA) 23 24 *Vamp* 25

And it's all ver - y strange.

("Celeste")

(Piano) *p*

(Cello) *p*

BAKER'S WIFE:

What I wouldn't give to be in your shoes.

CINDERELLA: Will you look over there.

An enormous vine growing next to that little cottage.

BAKER'S WIFE:

...I mean slippers.

26 (Chimes) 27 28 29

mf *cresc. poco a poco*

(Strings)

(Piano, "Celeste")

cresc. poco a poco

CINDERELLA:

It looks like a giant beanstalk rising into the sky.

BAKER'S WIFE:

As pure as gold?

CINDERELLA:

I must get home

30 (Flute, Trumpet, Bells) 31 32 33 34

f

(Chimes)

f

(Chimes)

BAKER'S WIFE:

Wait! I need your shoes!

COW:

Moo!

35 36 37

(Flute, Clar, Trumpet, "Carillon")

(Horns)

(Violins, Violas)

(Chimes)

(Piano)

(Cello, Bass)

Detailed description: This block contains the musical score for measures 35 through 37. Measure 35 features the vocal line for Baker's Wife. Measure 36 shows the instrumental accompaniment for various instruments. Measure 37 includes the vocal line for the Cow and the instrumental accompaniment. The score is written for Piano-Conductor and includes parts for Flute, Clarinet, Trumpet, Carillon, Horns, Violins, Violas, Chimes, Piano, and Cello/Bass.

BAKER'S WIFE:

Hey! Come back here!

38 39 40

Segue

(l.v.)

Segue

Detailed description: This block contains the musical score for measures 38 through 40. Measure 38 features the vocal line for Baker's Wife. Measure 39 shows the instrumental accompaniment. Measure 40 shows the instrumental accompaniment. The score is written for Piano-Conductor and includes parts for Flute, Clarinet, Trumpet, Carillon, Horns, Violins, Violas, Chimes, Piano, and Cello/Bass. The word 'Segue' appears at the end of measure 40.

First Midnight

Pesante—*ma sempre staccato*

(♩ = 116)

(Piano, Violins, Violas)

First system of the musical score for 'First Midnight'. It features a piano introduction in 12/8 time, marked *mf*. The piano part consists of a right hand with eighth-note chords and a left hand with a single eighth note per measure. A horn part is indicated with a long note in the first measure. A bass part is also shown with eighth notes. The system is divided into two measures, with a second measure starting with a different piano accompaniment and the addition of clarinet and horns.

mf (Horn) (+Clar, Horns) (Bass) (Bassoon, Piano, Cello)

3 BAKER:

One mid - night gone...

Vocal line for Baker, measures 3 and 4. The melody is simple, with the lyrics 'One mid - night gone...'. The piano accompaniment continues with the same eighth-note pattern in the right hand and single eighth notes in the left hand.

5 MYSTERIOUS MAN:

No knot un - ties it - self...

Vocal line for the Mysterious Man, measures 5 and 6. The melody is simple, with the lyrics 'No knot un - ties it - self...'. The piano accompaniment continues with the same eighth-note pattern in the right hand and single eighth notes in the left hand.

7 **WITCH:** 8

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

(Piano, Violins, Violas)

(Horn)

(+Clar, Horns)

(Bass)

(Bassoon, Piano, Cello)

**CINDERELLA'S PRINCE &
RAPUNZEL'S PRINCE:**

9 10 11

The hard-er to get, the bett-er to have...

(Trumpet—Str Mute)

mf

(Piano, Violins, Violas)

(Bass)

(Piano, Cello)

**CINDERELLA'S
PRINCE:**

**RAPUNZEL'S
PRINCE:**

12 13

A - greed? A - greed.

14 (Trumpet—Str Mute)

15

(Piano, Violins, Violas)

(Bass)

16 **FLORINDA:** 17

Nev - er wear mauve at a Ball...

LUCINDA:

Or pink...

(+Clarinet)

(Piano, Cello)

18 **STEPMOTHER:** 19 **JACK:**

Or o - pen your mouth...

(Flute) The

(+Clar, Horns)

(Bassoon, Piano, Cello)

20 (JACK) 21

diff-'rence be-tween a cow and a bean is a bean can be-gin an ad-ven-ture...

(Flute)

(Piano, Violins, Violas)

(Bass)

(Piano, Cello)

22 23 24 JACK'S MOTHER:

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

25 26

LITTLE RED RIDINGHOOD:

27 28

The pret - ti - er the flow - er, the far - ther from the path...

(Flute)

(Bassoon)

(Piano, Violins, Violas)

(Bass)

(Piano, Cello)

CINDERELLA'S FATHER:

29 30

The clos - er to the fam - 'ly, the clos - er to the wine...

31

RAPUNZEL:

32

Ah ah ah ah

33 **WITCH:** 34 **GRANDMOTHER:**

One mid - night gone... The

(RAPUNZEL)

ah

(Flute)

(Bassoon)

(Piano, Violins, Violas)

(+Clarinet)

(Bass)

35 36

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

STEWARD:

A ser - vant is not just a dog, to a Prince...

CINDERELLA: 37 Op-por-tun-i-ty is not a leng-thy vis-i-tor... 38

BAKER'S WIFE: 39 You may

(Flute)

(Bassoon)

(Piano, Violins, Violas)

(Bass)

(Piano, Cello)

40 know what you need, but to get what you want, bet-ter 41 *poco a poco accel.* see that you keep what you have. **BAKER:** One mid-night

mp (Cello) *cresc. poco a poco*

42 **(BAKER)** gone... 43 One mid-night gone... One mid-night gone...

WITCH: Some-times the things you most wish for are not to be touched...

CINDERELLA'S PRINCE & RAPUNZEL'S PRINCE: The hard-er to get, the bett-er to have...

FLORINDA: Nev-er wear

(Piano, Cello)

44 **BAKER'S WIFE:** 45

To get what you want, bet- ter keep what you have... One mid- night gone...

LITTLE RED RIDINGHOOD: **+CINDERELLA, BAKER & WITCH:**

The pret- ti-er the flow- er... One mid- night gone... One mid- night gone...

CINDERELLA'S PRINCE: **RAPUNZEL'S PRINCE:** **BOTH PRINCES & STEWARD:**

A- greed? A- greed. One mid- night gone...

LUCINDA: Or pink... **FLORINDA & LUCINDA:**

(FLORINDA) mauve at a Ball... One mid- night gone...

JACK'S MOTHER:

Slot- ted spoons don't hold much soup... One mid- night gone...

STEPMOTHER, GRANDMOTHER, CINDERELLA'S FATHER, & MYSTERIOUS MAN:

One mid- night... one mid- night... one mid- night gone...

(Piano, Violins, Violas)

(Bass)

(Piano, Cello)

ALL:

46 *f* 47

In - to the Woods, in - to the Woods,

(Flute, Clarinet)

f

(Piano, Violins, Violas)

(Bass)

(Bassoon, Piano, Cello)

48 49 *Attacca* //

in - to the Woods, then out of the Woods and home be - fore—

(Cello)

Attacca //

Giants in the Sky

Maestoso **JACK:**

1 2 3

There are Gi - ants in the sky! — There are

f (Crotales, Piano, "Bells") (WWs, Horns, Piano, Strings)

4 5

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

(Crotales, Piano, "Bells") (WWs, Horns, Piano, Strings)

Andante moderato,
non rubato (♩ = 132)

6 7 8

mp

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

(Piano, "Bells") (Piano, Cello)

9 10

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

(Piano, "Bells")

(Piano, Cello)

11 12

just how small you are. When you're

(+Violins, Violas)

(Bassoon—solo)

13 14

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

(Violins, Violas)

mp

(Piano, "Bells")

mp

(+Bassoon)

(Piano, Cello, Bass)

15 *mf* 16 17

sky is lead and the earth is stone, you're free to do What - ev - er pleas - es you, ex -

(Violins, Violas)

mp *cresc.*

(Piano, "Bells")

• (Bassoon, Piano, Cello, Bass)

18 19

plor - ing things you'd nev - er dare 'cause you don't care, when sud-den-ly there's a

f

20

Broadly

big tall ter-ri-ble Gi - ant at the door, a

(Flute, Trumpet)

(+Bells, Violin, Viola)

(Clarinet)

mf (Piano)

(Piano, Cello, Bass)

big tall ter-ri-ble la - dy Gi - ant sweep-ing the floor. — And she

(Flute, Trumpet)

(+Bells, Violin, Viola)

(Clarinet)

28 29 30 31 *mp*

gives you food and she gives— you rest— and she draws you close to her gi - ant breast,— and you

(Violins)

(Clarinet)

(Piano)

(Bassoon, Piano, Cello, Bass)

32 33 34 35

know things now that you nev - er knew be - fore, not till the sky.—

(Flute)

(Violins, Violas—pizz)

(Clarinet)

mp

(Piano, Cello, Bass—pizz)

36

37

38

On-ly just when you've made a friend and all, and you

(Piano, "Bells")
marcato

p

(Piano, Bass)

39

40

know she's big but you don't feel small, some-one big-ger than her comes a-long the hall to

41

42

swal-low you for lunch. And your

poco cresc.

43 heart is lead and your stom-ach stone and you're real-ly scared be-ing all a-lone... And it's

(Flute, Clarinet)
mp *pp*

(Piano)
mp *pp*

(Piano, Cello, Bass)

46 then that you long for the things you've known and the world you've left and the lit-tle you own—the

(+Trumpet)

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

(Strings)
f

(WWs, Brass, Piano)
f

(Piano)

50
scram-ble down and you look be-low, and the world you know be-gins to grow: the
(Strings)

(WWs, Brass, Piano)

(Piano)

52
roof, the house, and your moth-er at the door. The
(Horn)
(Flute, Violin, Viola)
(Clarinet)
(Piano)
(+Crotales)
(Piano, Cello, Bass)

56
roof, the house, and the world—you nev-er thought to ex-plore.— And you
(Horn)
(Flute, Violin, Viola)
(Clarinet)
(+Crotales)

60

think of all of the things you've seen, and you

(Horn)

(Clarinet)

f (Piano)

(Bassoon, Piano, Cello, Bass)

61

Detailed description: This block contains the first system of the musical score, measures 60 and 61. It features a vocal line with lyrics, a Horn part, a Clarinet part, and a piano accompaniment for Piano, Bassoon, Cello, and Bass. The piano part begins with a forte (*f*) dynamic. Measure 61 is marked with a 61 above the staff.

wish that you could live in between, and you're

62

63

mf

Detailed description: This block contains the second system of the musical score, measures 62 and 63. It continues the vocal line and instrumental parts. Measure 62 is marked with a 62 above the staff, and measure 63 is marked with a 63 above the staff. The dynamic *mf* (mezzo-forte) is indicated at the end of the system.

back a - gain, on - ly diff - 'rent than be - fore, af - ter the sky.

64

65

66

67

mp

(+Crotales)

mf

Detailed description: This block contains the third system of the musical score, measures 64 through 67. It continues the vocal line and instrumental parts. Measures 64, 65, 66, and 67 are marked with their respective numbers above the staff. The dynamic *mp* (mezzo-piano) is indicated at the end of the system. A section marked (+Crotales) is shown in the piano part for measures 66 and 67. The piano part begins with a mezzo-forte (*mf*) dynamic.

68

69 70 71

There are Gi- ants in the sky! There are

8va

(Crotales, Piano, "Bells")

(Bassoon, Piano, "Bells," Strings)

72 73

big tall ter- ri- ble awe- some scar- y won- der- ful Gi- ants in the

(Piano, "Bells")

(Flute, Clar, Trumpet)

(Horns, Piano, "Bells")

74 75

sky!

(Violins, Violas)

Fanfares

BAKER: We were just going to do 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?

RAPUNZEL is heard suddenly, singing in the distance.
(WITCH) My sweetness calls.
By tomorrow's midnight — deliver the items
or you'll wish you never thought to have a child!
(dialogue continues)

Dictated

(Bells)
1 (on cue)

f

2

f (Piano, Orchestra)

BAKER: Go! *going*

Fanfare 1

Fanfare 2

(slower)

4 (Horns—soli)

(Trumpet)
solo

f

3

4

(Horns—soli)

(Clar, Horns, Violins, Violas)

(Bassoon, Cello, Bass)

Agony

CINDERELLA'S PRINCE:

Yet one has.

A la barcarolle (♩ = 52)*Vamp***CINDERELLA'S PRINCE:**

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

(Cello)

p

(Piano, Violas, "Harp"—8va)

p

(Piano, Bass)

Detailed description: This block contains the first system of the musical score. It features a vocal line for Cinderella's Prince and piano accompaniment for Cello, Piano/Violas/Harp, and Piano/Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The Prince's line begins with a fermata, followed by a melodic phrase starting on a half note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with a 'Vamp' instruction.

Why does she run from me? ——— If I should lose her, how

Detailed description: This block contains the second system of the musical score. The vocal line continues with the lyrics 'Why does she run from me?' and 'If I should lose her, how'. The piano accompaniment continues with the same eighth-note pattern, featuring some dynamic markings like accents and a 'p' (piano) marking.

(CINDERELLA'S PRINCE)

7 shall I re - gain the heart she has won from me? 8 9

(Cello)

(Piano, Violas, "Harp"—8va)

(Piano, Bass)

10 *mf* 11 12 13 *p*

A - gon - y! Be - yond pow - er of speech, when the one thing you

(WWs, Horns, Piano, Cello)

(Piano, Violas, Cello)

(Cello)

mf *dim.*

(Piano, Bass)

14 15 16

want is the on - ly thing out of your reach.

(Cello)

p

p (Piano, Violas)

(Piano, Bass)

17

RAPUNZEL'S PRINCE:

p

High in her tow - er, she sits by the ho - ur, main - tain - ing her hair.

(Cello)

(Piano, Violas, "Harp"—*sva*)

(Piano, Bass)

20 21 22

Blithe and be - com - ing, and fre - quent-ly hum - ming a

(Flute—solo) *mp*

p

mp *p*

23 24 25

light - heart - ed air: Ah - ah - ah - ah - ah - ah - ah—

tr

p

26 (RAPUNZEL'S PRINCE)
mf

A - gon-y! — Far more pain-ful than yours, when you know she would

(WWs, Horns, Piano, Cello)

(Cello)

mf

(Piano, Bass)

27 28 29

30 go with you, — if there onl - y were doors.

(Cello)

mp

mp (Piano, Violas)

(Piano, Bass)

31 32

33 CINDERELLA'S PRINCE:
mf

A - gon-y! — Oh the tor-ture they teach!

(RAPUNZEL'S PRINCE)

A - gon-y! — Oh the tor-ture they teach!

(Flute)

(Cello)

(WWs, Horns, Piano, Cello)

(Cello)

mf

(Piano, Violas)

(Piano, Bass)

34 35 36

(CINDERELLA'S PRINCE)

mp

(RAPUNZEL'S PRINCE)

Or half so fa-tig-uing— as what's out of reach? Am I not
 What's as in-trig-uing— As what's out of reach?

(Cello)

p (Piano, "Harp")

41

42 *CRSC.*

43

44

sen-si-tive, clev-er, well - man-nered, con-sid-er-ate, pas-sion-ate, charm-ing, as kind as I'm hand-some, and

(Violin, Viola)

*pp**cresc.*

(Piano, Violin, Viola, Cello)

cresc. poco a poco

(Piano, Bass)

45 *f*

46

47

48

heir to a throne?

Then why no—?

The girl must be

You are ev-ry-thing maid-ens could wish for!

Do I know?

f (Piano, Strings)

(CINDERELLA'S PRINCE)

rall.

49 *mp* 50 51 52

mad! (RAPUNZEL'S PRINCE) *p*

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

(Cello) *p* (Piano, Strings)

p. *p.* *pp.* *p.*

53

a tempo

(RAPUNZEL'S PRINCE)

54 55

hair and you see her up there as you're near- ing her, all the while hear- ing her:

(Flute)

(Violins, Viola) *p* *poco cresc.*

(Cello)

(Bass)

56 57 58

"Ah - ah - ah - ah - ah - ah - ah - ah - ah - ah - ah - ah -"

tr. *p.* *p.* *p.*

mf (Piano, Strings) *cresc.*

59 (CINDERELLA'S PRINCE)

f

60 61 62 *mf*

A - gon-y! Mis - er-y! ——— Though it's diff-'rent for each. Al-ways ten steps be -

(RAPUNZEL'S PRINCE)

f

A - gon-y! ——— Woe! Though it's diff-'rent for each.

f

(WWs, Horns, Piano, Cello)

(Piano, Violas, Cello)

(Piano, Bass)

63 64 65

hind— and she's just out of reach.

mf *mp*

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

(Cello)

mf *p*

mf (Piano, Violas)

p

(Piano, Bass)

66 (CINDERELLA'S PRINCE) *mf* 67 68 69 *mp*

A - gon-y — that can cut like a knife! I must have her to

(RAPUNZEL'S PRINCE) *mf* *mp*

A - gon-y — that can cut like a knife! I must have her to

(WWs, Horns, Piano, Cello) (Piano, Violas, Cello)

(Cello) *mf*

(Piano, Bass)

poco rit. 70 71 72 73

wife. _____

wife. _____

(Cello—solo)

(Piano, Violas, "Harp"—Sua) *p* (Piano, Strings—pizz)

(Piano, Bass)

BAKER'S WIFE:*Two princes, each more handsome than the other.***Playoff**

74

(Clarinet)

75

76

p

(Violin, Violas)

p

(Cello, Bass)

(BAKER'S WIFE)*No! Get the hair!*

77

78

79

Segue

Jack, Jack/Rapunzel

JACK'S MOTHER: Excuse me, young woman...

(dialogue continues)

Moderato (♩ = 132)

(Flute—solo)

p

("Celeste," Violins, Violas)

p

(Cello)

JACK'S MOTHER: (exiting)

Jack...! Jack...!

Meno mosso (♩ = 76)

BAKER: Hello?

(Violins)

WITCH: You've caused enough trouble!
Keep out of my path! (She pokes Mysterious Man with cane)

(Bell Tree) 10 *mp* (Piano, Violins, Cello) *mp* (Violas) *mp*

(Chime) 11 *f* (stopped)

(BAKER'S WIFE enters, pulling a long strand of hair)

Andantino

RAPUNZEL:

12 *mp* 13 14 15 *Segue*

Ah...

(Clarinet—solo) *mp*

(Violins, Violas) *mp*

(Bassoon, Horns, "Harp") *mp*

A Very Nice Prince (Reprise)

BAKER'S WIFE:

(pulling **RAPUNZEL'S** hair)

Excuse me for this.

(She yanks hair three times.

RAPUNZEL screams more loudly with each pull.

On the third yank, some hair falls into **BAKER'S WIFE'S** hands.)

Allegro moderato (♩ = 92)

(Trumpet)

(Flute, Clarinet)

(Strings) *p*

(Bassoon, Horns, Piano)

(Piano, Cello, Bass)

(**CINDERELLA** falls at
the feet of the **BAKER'S WIFE**)

(**CINDERELLA** enters as if pursued)

Vamp

(1st time only)

(On cue)

(Tom Tom)

(Horns, Piano,
"Marimba,"
Cello, Bass)

sfz

BAKER'S WIFE:

Was the ball just as
wonderful as last evening?

Allegretto grazioso (♩ = 92)

7 ("Celeste") 8 9 10

pp
(Clarinet, Bass)

(Piano)
pp

(Piano, Viola—trem)

Vamp—(vocal last time)

CINDERELLA:

11 12 13 14 15

mp

Oh, it's still a nice Ball. And— they have far too much

BAKER'S WIFE:

Yes—? And—?

p

p

(Cello)

(CINDERELLA) 16 17 18 19

food. Oh, the Prince... If he knew who I

(BAKER'S WIFE)

No, the Prince— Yes, the Prince!

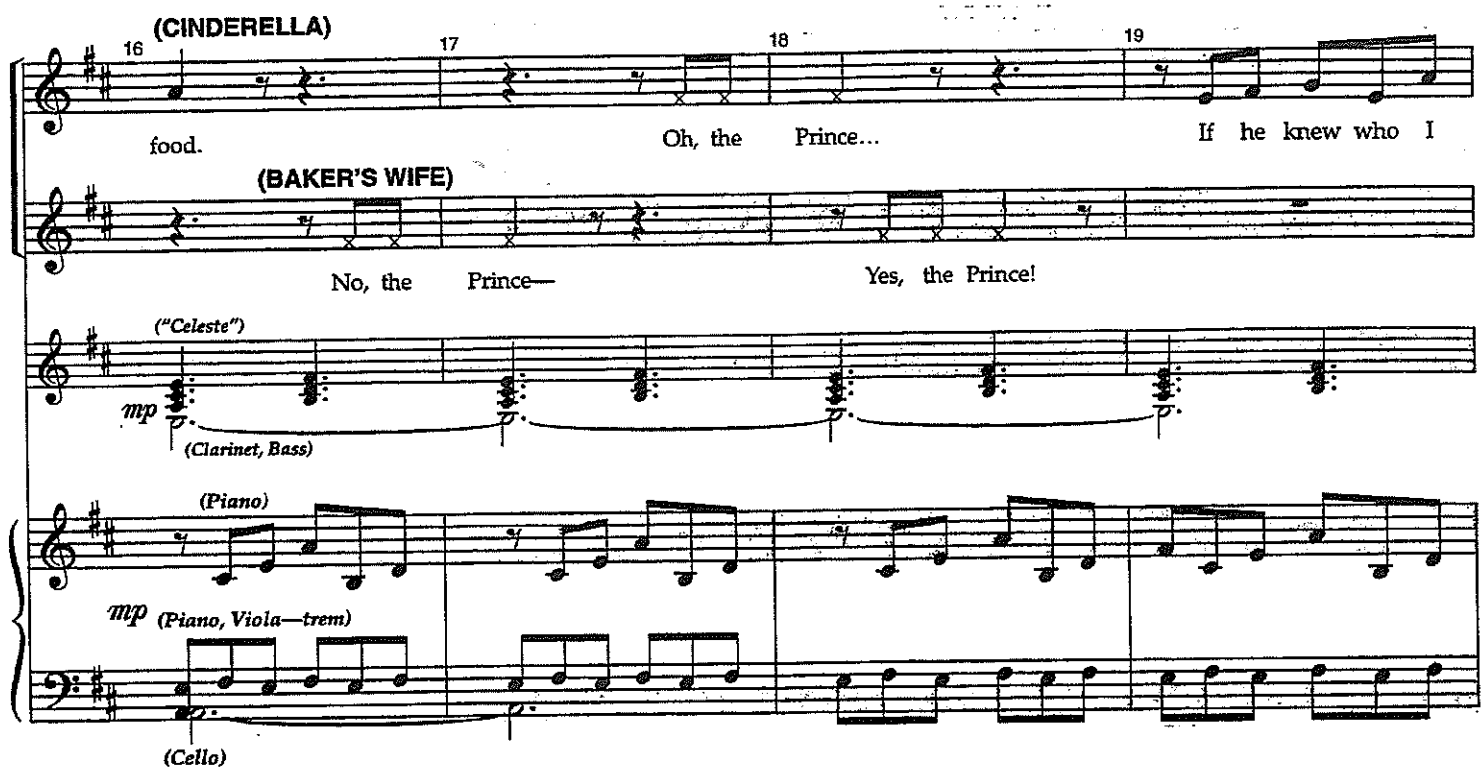
("Celeste")

mp (Clarinet, Bass)

(Piano)

mp (Piano, Viola—trem)

(Cello)



20 21 22 23

real - ly was— I'm a - fraid I was

Oh? Who?



24 (CINDERELLA) 25 26 27

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

(BAKER'S WIFE)

Oh? How? Yes? And—?

("Celeste")

(Clarinet, Bass)

(Piano)

(Piano, Viola—trem)

(Cello)

28 (CINDERELLA) 29 (dialogue) 30 31

mood.

(Flute—solo)

("Celeste")

Vamp (1st time only)

32 33 34

35 (Violins, Violas) *accel.*

pp *cresc.*

36 37 38

(Piano) *p* *cresc. poco a poco*

(Piano, Cello—trem) (+Bass—pizz) (+Bass—pizz)

(Flute, Clar, Trumpet)

39 40 41 42

f (Violins, Violas)

(+Bass—trem) (+Bass—trem)

(Flute, Clar, Trumpet)

43 44 45 46

(Horns) *f* *cresc. poco a poco*

(Violins, Violas) *f* *cresc. poco a poco*

Vamp—(off on cue)

47 48 49 (Horns) 50

It Takes Two

28

BAKER: Well... perhaps it will take the two of us to get this child.

Adagio (♩ = 120)

BAKER'S WIFE:

mp 2

1. You've changed. 3. You're dar - ing. You're

(Bells) (Piano, "Electric Piano," Viola)

mp (Piano, Viola, Cello, Bass)

4. diff - er - ent in the Woods. 5. More 6. sure. More

(Violin, Violas)

(+ "Electric Piano") (Piano, Violas, Cello, Bass)

7. shar - ing. 8. You're gett - ing us through the Woods. 9. If

(Violin, Viola) (Flute)

(Piano, Violas, Cello, Bass) (+ "Electric Piano")

1011 1021

10 (BAKER'S WIFE)

you could see you're not the man who start-ed, and

(Flute)

(Violin, Viola)

(Piano, "Electric Piano")

(Clarinet, Bassoon)

(Piano, Cello, Bass)

14 much more o-pen heart-ed than I

(Bassoon)

16 (BAKER'S WIFE) 17

knew you to be.

BAKER:
mp

It takes

(Violin, Viola)

(Cello, Bass)

18 (BAKER) 19 20

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

(Triangle)

(Piano, Strings—pizz)

(Flute, Clarinet)

mp

(Bassoon, Piano, Cello, Bass)

21 22 23

two of us.— You came through when the jour - ney was rough.— It took

24 25

you. It took two— of us. It takes

26 (BAKER) *mf*

care, It takes pa - tience and fear — and des - pair —

(Violin)

(Piano, Violin, Violas)

mf

(Bassoon, "Harp," Cello)

27

28 to change. —

29 Though you swear

30 to change, —

(Flute, Clarinet)

31 (BAKER) *mf*

who can tell if you do? —

32

33 BAKER'S WIFE: *mf*

You've

mp

It takes two.

(Piano, Strings—pizz)

(b)

34

(BAKER'S WIFE)

35

changed. You're thriv - ing. There's

(Piano, Viols, Viola)

(Bassoon)

(Piano, Cello, Bass)

36

37

some-thing a - bout the Woods. Not

(Flute, Clarinet)

mp cresc.

(Bells)

mp

38

39

just sur - viv - ing, you're

(Piano, Violins, Violas, Cello)

mf

(Bassoon)

(Piano, Bass)

(BAKER'S WIFE)

40 blossoming in the Woods. 41 *f* At

(Flute, Clarinet) *mp* *cresc.* (Bells)

(Piano, Violins, Violas, Cello) *mp*

42 (Piano, Cello, Bass)

43 home I'd fear we'd stay the same for -

(Flute)

(Violas) *f* (Clar, Bassoon)

(Cello, Bass)

45 *mf* 46 ev - er. And then out here you're

47 *mf*

(BAKER'S WIFE)

cresc.

48 49

pas - sion - ate, charm - ing, con - sid - er - ate, clev - er —

BAKER: *mf*

It takes

(Horns, Trumpet, Violin, Viola—trem)

mp

(WWs, Viola, Cello, Bass)

50

(BAKER)

51 52

one to be - gin, but then once you've be - gun, it takes

(Brass, Piano, Strings—pizz)

mf

(Bassoon, Piano, Cello, Bass)

53 54 55

two of you. It's no fun, but what needs to be done you can

(BAKER)

56 do when there's two 57 of you. If I

f

(Brass, Piano, Strings—pizz)



(Bassoon, Piano, Cello, Bass)

58 dare, it's be - cause 59 I'm be - com - ing a - ware

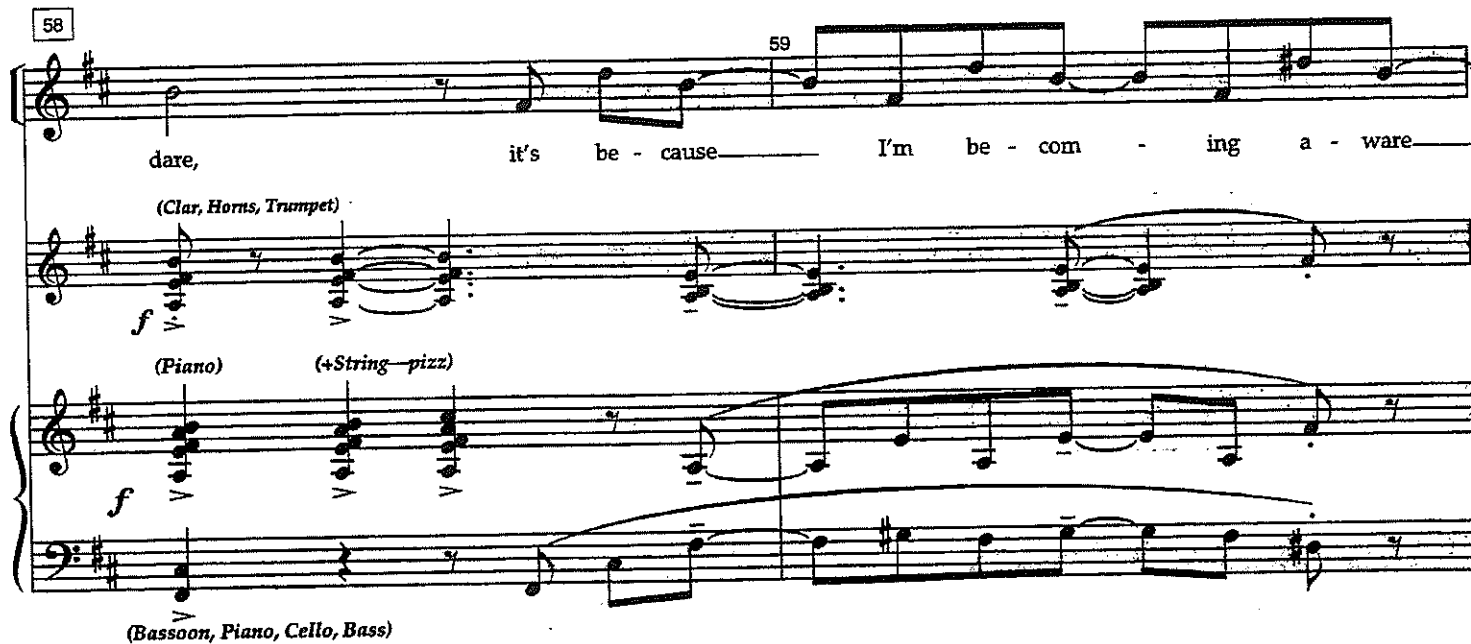
(Clar, Horns, Trumpet)

f

(Piano) (+String—pizz)

f

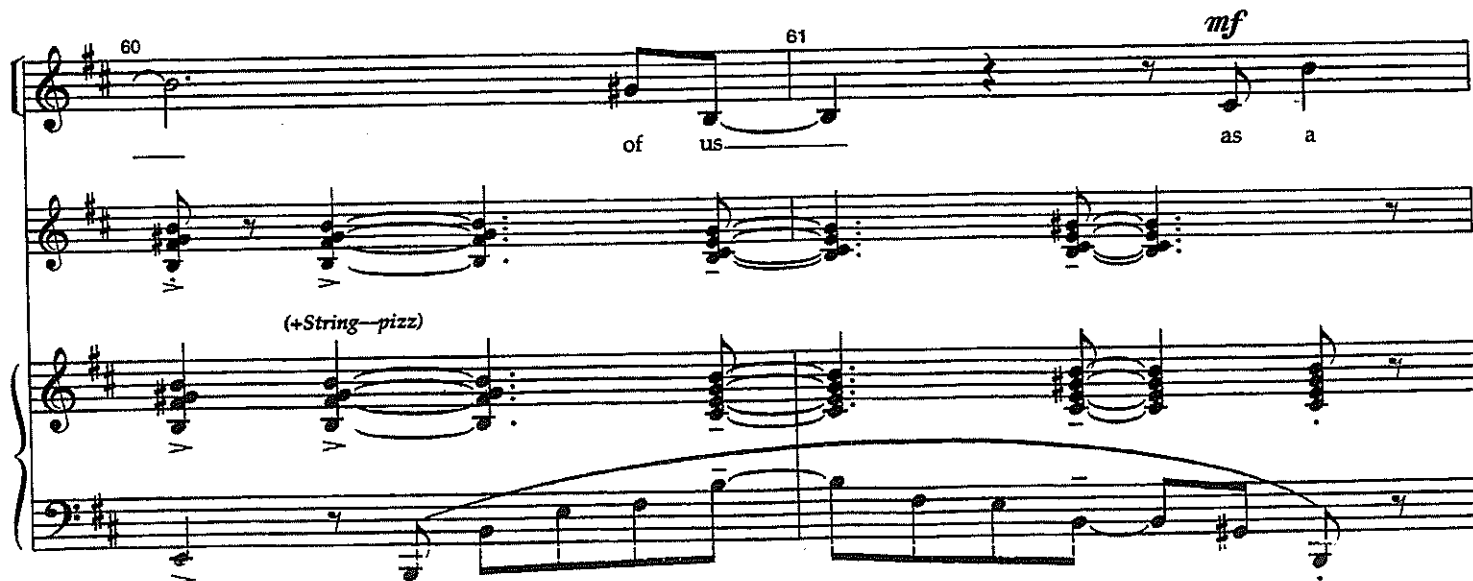
(Bassoon, Piano, Cello, Bass)



60 of us 61 as a

mf

(+String—pizz)



62 (BAKER)

pair of us, each ac - cept - ing a

(Clar, Horns, Trumpet)

mf

(Piano)

(+String—pizz)

mf

(Bassoon, Piano, Cello, Bass)

BAKER'S WIFE:

64 65

f

We've

(BAKER)

f

share of what's there. We've

(+Flute)

f

(+String—pizz)

f

(+String—pizz)

66 (BAKER'S WIFE) 67

changed. We're stran - gers. I'm

(BAKER)

changed. We're stran - gers. I'm

(Clarinet)

f

(Violin, Viola)

f

(Horns)

(Viola, Cello, Bass)

68 69

meet - ing you in the Woods. Who

meet - ing you in the Woods. Who

(Flute, Clarinet)

mf cresc.

(Bells)

(Violin, Viola)

(BAKER'S WIFE)

70 minds what dan - gers? I

(BAKER)

minds what dan - gers? I

(Flute)

f (Clarinet)

(Violins, Violas, Horns)

f

(Cello, Bass)

p

72 know we'll get past the Woods. And

73 know we'll get past the Woods. And

(Flute, Clarinet)

mf *cresc.*

(Bells)

(Violin, Viola)

mf

(BAKER'S WIFE)

74 once we're past, let's

(BAKER)

once we're past, let's

(Bells) **(Flute)**

(Piano)

(Clar, Bassoon)

(Cello, Bass)

76 hope the chan - ges last be - yond

77 hope the chan - ges last be - yond

78

(BAKER'S WIFE)

mp

(BAKER)

mp

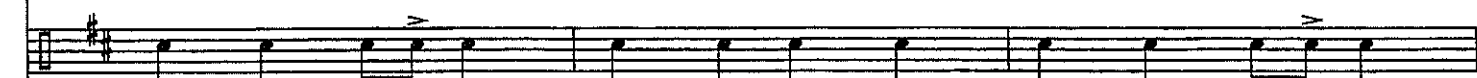
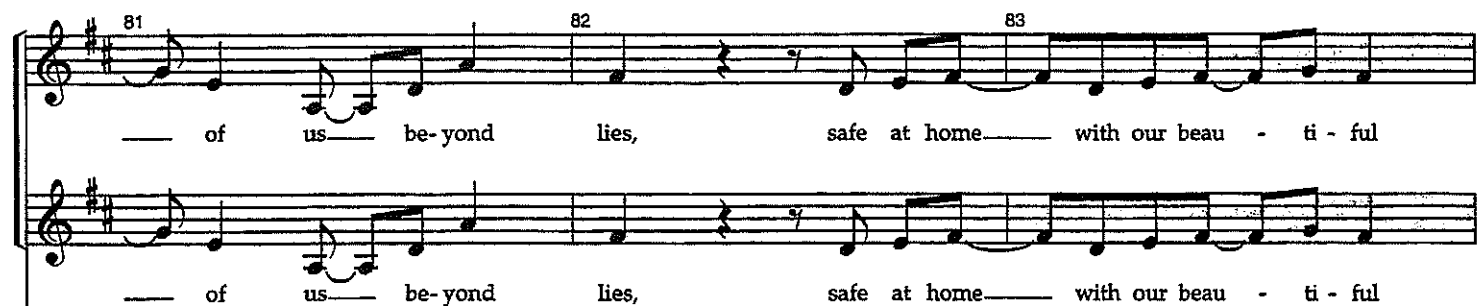
(Snare Drum—Brushes)

mp

(Clar, Brass, Piano, Strings)

mp

(Bassoon, Cello, Bass)



(BAKER'S WIFE)

84 prize, just the few _____ of us. It takes

(BAKER)

85 prize, just the few _____ of us. It takes

(Snare Drum—Brushes)

(Clar, Brass, Piano, Strings)

(Bassoon, Cello, Bass)

86

cresc. poco a poco

87 trust. It takes just _____ a bit more _____ and we're done. We want four, _____

cresc. poco a poco

88 trust. It takes just _____ a bit more _____ and we're done. We want four, _____

cresc. poco a poco

(WWs, Brass, Piano, Strings)

cresc. poco a poco

(Cello, Bass)

(BAKER'S WIFE)

89 *f* 90 91

— we had none.— We've got three. We need one.— It takes

(BAKER)

— we had none.— We've got three. We need one.— It takes

(Snare Drum—Brushes)

f

(WWs, Brass, Piano, Strings)

f

(Cello, Bass)

mf

92 93

two.

mf

two.

(Flute, Clarinet)

mf cresc.

(Violins, Violas)

mf

(Cello, Bass)

Cow Death

BAKER'S WIFE: A golden egg!
I've never seen a golden egg! (*dialogue continues*)

BAKER'S WIFE:
You would take money before a child?!

On cue:
(**MILKY-WHITE dies**)

Vamp
(Chimes)

2

3 (Bass Drum)

(Clarinet, Bassoon, Brass, Strings)

mf

The musical score is written for a Piano-Conductor. It features three staves. The top staff is for Chimes, marked 'Vamp' and '(Chimes)'. It contains a sequence of notes with a '2' above the second measure and a '3' above the third measure, which is marked '(Bass Drum)'. The bottom staff is for a woodwind/brass/string ensemble, marked '(Clarinet, Bassoon, Brass, Strings)'. It shows a cue for the death of Milky-White, marked 'mf' (mezzo-forte) and 'V' (crescendo). The score is in 4/4 time and includes a key signature of one flat (B-flat).

Second Midnight

JACK: Milky-White is dead...

BAKER'S WIFE: Two!

Pesante (♩ = 116)

2 times and fade

(Piano, Violins, Violas)

First system of the musical score. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Pesante' with a quarter note equal to 116 beats per minute. The dynamics are marked 'mf' (mezzo-forte). The key signature has two flats (B-flat and E-flat). The time signature is 12/8. The system includes a repeat sign with first and second endings. Instrumentation includes Horn, Bass, Bassoon, Piano, Cello, and Clarinet/Horns.

3

WITCH:

Two mid - nights gone!

Second system of the musical score, starting at measure 3. It features the Witch's vocal line on a single staff. The piano accompaniment continues with the same melody and bass line. The system includes a repeat sign with first and second endings. Instrumentation includes Bassoon, Piano, Cello, and Clarinet/Horns.

5 CINDERELLA:

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

Third system of the musical score, starting at measure 5. It features Cinderella's vocal line on a single staff. The piano accompaniment continues with the same melody and bass line. The system includes a repeat sign with first and second endings. Instrumentation includes Bassoon, Piano, Cello, and Clarinet/Horns.

7 8 9 CINDERELLA:

CINDERELLA'S PRINCE:

The Ball...

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

RAPUNZEL'S PRINCE:

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

STEPMOTHER:

You can

(Trumpet—Str mute—solo)

mp

(Piano, Violins, Violas)

(Bass)

(Piano, Cello)

(Bassoon, Piano, Cello, Bass)

(Flute) *p*

10 11 CINDERELLA'S PRINCE:

FLORINDA & LUCINDA:

So

(STEPMOTHER)

Two mid- nights gone!

nev - er love some- bod - y el - se's child— the way you love—

12 CINDERELLA: 13 GRANDMOTHER:

The Prince... The

(CINDERELLA'S PRINCE) RAPUNZEL'S PRINCE:

near... So far...

(STEPMOTHER)

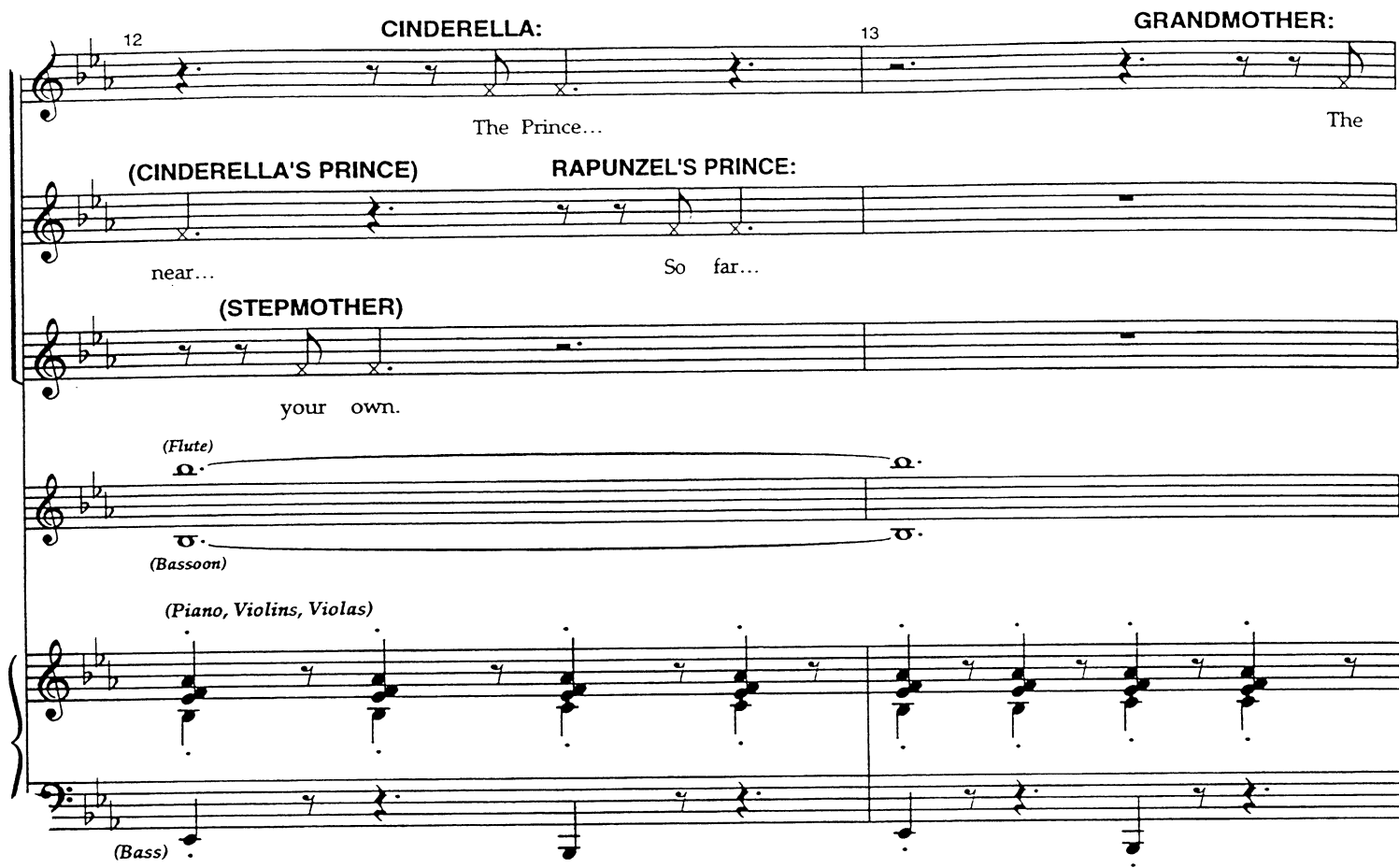
your own.

(Flute)

(Bassoon)

(Piano, Violins, Violas)

(Bass)



14 (GRANDMOTHER)

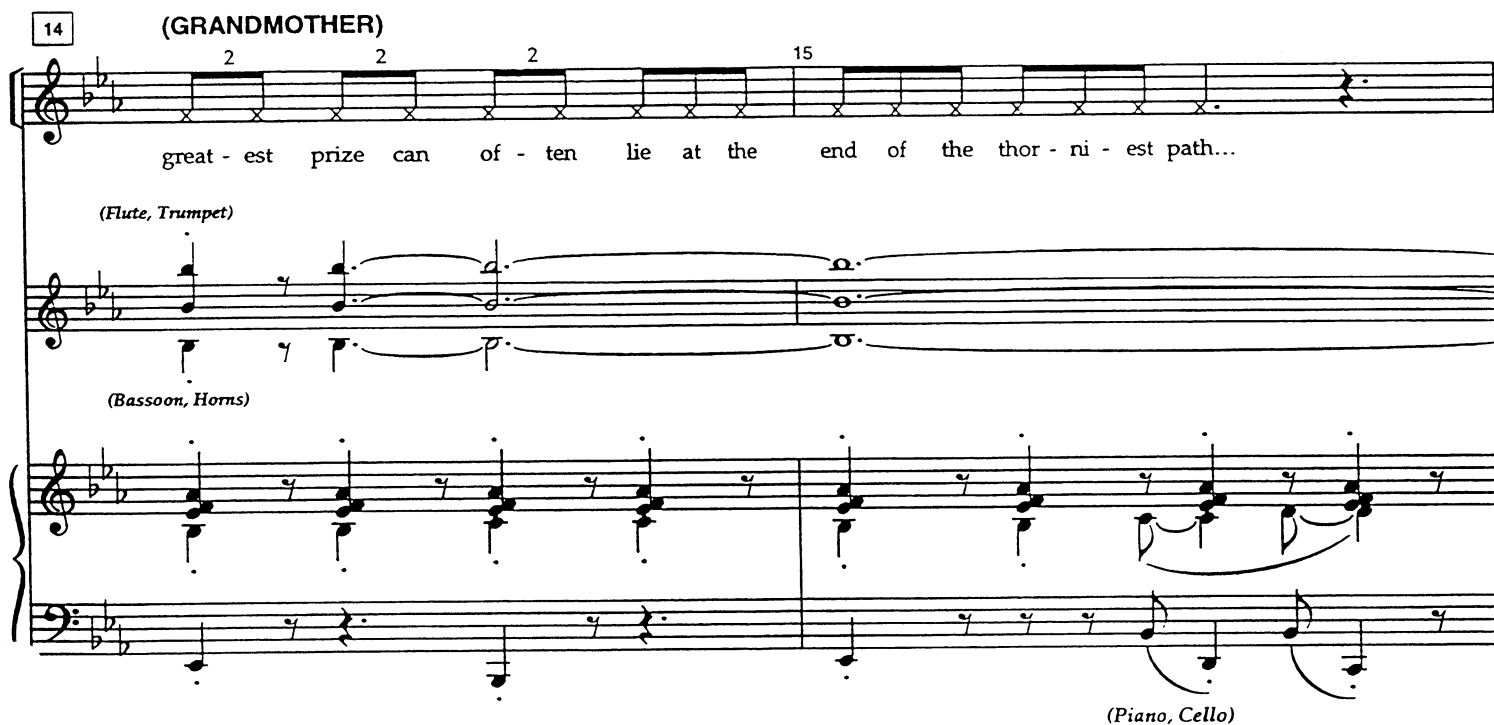
2 2 2 15

great - est prize can of - ten lie at the end of the thor - ni - est path...

(Flute, Trumpet)

(Bassoon, Horns)

(Piano, Cello)



16 (GRANDMOTHER) 17

Two mid-nights gone!

BOTH PRINCES:

Two mid-nights gone! Two mid-nights gone!

**STEPMOTHER,
FLORINDA, LUCINDA:**

Two mid-nights, Two mid-nights gone!

(Flute, Trumpet)

(Bassoon, Horns)

(Piano, Violins, Violas)

(+Clarinet, Horns)

(Bass)

(Bassoon, Piano, Cello, Bass)

NARRATOR: Two midnights gone.

And the exhausted Baker and his Wife buried the dead Milky-White.

BAKER: You must go to the village in search of another cow.

BAKER'S WIFE: And what do you propose I use to purchase this cow?

BAKER: (takes remaining bean from pocket)
Here. Tell them it's magic.

2 times and fade

(Piano, Violins, Violas)

(On cue)

18 19 20 (Triangle)

(Horn)

(+Clarinet, Horns)

(Bass)

(Bassoon, Piano, Cello)

Stay With Me

31

RAPUNZEL: No!

Adagio (♩ = 100)
(Pesante)

First system of the musical score. It includes staves for Piano, Violins, Violas, Piccolo, Clarinet/Cello, and Piano/Cello/Bass. The tempo is Adagio (♩ = 100) and the mood is Pesante. The key signature has three sharps (F#, C#, G#). The first staff (Piano) has a forte (f) dynamic. The second staff (Violins/Violas) has a mezzo-forte (mf) dynamic. The third staff (Piccolo) has a mezzo-forte (mf) dynamic. The fourth staff (Clarinet/Cello) has a mezzo-forte (mf) dynamic. The fifth staff (Piano/Cello/Bass) has a mezzo-forte (mf) dynamic. The score is marked with measures 1, 2, and 3.

Vamp—(vocal last time)

Second system of the musical score. It includes staves for Witch, Rapunzel, and Piano. The tempo is Adagio (♩ = 100) and the mood is Pesante. The key signature has three sharps (F#, C#, G#). The first staff (Witch) has a mezzo-forte (mf) dynamic. The second staff (Rapunzel) has a mezzo-forte (mf) dynamic. The third staff (Piano) has a mezzo-forte (mf) dynamic. The score is marked with measures 4, 5, 6, and 7. The lyrics are: "What did I clear - ly say?— Child - ren must lis - ten. RAPUNZEL: No, no, please!".

Third system of the musical score. It includes staves for Witch, Rapunzel, and Piano. The tempo is Adagio (♩ = 100) and the mood is Pesante. The key signature has three sharps (F#, C#, G#). The first staff (Witch) has a mezzo-forte (mf) dynamic. The second staff (Rapunzel) has a mezzo-forte (mf) dynamic. The third staff (Piano) has a mezzo-forte (mf) dynamic. The score is marked with measures 6, 7, and 8. The lyrics are: "What were you not to do?— Child - ren must see— and No!".

8 (WITCH) 9

learn. Why could you not o - bey? —

(Snare Drum)

p

(Piano, Violins, Violas)

(Horns)

(Piano, Cello, Bass)

(Piano, Cello, Bass)

10 3 11 *dolce*

Child - ren should lis - ten. — What have I been to you? —

(Horns)

(Bassoon, Horns)

(Piano, Cello, Bass)

12 13 *mp*

What would you have me be? — Hand - some like a Prince? Ah, but I am

(Bell Tree)

(“Harpichord”)

14 (WITCH)

old. I am ug - ly. I em - bar - rass you. Yes! You are a -

RAPUNZEL:

No!

("Harpichord")
(soloistic, rubato)

mp

(Bassoon, Cello, Bass)

16 17

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

No!

rall.

18 19

a tempo

stand. (Bassoon, Trumpet, "Harpichord")

(Violins)

p

(Viola, Cello, Bass)

RAPUNZEL:
It was lonely atop that tower.

WITCH:

I was not company enough?

RAPUNZEL: I am no longer a child.

I wish to see the world.

(Bassoon, Trumpet, "Harpichord")

20 21

(Violins)

(Viola, Cello, Bass)

22

Vamp

(WITCH)
(intensely)

23 24

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

p mp

25 26

Some - one has to shield you from the world. Stay with

p mp

27 (WITCH) 28

me.

("Harpisichord"—solo)

(+WWs, Brass, Xylophone)

f *sfz*

(Violins)

(Viola, Cello, Bass)

29 Rubato 30 31

Prin-ces wait there in the world, it's true. Prin-ces, yes, but wolves and hu-mans,

(Bassoon, Trumpet, "Harpisichord")

mp *mf*

32 33 34

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

mf *f*

cresc. *cresc.*

35 (WITCH)

there _____ could love you more than I? What out

(Violins)

f

(Piano, with Viola—trem)

f (Bassoon) (Horn, Viola)

(Cello, Bass)

37 there _____ that I can-not sup - ply? Stay with

38

mp

39

40 me. _____ Stay with me, the world is dark and

41

42

(Violins)

mp

(Piano, with Viola—trem)

mp (Bassoon) (Horns)

(Piano)

p (Clarinet)

(Cello, Bass)

(Bassoon)

43 (WITCH) 44 45 46

wild. Stay a child while you can be a

(Flute, Trumpet, "Harpsichord")

(Violins, Viola) *p*

(Horns) *p*

(Bassoon, Cello, Bass)

47 48 *rall.* 49 *ten. a tempo* 50 *rall.*

child. With me.

(Viola, Cello, Bass)

(Piano)

WITCH: I gave you protection and yet you disobeyed me.
RAPUNZEL: No!

51 *a tempo* ("Celeste") 52

p

(Piano) *p*

WITCH:

Why didn't you tell me you had a visitor?

WITCH: I will not share you,

but I will show you a world you've never seen.

53 54 55

cresc.

(Piano, Violins, Violas)

cresc.

(Cello)

56 57 58

Vamp

(Bell Tree)

(Piano, Orchestra)

(+Viola)

(+Bass)

59 60 61 62

(Pesante)

(Piccolo)

f

(Clarinet, Bassoon)

(Piano, Violins, Violas)

(Piano, Cello, Bass)

Vamp & Fade

(1st time only)

Segue

Underscore

32

MYSTERIOUS MAN:

In need of another cow?
(Drops sack of gold)

Brightly (♩ = 138)

(dialogue)

(Flute, Trumpet)

(Choke Cymbal)

(Choke Cymbal)

f

(Violins, Violas—pizz)

mf

(Cello—arco, Bass—pizz)

NARRATOR:

After having cast out Rapunzel...

Adagio (♩ = 126)

(Flute or Piccolo)

p

(Piano, Viols, Violas—arco)

pp

Segue

On the Steps of the Palace

NARRATOR: As for Cinderella,
she returned from her final visit to the Festival.

Allegretto grazioso (♩ = 88)

CINDERELLA:
mp

1 2 3

He's a ver - y smart

("Celeste")

(Bass—harmonic)

(Piano)

mp

(Clarinet, Piano)

4 5

Prince, he's a Prince who pre -

6 7

pares. Know - ing this time I'd

("Celeste")

(Bass—harmonic)

(Piano)

(Clarinet, Piano)

8 9

run from him, he spread pitch on the

(Piano)

10 11 12

stairs. I was caught un - a - wares.

("Celeste")

(Piano)

(Piano, Viola—trem)

13 And I thought: well, he cares—

14

15

(“Celeste”)

(Piano)

(Piano, Viola—trem)

(Cello)

16 This is more than just mal - ice.

17

18

19 Bet - ter stop and take stock while you're stand - ing here stuck on the steps of the

20

21

(Bass)

22 *2 times*

pal - ace. You think,

(Violins)

p (Clarinet)

(Piano, "Celeste")

p (Cello, Bass)

24 what do you want? 25 You think, 26 make a de - ci - sion.

27 Why not 28 stay and be caught? You think, 29 well, it's a thought, what would

mp

Detailed description: The score is written for a Piano-Conductor. It consists of five systems of music. The first system (measures 22-23) shows a vocal line with the lyrics 'pal - ace. You think,' and piano accompaniment for Violins, Clarinet, Piano (Celeste), and Cello/Bass. The second system (measures 24-26) continues the vocal line with 'what do you want? You think, make a de - ci - sion.' and piano accompaniment. The third system (measures 27-29) continues the vocal line with 'Why not stay and be caught? You think, well, it's a thought, what would' and piano accompaniment. The score includes dynamic markings such as *p* (piano) and *mp* (mezzo-piano). The piano part features arpeggiated chords and sustained notes, with the Celeste part providing a melodic line. The Cello and Bass part provides a harmonic foundation with sustained notes and arpeggiated figures.

30 be his re - sponse? 31 But then

(Violins)

(Clarinet)

(Piano, "Celeste")

(Cello, Bass)

32 what if he knew who you were when you know that you're not what he thinks that he

delicately (Flute)

p (Bells)

(Violas, Cello, Bass)

35 wants? 36 And then 37 what if you are

(Violins, Viola)

(Clarinet)

(Piano, "Celeste")

mp

p (Cello, Bass)

38 39 40

what a Prince would en - vi - sion? Al-though

(Violins, Viola)
(Clarinet)

(Piano, "Celeste")

(Cello, Bass)

41 42 43

how can you know who you are till you know what you want, which you don't? So then

mf

44 45 46

which do you pick: where you're safe, out of sight, and your - self, but where ev - 'ry - thing's,

delicately
(Flute)

p (Bells)

(Violas, Cello, Bass)

47 wrong? 48 Or where

(“Celeste,” Violins, Viola)

(Clarinet)

(Piano)

p

(Cello, Bass)

49 50

ev - 'ry - thing's right and you know that you'll nev - er be -

(Flute)

p (Bells)

(Violas, Cello, Bass)

51 long? 52 And which -

(Violins, Viola)

mp (Clarinet)

(Piano)

mp

(Cello, Bass)

53 54 55

ev - er you pick, do it quick, 'cause you're start - ing to stick to the steps of the

(Violins)

(Flute)

(Bells)

(Viola, Cello, Bass)

56 57

pal - ace. It's your

(Violins, Viola)

mp (Clarinet)

(Piano)

mp

58 59 60 61

first big de - ci - sion, the choice is - n't eas - y to make. To ar -

(Flute, Clarinet)

mp (Viola)

(Cello)

62 63

rive at a Ball is ex - cit - ing and all— Once you're

(Violins, Viola)

(Flute, Clarinet)

(Bassoon)

(Piano, Viola, Cello, Bass)

64 65

there, though, it's scar - y. And it's

66
fun to de - ceive when you know you can leave, but you have to be war - y.

(Flute, Clarinet)

69
There's a lot that's at stake, but you've stalled long e - nough 'cause you're

(Flute, Clarinet)

(Viola)

poco cresc.

(Bassoon, Cello, Bass)

72 *cresc.*
still stand - ing stuck in the stuff on the steps... Bet - ter

73

74 *mp*

run a - long home and a - void the col - li - sion.

(Violins, Viola)

mp

(Clarinet)

(Piano, "Celeste")

mp

(Cello, Bass)

77 78 79

Ev - en though they don't care, you'll be bet - ter off there where there's

80 81 82

no - thing to choose, so there's no - thing to lose. So you

cresc.

83 84 85

pry up your shoes. Then from

(Violins, Viola)

(Clarinet)

(Piano, "Celeste")

(Flute)

6

(Cello, Bass)

86 87 88

out of the blue, and with - out an - y guide,

(Flute, Bells)

mf

(Violins)

89 90 91

you know what your de - ci - sion is, which is not to de -

(Piano, "Celeste")
dolce

(Violin)

92 93 94 95

cide. You'll just leave him a clue: for ex - am - ple, a

("Celeste")

mp (Flute)

(Piano)

mp

(Piano, "Celeste")

96 97 98 99

shoe. ("Celeste") And then see what he'll do. Now it's he and not

(Bass—harmonic)

(Piano)

(Clarinet, Piano, Viola—trem)

100 101

you who is stuck with a shoe, in a stew,

("Celeste")

(Clarinet)

(Piano)

(Piano, Viola—trem)

(Cello, Bass)

102 103

in the goo, and you've

("Celeste")

(Bass—harmonic)

(Piano)

(Piano, Viola—trem)

104 105 106 *mf*

learned some-thing, too, some-thing you nev-er knew, on the steps of the

107 108 109 110

pal - ace.

(Violins, Viola)

(Clarinet)

(Piano, "Celeste")

(Flute, Clarinet, Violins)

(Horns, Violas)

(Cello, Bass)

Underscore

BAKER'S WIFE: I did not attack *you*! I attacked your shoe.
I need it. Here. Here is a magic bean in exchange for it.

CINDERELLA: Magic bean? (*takes bean*)

CINDERELLA: Nonsense!

(*throws the bean away—dialogue continues*)

(Finger Cymbal)

(Xylophone)

(Piano)

MYSTERIOUS MAN:

Give her the slipper and all will—

shoe

(*Giant falls offstage*)

(**WITCH** enters)
(*dialogue*)

(*Bell Tree*)

WITCH: Now!

(*hits BAKER with spell*)

(Piano, Strings—trem)

(**JACK** comes running onstage
with a golden harp that sings)

(Flute, "Jack's Magic Harp")

mf

(Piano)

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

JACK: Mother, look. The most beautiful harp.

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

BAKER: (*offstage*) She's too heavy.

JACK: What's happening?

(**WITCH** restores **MILKY-WHITE** to life)

(*On cue*)

(Bell Tree)

9 10 11 12

(Violins, Violas)

gliss.

(Cello, Bass)

(+ "Low Wind Whistle")

The Potion

WITCH:

You heard me. Feed them to the cow.

Risoluto (♩ = 104)**BAKER** feeds MILKY-WHITE first object.

(Cow swallows)

Musical score for measures 1-4. The score is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Risoluto' with a quarter note equal to 104 beats per minute. The music is for Piano (p) and includes parts for Violin/ Viola, Bassoon/ Cello/ Bass, and a vocal line for the Witch. The vocal line has four measures, each with a measure number (1, 2, 3, 4) above it. The instrumental parts also have four measures. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

BAKER feeds MILKY-WHITE second object.

(Cow swallows) (Chimes)

Musical score for measures 5-8. The score continues from the previous section. The vocal line for the Witch has four measures, each with a measure number (5, 6, 7, 8) above it. The instrumental parts also have four measures. The piano part continues with the same accompaniment pattern. The vocal line for the Witch is more active in this section, with more notes and rests.

BAKER feeds MILKY-WHITE third object.

Musical score for measures 9-12. The score continues from the previous section. The vocal line for the Witch has four measures, each with a measure number (9, 10, 11, 12) above it. The instrumental parts also have four measures. The piano part continues with the same accompaniment pattern. The vocal line for the Witch is more active in this section, with more notes and rests.

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.

BAKER'S WIFE:

One, that cow is as white as milk, correct?

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 this ear of corn.

BAKER'S WIFE:

I pulled it from a maiden in a tower and—

WITCH: YOU WHAT!

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?...

(Violins, Violas)

(Trumpet—Str mute)

(Chimes)

(Flute, Clar, Piano, "Xylo")

20

WITCH:

...I cannot have touched the ingredients!

Vamp

BAKER,

BAKER'S WIFE:

Nooooo...

MYSTERIOUS MAN:

The corn! The corn!

BAKER: What?

MYSTERIOUS MAN:

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

24

(Chimes)

(loco)

(Clar, Bassoon, Horns, Piano)

(Piano, Cello, Bass)

(BAKER feeds COW)

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?

MYSTERIOUS MAN: Please. Not now.

WITCH: Yes. Meet your father. (dialogue continues)

Tempo 1°
5 times

28

(Chimes)

(Violin, Viola)

(Bassoon, Cello, Bass)

(Clarinet) (last time)

p

mf

29 30 31

(Cow swallows)

32

leggiere

cresc.

p cresc.

cresc. poco a poco

(Flute, Clarinet)

33 34 35

Vamp—cut off on cue

MYSTERIOUS MAN:

(falls to the ground) All is repaired.

36

leggiere

37 38 39

BAKER: He's dead!

40 (Flute, Clarinet, Trumpet)

(Chimes)

(Piano, Violins, Violas)

mf (Horns)

(Bassoon, Piano, Cello, Bass)

(WITCH is transformed)

44 *fff*

45

fff

(b) *fff*

(b) *fff*

(b) *fff*

Segue

Act 1 Finale—Part 1

36

NARRATOR:

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,...

(Violin, Viola—pizz.)

(Piano, Violin, Viola)

(Piano, Cello, Bass)

f *mf*

Vamp

...and he and his wife, bewildered, returned home. (*continues*)

2 times—continue on cue

(Flute)

(Violin, Viola—pizz.)

(Flute)

(Clarinet)

mp *mp*

(Violin, Viola—pizz.)

(Flute)

(Clarinet)

(Clarinet, Bassoon)

(Bassoon)

mf

(NARRATOR) As for the Prince,
...he began his search for the foot to fit the golden slipper.

(L'istesso)

13 (Trumpet—Str mute) solo *mf*

(Flute, Clar) *mf*

(Strings) *mf* (Piano, Horns)

(Bass)

14

15

16

Detailed description: This block contains the musical score for measures 13 through 16. Measure 13 features a solo for the Trumpet (muted) with a mezzo-forte (mf) dynamic, accompanied by strings also at mf. Measure 14 introduces the Flute and Clarinet. Measure 15 adds the Piano and Horns. Measure 16 continues the orchestral development with various instrumental textures and dynamics.

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

17 (Piano, Strings) *Vamp* 18 19

(Bassoon, Piano, Cello, Bass)

Detailed description: This block contains the musical score for measures 17 through 19. Measure 17 is marked with a box and features Piano and Strings. Measure 18 is marked with a box and features Bassoon, Piano, Cello, and Bass. Measure 19 continues the vamp. The tempo is marked 'Vamp'.

Vamp—(vocal last time)

FLORINDA:

mf

20

Care-ful, my toe—!

STEPMOTHER:

mf

What-'ll we do?

21

Dar-ling, I know—

It-'ll have to go— but

(Violins, Violas)

(Bassoon, Cello)

(STEPMOTHER)

22

23

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

(Piano, "Celeste")

(STEPMOTHER looks at FLORINDA encouragingly, then cuts off her toe)

NARRATOR: The girl obeyed, swallowing the pain, and joined the Prince on his horse,...

(Violins—pizz)

(Viola—pizz)

24

25

26

(WWs, Xylo, Piano)

...riding off to become his bride.

2 times

(Trumpet—Str mute)
solo

27 *mf* 3 28

(Flute, Clar)

(Strings) *mf*

(Piano, Horns)

(Bass)

(PRINCE and FLORINDA
arrive at the grave)

29 **3 times** 30

Più mosso (♩ = 138)
molto legato, misterioso

CINDERELLA'S MOTHER:

31 32 33

Look at the blood with - in the shoe;

(Violin, Viola, Cello)

p

(l.v.)

(Piano, Horns)

(CINDERELLA'S MOTHER)

34 this one is not the bride that's true. 35

(Violin, Viola, Cello)

(PRINCE looks at
FLORINDA'S foot)

36 Search for the foot that fits. 37

(Flute, Trumpet)

(Piano, "Celeste")
f

Tempo 1°

38 (Strings) *mf* (Piano, Horns) (Flute, Clar) 39

40 41

Segue

Act 1 Finale—Part 2

NARRATOR: The Prince returned the false bride,
and asked the other sister to put on the shoe.

Risoluto (♩ = 132)

(Violin, Viola—pizz)

(Flute)

mp

(Piano, Violin, Viola)

mp

(Bassoon, Cello, Bass)

(LUCINDA struggles with shoe)

Vamp

mf

6

Vamp—(vocal last time) **STEPMOTHER:**

LUCINDA:

Dar-ling, be still.

Cut off a bit of the heel and it will. And

Why won't it fit?

(Piano, Violins, Violas)

(Bassoon, Cello—pizz)

(STEPMOTHER)

(STEPMOTHER looks at LUCINDA encouragingly, then cuts off her heel)

when you're his wife you'll have such a life, you'll nev - er need to walk!

(Piano, Violins, Violas)

(Bassoon, Cello—pizz)

(+“Celeste”)

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

(Violins—pizz)

(Viola—pizz)

(WWs, Xylo, Piano)

(+Horns)

p

CINDERELLA'S FATHER:

I always wanted a son!

(L'istesso)

(Trumpet—solo)

f

(Clar, Horns, Violins, Viola)

(Flute, Clar)

(Strings) mf

(Piano, Horns)

(Piano, Bass)

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

(Flute, Clar, Trumpet, Piano)

(Strings)

(Piano, Horns)

(Piano, Bass)

(PRINCE and CINDERELLA arrive at the grave)

(♩ = 138) Vamp—(vocal last time)

19 CINDERELLA'S MOTHER:

mp

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

(WWs)

mp

(Piano, Cello, Bass)

you. Fit to at - tend a Prince.

(L'istesso)

Vamp

24 (Triangle)

25

(Piano, "Bell Tree")

mf

(Piano, Cello, Bass)

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,...

(♩ = 168)

26 (Violin Solo) *8va* 27 28 29

(Piano, "Bell Tree")

mp

(Clarinet)

...Rapunzel, overjoyed at seeing him, fell into his arms, weeping.
Two of her tears wetted his eyes and their touch restored his vision.

(8va) 30 31 *rall.* *p*

a tempo (8va) 32 33 34 (+Crotales) (Piano)

p

WITCH: I was going to come fetch you
as soon as you learned your lesson.
(dialogue continues)

(WITCH)

... You give me no choice!

35 (Strings) *sfz* // 36 (Crotales)

(Piano, "Bell Tree")
(+Bell Tree)

NARRATOR: As is often the way in these tales,
in exchange for her youth and beauty,
the Witch lost her power over others.

37 (Bass Drum) *pp* // 38 (Strings) *gliss.* *mp* // 39 ("Low Wind Whistle") *solo*

Segue

Act 1 Finale—Part 3

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)

The musical score is written for Piano-Conductor and includes parts for several instruments. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked as (♩. = 92). The score is divided into three systems, each containing two staves (treble and bass clef).

System 1 (Measures 1-2):

- Measure 1:** (Trumpet—solo) *f* (Violins, Viola) *mf*. The trumpet plays a melodic line starting on G4, moving up to A4, B4, and C5. The strings play a sustained chord of F#4 and A4.
- Measure 2:** The trumpet continues its melodic line. The strings remain sustained.

System 2 (Measures 3-5):

- Measure 3:** (Clarinet) and (Bassoon) enter with a melodic line starting on G4, moving up to A4, B4, and C5. The bass line is a sustained chord of F#4 and A4.
- Measure 4:** The clarinet and bassoon continue their melodic line. The bass line is a sustained chord of F#4 and A4.
- Measure 5:** The clarinet and bassoon continue their melodic line. The bass line is a sustained chord of F#4 and A4.

System 3 (Measures 6-8):

- Measure 6:** The clarinet and bassoon continue their melodic line. The bass line is a sustained chord of F#4 and A4.
- Measure 7:** The clarinet and bassoon continue their melodic line. The bass line is a sustained chord of F#4 and A4.
- Measure 8:** The clarinet and bassoon continue their melodic line. The bass line is a sustained chord of F#4 and A4. The system ends with a double bar line.

Instrument Labels:

- (Trumpet—solo)
- (Violins, Viola)
- (Clarinet)
- (Bassoon)
- (Bass)
- (WWs, Bells, Piano)

NARRATOR: But as the sisters stood by the blessed couple, pigeons swooped down upon them and poked out their eyes and blinded them.

L'istesso

(Flute)

9

10

11

12

(WWs, Horns, Piano, Strings)

f

8^{va}

13

(Trumpet—Str mute—solo)

mf

3

14

(1st time only)

2 times

(Violins, Viola)

mf

(Clar, Bassoon, Piano)

(Piano, Bass)

15

16

17

(Clar, Bassoon)

(+Bells, Piano)

mp

(Horns, Cello, Bass)

BAKER'S WIFE: I see your prince has found you.

CINDERELLA: Yes.

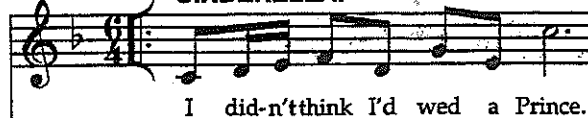
BAKER'S WIFE: Thank you for the slipper.

L'istesso

3 times—(vocal last time)

18

CINDERELLA:



CINDERELLA'S PRINCE:



(Clarinet)

mf

(Violas)

(Piano)

mf

(Cello, Bass)

**CINDERELLA, CINDERELLA'S PRINCE,
BAKER, BAKER'S WIFE:**

20



21

Attacca

Attacca

Act 1 Finale—Part 4

NARRATOR: And it came to pass, all that seemed wrong was now right,
the kingdoms were filled with joy, and those who deserved to
were certain to live a long and happy life.

Allegretto giocoso (♩ = 126)

1 2 3 4

("Loud Thump")

(Violins,
Violas—pizz)

(Clar, Brass, Piano)

f p

(Bassoon, Piano, Cello, Bass)

NARRATOR:

5 6 7

Ev-er af-ter... Jour-ney

ALL: *f*

Ev-er af-ter!

8 (NARRATOR)

o - ver, all is mend - ed, and it's not just for to - day, but to -

(Piano)

mp

(Violins, Violas—arco)

mp

(Bassoon, Piano, Cello, Bass)

12 mor - row, and ex - tend - ed ev - er af - ter! All the

Ev - er af - ter!

ALL: *f*

(Trumpet, Horns)

mf

(Piano, Violins, Violas)

mf

(Clar, Bassoon) (+Piano, Cello)

16 (NARRATOR) 17 18 19

cur - ses have been end - ed, the re - ver - ses wiped a - way. All is

(Piano) *mp* *f* (Flute, Clar, Trumpet)

(Violins, Violas) *mp*

(Bassoon, Piano, Cello, Bass)

20 21 22 23

ten - der - ness and laugh - ter for for ev - er af - ter!

(WWs, Brass) *f*

(Piano, Violins, Violas) *mf*

24 (NARRATOR) *mp*

mf ALL: There were

Hap - py now and hap - py hence and hap - py ev - er af - ter!

(Clar, Trumpet)

(Horns)

mf (Piano, Xylo, Violins, Violas)

(Cello, Bass—pizz)

28 There were

dan - gers— and con - fu - sions— and the paths would of - ten swerve.

p We were fright - ened— but we hid it— *mp* We did not.

(Piano)

mp (Violins, Violas)

(Bassoon, Piano, Cello, Bass)

(NARRATOR) *mf*

32 con - stant— 33 dis - il - lu - sions— 34 but they nev - er lost their nerve. 35 And they

(ALL) *mf*

It's a-maz - ing— that we did it. Not a lot. And we

(Piano)

(Violins, Violas)

(Bassoon, Piano, Cello, Bass)

36 reached the right con - clu - sions, 37 and they 38 got what they de - serve! 39

WOMEN:

reached the right con - clu - sions, and we got what we de - serve!

(Flute, Clarinet)

mf

(Piano, Violins, Violas)

40 (ALL)

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

f (Horns)

f (Piano, Xylo, Violins, Violas)

44 45 46 47

Joy to-day and bliss to-mor-row, and for ev-er af-ter!

FLORINDA:
mp
I was

(Bassoon, Cello, Bass)

48

LUCINDA:

mp

49

50

(FLORINDA)

I was vain.

I was smug. We were hap - py.

greed - y.

I was haugh - ty.

We were hap - py.

(Flute, Clar, Violin, Viola)

mp

(Bassoon, Cello, Bass)

51

It was fun.

52

Then we went in - to the

But we were blind. Then we went in - to the

53

Woods to get our wish and now we're real - ly blind.

54

Woods to get our wish and now we're real - ly blind.

55

WITCH: *mp*

I was per - fect. I had

56 (WITCH)

ev - 'ry - thing but beau - ty. I had pow - er, and a daugh - ter like a flow - er

(Flute, Clar, Violin, Viola)

(Bassoon, Cello, Bass)

59 60 61

in a tow - er. Then I went In - to the Woods to get my wish and now I'm

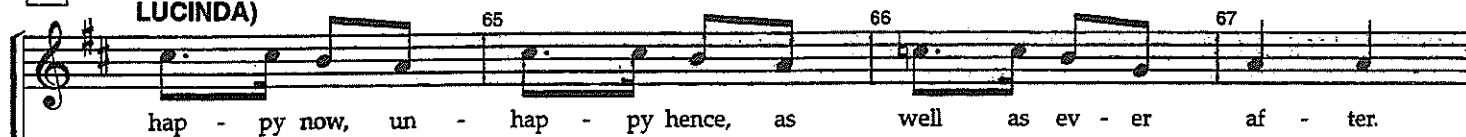
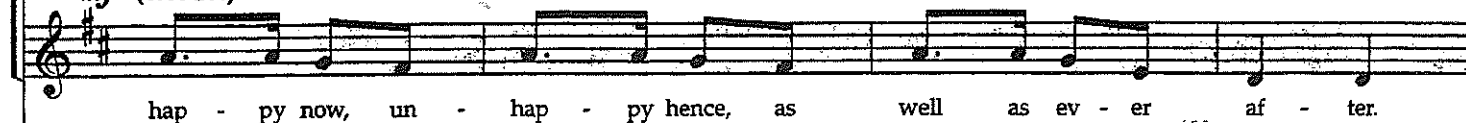
62 63

FLORINDA & LUCINDA:

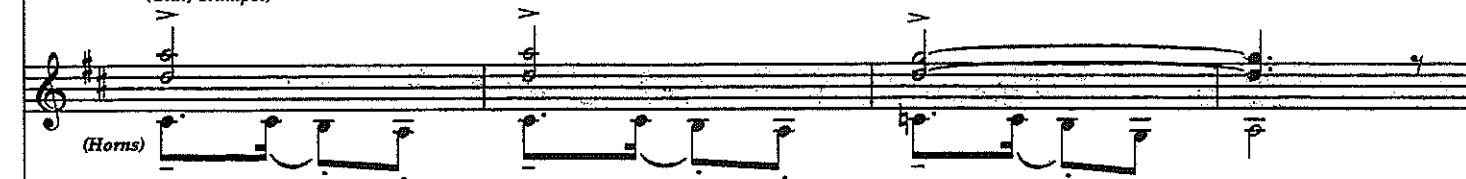
We're un - wor - thy. We're un -

(WITCH)

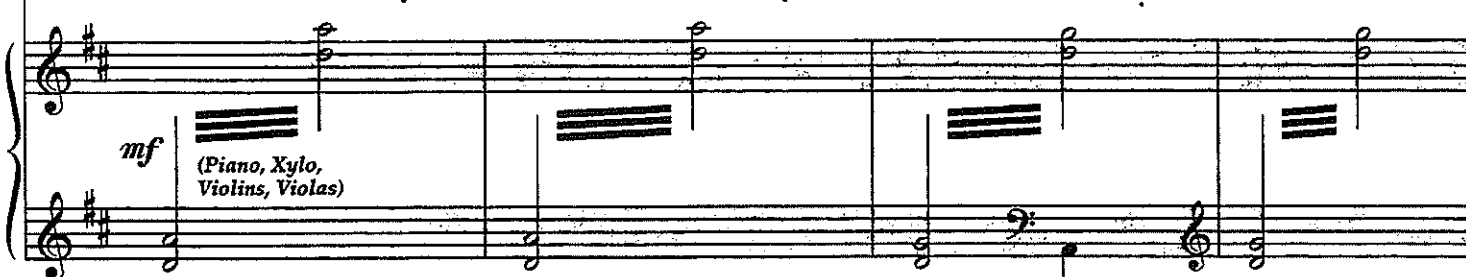
or - di - nar - y. Lost my pow - er and my flow - er. I'm un -

64 *mf* (FLORINDA & LUCINDA)*mf* (WITCH)

(Clar, Trumpet)



(Horns)

*mf*(Piano, Xylo,
Violins, Violas)

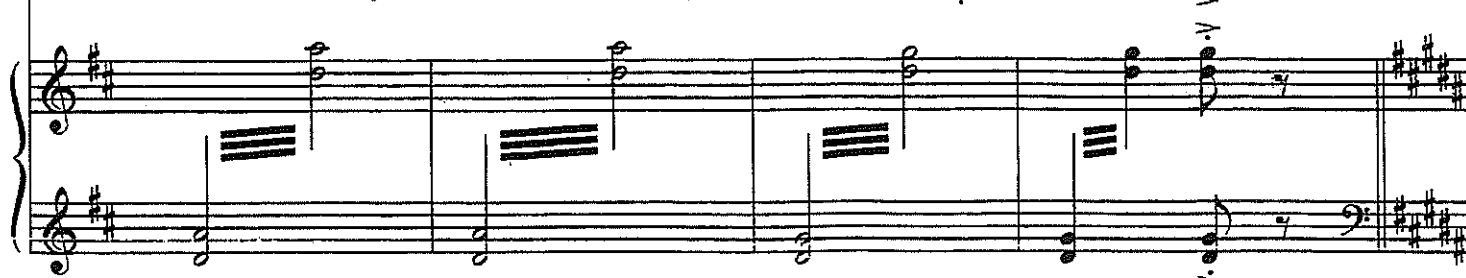
(Cello, Bass—pizz)

**ALL OTHER
WOMEN:****68****69****70****71**

(FLORINDA & LUCINDA)



(WITCH)



72

(WOMEN)

+MEN:

hap - py and for - ev - er, you must see your wish come true. Don't be

(Flute, Clar, Violins)

mp

(Bassoon, Cello)

care - ful, don't be clev - er. When you see your wish, pur - sue. It's a

(Flute, Clarinet)

(Piano, Violins, Violas)

(Bassoon, Horn, Cello)

(Piano, Bass)

dan - ger - ous en - deav - or, but the on - ly thing to do— Though it's

poco cresc.

p

GROUP 1:

(Trumpet, Horn)

(Piano, Violins, Violas)

(Bassoon, Cello) *poco cresc.*

(Piano, Bass)

84 (GROUP 1) 85

fear-ful, though it's deep, though it's dark, and though you may lose the path, though you may en-coun-ter

GROUP 2: *p*

Though it's

(Hi-Hat & Snare Drum—Brushes)

p

(Piano, Violins, Violas)

p

(Bassoon, Piano, Cello, Bass)

86 87

wolves, you must - n't stop. you must-n't swerve, you must - n't

fear-ful, though it's deep, though it's dark, and though you may lose the path, though you may en-coun-ter

GROUP 3: *p*

Though it's

88 (GROUP 1)
pon-der, you have to act! When you know your wish, if you

(GROUP 2)
wolves, you must - n't stop. you must-n't swerve, you have to

(GROUP 3)
fear-ful, though it's deep, though it's dark, and though you may lose the path, though you may en-coun-ter

(Hi-Hat & Snare Drum—Brushes)
mp

(Piano, Violins, Violas)
mp

(Bassoon, Piano, Cello, Bass)

90 91
want your wish, you can have your wish, but you can't just wish— No, to get your wish. you go

act! you can have your wish, but you can't just wish— No, to get your wish. you go

wolves, you must - n't swerve or pon-der. you can't just wish— No, to get your wish. you go

(Flute, Clar, Trumpet)

(Horns)

(Piano, Violins, Violas)

(Bassoon, Piano, Cello, Bass)

L'istesso—alla marcia

92

ALL: *f*

93

in - to the Woods, where no - thing's clear, where witch - es, ghosts and wolves ap - pear.

(Flute, Clar, Trumpet)

(Horn)

f

(Piano, Violins, Violas)

f (Bassoon, Horn, Cello)

(Piano, Bass)

94

95

In - to the Woods and through the fear, you have to take the jour - ney.

96 (ALL)

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

(Flute, Clar, Trumpet)

(Horn)

(Piano, Violins, Violas)

(Bassoon, Horn, Cello)

(Piano, Bass)

98

99 WOMEN:

in - to the Woods to lose the long - ing.

MEN:

In - to the Woods to lift the spell,

(WOMEN)

100

101

to wed the prince, to

(MEN)

in - to the Woods to have the child, to get the mon - ey,

(Flute, Clar, Trumpet)

(Horn)

(Piano, Violins, Violas)

(Bassoon, Horn, Cello)

(Piano, Bass)

102

103

save the house, to find the fath - er, to

to kill the wolf, to con - quer the king - dom, to

104 (ALL) 105

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

(Flute, Clar, Trumpet)

(Horn)

(Piano, Violins, Violas)

(Bassoon, Horn, Cello)

(Piano, Bass)

106 107

In - to the Woods, in - to the Woods,

(Flute, Clar, Trumpet)

(Horns)

(Piano, Violins, Violas)

(Bassoon, Piano, Cello, Bass)

(ALL)

108 in - to the Woods, then out of the woods

(Flute, Clar, Trumpet)

(Horn)

(Piano, Violins, Violas)

(Flute, Clarinet)

p *cresc.*

(Bassoon, Horn, Cello)

(Bassoon, Horns, Piano)

110

NARRATOR: ALL: *ff*

To be con - tin-ued... —and

8va

(+ "Celeste")

ff

112

hap - py ev - er af - ter!

(Flute, Trumpet)

(Horns, Violins, Viola)

(Bassoon, Cello, Bass)

113

Act 2 Opening—Part 1

40

NARRATOR:

Once upon a time—

(♩ = 132)

—later—

CINDERELLA:

mf

1 2 3

(WWs, Brass, Strings—pizz)

sfz

(Piano, Strings)

f sfz mf

(Piano, Cello, Bass)

I wish...

—in the same far-off kingdom—

—lived a young Princess—

4 5

More than an - y - thing...

—the lad Jack—

(CINDERELLA)

6 7

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

JACK: *mf*

I wish...

(Clar, Bassoon) *f*

(Piano, Cello, Bass)

8 (NARRATOR)
—and the Baker and his family—

9 (CINDERELLA)
I wish...

(JACK)
No, I miss...

BAKER:
mf
I wish...

BABY:
Wah!

(Piano, Strings)
mf

(Clar, Bassoon)

10 More than the moon... I

More than an - y - thing... More than the moon...—

More than the moon...—

BAKER'S WIFE:
There, there...

Wah!

(Flute, Clarinet)

(Piano, Cello, Bass)

(CINDERELLA)

12 wish to spon-sor a Fes - ti - val.

13

(JACK) time

I miss...

(BAKER)

BABY: More than life...

Waah!

(Piano, Strings)

(Piano, Cello, Bass)

14 has come for a Fes - ti - val... and

15 a Ball... More

I miss my

More than rich - es...

BAKER'S WIFE:

Waah! Sh...

(+Clar, Bassoon)

(CINDERELLA) 16 17

(JACK) than an - y - thing...

king - dom up in the sky.

(BAKER) More than an - y - thing...

(BAKER'S WIFE) *mf* I wish we had more

(Piano, Strings) *mp*

(Piano, Cello, Bass)

(JACK) 18 19

Play, (BAKER) harp...

(BAKER'S WIFE) An - oth - er room...

room...

mf

(Bassoon, Cello)

(JACK) (Harp) 20 21

(Flute, "Harp")

Segue

Act 2 Opening—Part 2

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

Espressivo (♩ = 120)
Vamp—vocal last time

CINDERELLA:

CINDERELLA'S PRINCE:

1 *mf* I nev-er thought I'd wed a Prince...

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

(Viola)

mf

(Piano) *mf* (+Clar, Bassoon)

(Piano, Cello, Bass)

**CINDERELLA &
CINDERELLA'S PRINCE:**

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

4

CINDERELLA:

5 *mf*

Not an un-hap-py mo-ment since...

CINDERELLA'S PRINCE:

6

Not a con-ceiv-a-ble ob-jec - tion...

JACK & JACK'S MOTHER: *mf*

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

BAKER & BAKER'S WIFE: *mf*

I nev-er thought we'd have a

(Viola)

*mf**mf*

(+Clar)

(Piano, Cello, Bass)

CINDERELLA &

CINDERELLA'S PRINCE:

7

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

(JACK & JACK'S MOTHER)

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

(BAKER & BAKER'S WIFE)

ba - by... I'm so hap - py! ———

STEPMOTHER:

mp

Hap - py

(Piano)

(+Flute)

(+Bassoon)

(+Cello)

9 (STEPMOTHER)

now, hap - py hence, hap - py ev - er af - ter— We're so hap - py

10 11 12

FLORINDA & LUCINDA:
mp We're so hap - py

(Flute, Piano—8vb)
mp

(Violins, Viola)

(Piano, Cello)

13 14 15 16 CINDERELLA'S PRINCE:
Not one

(STEPMOTHER)
you're so hap - py! Just as long as you stay hap - py, we'll stay hap - py!

(FLORINDA & LUCINDA)
you're so hap - py! Just as long as you stay hap - py, we'll stay hap - py!

(Violins, Violas)

(+Clar, Bassoon)

(CINDERELLA'S PRINCE) **JACK:** *poco rall.* **CINDERELLA'S PRINCE:**

17 18 19 20

row... With my cow... Dar-ling, I must

JACK'S MOTHER: **BAKER & BAKER'S WIFE:**

Pots of pence... Lit-tle gur-gles...

(Flute, Piano—8vb)

(Violins, Violas)

(Piano, Cello, Bass)

21 *a tempo* **+OTHERS (except BAKER):**

22 23

go now... Wish-es may bring prob-lems,

JACK'S MOTHER:

We should real-ly sell it. Wish-es may bring prob-lems,

BAKER:

Where's the cheese-cloth?

(Violin, Viola)

(Clar, Bassoon)

(Violin, Viola) (+WWs)

p

(Cello)

24 (OTHERS) 25 *cresc.* 26

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

(JACK'S MOTHER) *cresc.*

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

(BAKER) *cresc.*

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

(Violin, Viola)

(Cello) *cresc.*

27 CINDERELLA: *mf* 28

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

JACK: *mf*

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

JACK'S MOTHER & BAKER'S WIFE: *mf*

I'm going to be a per-fect moth - er!

BAKER: *mf*

I'm going to be a per-fect

(Piano) (+Strings, Bassoon)

(+Bells)

(+Clar, Viola)

(Piano, Cello, Bass)

(CINDERELLA)

29 I'm going to see that he is so hap - py! 30

(JACK)

I'm going to see that she is so hap - py!

(JACK'S MOTHER & BAKER'S WIFE)

I'm going to see that she is so hap - py!

(BAKER)

fath - er! I'm so hap - py!

(+Bells, WWs, Strings)

(+Clar)

(Piano, Cello, Bass)

ALL (except FLORINDA & LUCINDA:

31 *f* I nev - er thought I'd love my life! 32 I would have set - tled for an - oth - er!

f **FLORINDA & LUCINDA:**

I nev - er thought I'd love my life! I would have set - tled for an - oth - er!

(Horns, Violins, Violas) (WWs, Brass, Bells)

f (+Bassoon) (+Clar)

33 **CINDERELLA:** 34 35

Then to be - come a wife...

JACK'S MOTHER:

Then to be set for life...

JACK:

Then to be set for life...

BAKER'S WIFE:

Then to be - get a child...

BAKER:

Then to be - get a child...

(Clarinet)

(Bassoon)

(Viola, Cello, Bass)

+STEPMOTHER: 36 37 38

— That for - tune smiled... I'm so hap - py...

— That for - tune smiled... I'm so hap - py...

— That for - tune smiled... I'm so hap - py...

+FLORINDA & LUCINDA:

— That for - tune smiled... I'm so hap - py...

— That for - tune smiled... I'm so hap - py...

BAKER'S WIFE: If only this cottage were a little larger.
(dialogue continues)

(+Clar) (Violin solo) *mf*

(Piano) (+Horns, Strings)

39 (Violin solo) *mp*

40

41

42

43

44 *poco rall.*

45 *a tempo, poco rubato*

46

47 (non rubato) (Violin, Viola)

48

49

50

51

52

53

54

(+Clar)

(Piano)

(Viola)

(Piano, Bass—pizz.)

(+Horn)

(b)

(Strings)

(Flute—Sva, Clar)

(Piano)

pp

(Cello, Bass)

(Clarinet)

(Bassoon, Viola)

(Bells)

(+Flute)

cresc.

55

BAKER: I'll care for him when he's older.
Vamp—(vocal last time)

56

BAKER, BAKER'S WIFE,
JACK & JACK'S MOTHER:

mp

We had to go through thick and thin.

STEPMOTHER,
FLORINDA & LUCINDA:

mp

We had to lose a lot to win.

(Violins, Violas)

(+WWs)

(+WWs)

p

cresc. poco a poco

(Cello)

CINDERELLA:

57

mf

I ven - tured out and saw with - in.

58

(+WWs)

(+WWs)

(Bass—arco)

(+Horn—stopped)

(CINDERELLA)

59 60 61

ff

(Enormous crash as the BAKER'S house caves in)

I nev-er thought I'd be so much I had-n't been! I'm so hap - py...

(BAKER, BAKER'S WIFE, JACK, JACK'S MOTHER)

ff

I nev-er thought I'd be so much I had-n't been! I'm so hap - py...

(STEPMOTHER, FLORINDA, LUCINDA)

ff

I nev-er thought I'd be so much I had-n't been! I'm so hap - py...

(+Bells, "Strings")

cresc.

(+Vla)

(+Clar, Bassoon, Horns)

ff

8va

(Piano, Bass)

Act 2 Opening—Part 3

42

BAKER'S WIFE: Oh, my goodness.

BAKER: Are you all right?

BAKER'S WIFE: I think so.

BAKER: And the baby?

BAKER'S WIFE: Yes, he's fine. Are you all right?

WITCH: You! Have you done this to our house?

Andante (♩ = 116)

(Piano, "Metallic Harpsichord")

(Piano, Strings) *sfz*

p **(Bassoon)** *mp*

Vamp **(+Strings)** **(+Cello, Bass)**

WITCH:

BAKER:

A bear? Bears are sweet. Be -

Do you think it was a bear?

(Piccolo, Cello) *mf* **(Violin harmonics—8va)** *(non staccato)* *mp* **(Bassoon)** **(Piano, Bass)**

13 (WITCH) 14 3

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

BAKER'S WIFE:

(Piccolo, Cello) A Drag-on?

(Piano, "Metallic Harpsichord") (Bassoon) (Bassoon)

(Piano, Bass)

15 (WITCH) 16 17 *molto rall.*

I- ma-gi-na-ry. Ex-tinct. Pos-si-ble. Ver-y, ver-y pos-si-ble...

(BAKER)

Man-ti-core? Grif-fin? Gi-ant?

(BAKER'S WIFE)

Grif-fin?

(+Bell Tree) (+Strings) (dialogue)

cresc. (+Clar) *f*

(Cello, Bass)

18 **WITCH: BOOM...** 19 **...CRUNCH!** 20

(Bass Drum) (Rachet)

(Piano)

Act 2 Opening—Part 4

BAKER'S WIFE: We are moving!

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.

JACK: The baker...

Pesante (♩ = 126)

1 ("Knocks"—Temple Block) 2 3 4 5

(Piano) *mf* *p*

(Violins, Violas—pizz, sord) (Bassoon) (Cello pizz)

6 7 8 9 10 (Picc—8va, Clar) (+Tpt—Harmon) *p*

(+Bass—arco)

11 12 13 14

15 16 17 (Piano, Strings) (+Xylo) *p*

(Bassoon)

18 (Violin, Viola—soli)

(Piano)

(Cello, Bass)

19

20

21

(Bassoon)

22

23

24

25

(Fade as JACK'S MOTHER exits)
NARRATOR: ...The story unfolds.

26

27 (Violin, Viola)

28 Vamp

(+Piano) (dim.)

(Cello)

Fanfare (♩ = 92)

29 (Trumpet—Str Mute)

30

f

3

(Horns, Clar)

f

Act 2 Opening—Part 5

CINDERELLA: I will take this news up
with the Prince when he returns. Thank you.

JACK'S MOTHER:
I'm going off to market, Jack. (*dialogue continues*)

(Piano, "Music Box")

mf

(Flute)

(Violin, Viola)

(Cello, Bass)

1 2 3 4

5 6 7

8 (Violin, Viola—*sol*)

(Piano)

(+Bass—*pizz*)

9 10 11

12 13 (Violin, Viola)

(+Cello)

(Cello)

14 **JACK:** I promise.
Vamp

Segue

Act 2 Opening-Part 6

LITTLE RED RIDINGHOOD:

What happened to your house? (*dialogue continues*)

Allegretto (♩ = 132)

1 (Knocks) (Piano, "Harp") gliss. (+Strings) 2 3

(Temple Block) *mf* (Bassoon solo) *mp*

(Cello, Bass—pizz)

4 5 6 7

(Bassoon) (Clar, Bassoon)

(Piano, Cello, Bass)

8 9 10

(Bassoon) (+Clar)

11 12 13

(Clarinet—solo) Vamp

LITTLE RED RIDINGHOOD:

So I salvaged what I could,
and now I'm off.

14 15

Vamp

Segue

Act 2 Opening-Part 7

CINDERELLA: Oh, good friends.
What news have you? (*continues*)

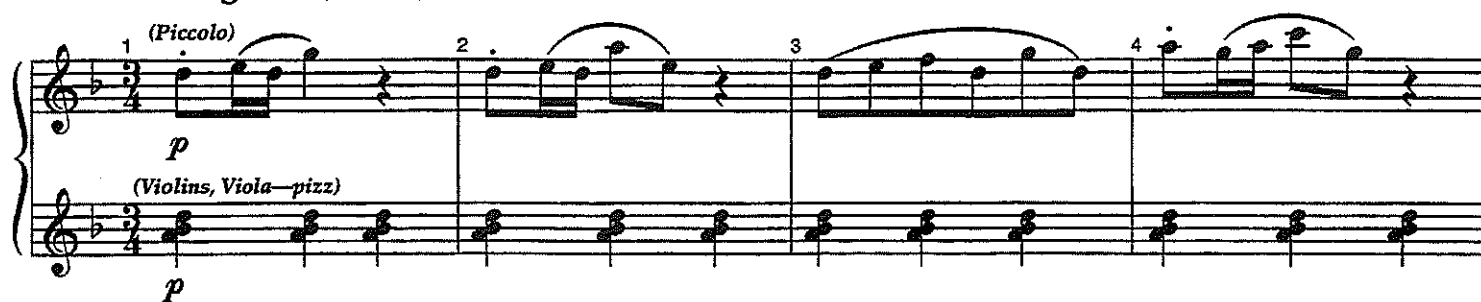
Allegretto (♩ = 132)

1 (*Piccolo*)

p

(*Violins, Viola—pizz*)

p



5

6

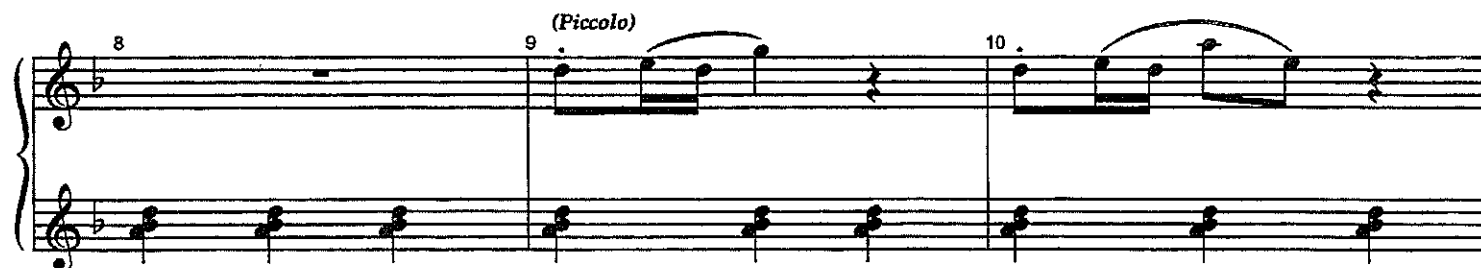
7



8

9 (*Piccolo*)

10

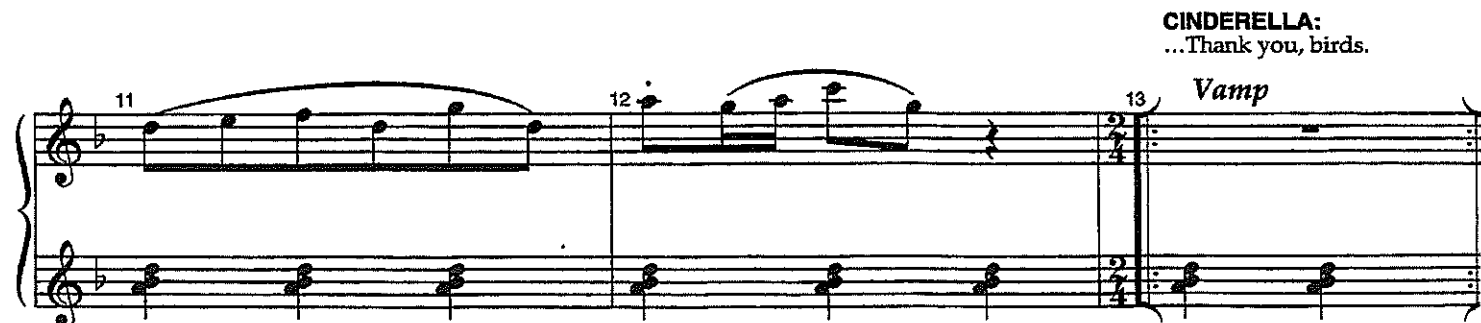


11

12

13 *Vamp*

CINDERELLA:
...Thank you, birds.



Segu

Act 2 Opening-Part 8

BAKER'S WIFE:

We'll take you to Granny's. (*dialogue continues*)

Andante con moto (♩ = 132)

1 (*Trumpet solo—Str mute*) 2 3 4

mp

(Piano, Strings—*arco*)

mp

(Piano, Cello) (Cello)

5 (*Clarinet—solo*) 6 7 8 9 (*Strings—pizz*)

mf

(Picc, Strings—*pizz*) (+Cowbell)

mf

(Bassoon)

JACK:

...I'm going to find that Giant anyway!

Vamp

10 (*Picc—8va*) 11 12 13 14

cresc.

cresc.

cresc.

(Piano, Cello, Bass)

Segue

Act 2 Opening-Part 9

Alla marcia (♩ = 132)

BAKER:

mf

1 2

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

(Piano, Strings)

mf

(+Clar, Horns)

(Cello, Bass)

(Bassoon, Cello)

3 4

in - to the Woods you go a - gain to take an - oth - er jour - ney.

BAKER'S WIFE:

mf

5 6

In - to the Woods, the weath - er's clear, we've been be - fore, | we've naught to fear...

— (Bassoon)

(+Clar, Horns)

JACK:
mf

(BAKER'S WIFE)

In - to the Woods, to find a Gi - ant—!

In - to the Woods, a - way from here—

(Piano, Strings)

(Bassoon, Cello)

(Bass)

poco cresc.

LITTLE RED RIDINGHOOD:

f

In - to the Woods, to Grand-moth - er's house...

(+Clar, Horns)

(Bassoon, Cello)

BAKER:

mf

In - to the Woods, the path is straight, no rea - son then to hes - i - tate—

(Flute)

(Bassoon, Cello, Bass)

(+Clar, Horns)

13 **BAKER'S WIFE:** 14

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

(Flute)

(Piano, Strings)

(Bassoon, Cello, Bass)

15 **CINDERELLA:** 16

In - to the Woods, but not too long: the skies are strange, the winds are strong,

(Bassoon)

(+Clar, Horns)

(Piano, Cello)

17 18

in - to the Woods to see what's wrong...

19 **JACK:** 20

In - to the Woods— to slay the gi - ant!

(Flute)

— (Bassoon)

(Cello, Bass)

21 **JACK, BAKER, CINDERELLA:** 22 **BAKER:**

In - to the Woods, to

BAKER'S WIFE:

In - to the Woods, to shield the child...

LITTLE RED RIDINGHOOD:

In - to the Woods, to flee the winds...

dim. poco a poco

dim. poco a poco

23 (BAKER) find a fu-ture... 24 JACK: To slay... BAKER: To find...

(BAKER'S WIFE) To shield...

(LITTLE RED RIDINGHOOD) To flee...

(Flute)

(Piano, Strings) (+Clar, Bassoon)

(Piano, Cello, Bass)

25 CINDERELLA: To fix... 26 (BAKER'S WIFE) To hide... (LITTLE RED RIDINGHOOD) To

(Trumpet—Str mute)

(Piano, Strings—pizz)

Detailed description of the musical score: The score is written for Piano-Conductor. It consists of two systems of staves. The first system (measures 23-24) includes vocal parts for Baker (measures 23-24), Jack (measure 24), Baker's Wife (measures 23-24), and Little Red Ridinghood (measures 23-24). The instrumental parts include Flute (measures 23-24), Piano/Strings (measures 23-24), Piano/Cello/Bass (measures 23-24), and Clarinet/Bassoon (measures 23-24). The second system (measures 25-26) includes vocal parts for Cinderella (measures 25-26), Baker's Wife (measures 25-26), Little Red Ridinghood (measures 25-26), and an instrumental part for Trumpet/Strings (measures 25-26). The Piano/Strings part continues in the second system. The score is in 2/4 time and features various musical notations including notes, rests, and dynamic markings.

27 JACK: 28 CINDERELLA:

To bat - tle... To

(LITTLE RED RIDINGHOOD)

move...

(Trumpet)

(b)

(WWs, Piano, Strings—pizz)

Vamp—(stop on cue)

(1st time only)

29 30 (Stop at Witch's entrance)

see what the trou - ble is...

p

(Bassoon)

Fanfare

WITCH: I was just trying to be a good mother.
Stay with me! There's a Giant running about!

Fanfare

The musical score is written for Piano-Conductor and includes parts for Trumpet, Horns, and Bass. The key signature is one flat (B-flat) and the time signature is 12/8. The score is divided into two systems, each with a first and second ending.

First System:

- Trumpet—solo:** The first ending (1) starts with a forte (*f*) dynamic and a triplet of eighth notes. The second ending (2) is a half note.
- Horns:** The first ending (1) is a half note. The second ending (2) is a half note.
- Bass—arco:** The first ending (1) is a half note. The second ending (2) is a half note.

Second System:

- Trumpet—solo:** The first ending (1) is a half note. The second ending (2) is a half note.
- Horns:** The first ending (1) is a half note. The second ending (2) is a half note.
- Bass—arco:** The first ending (1) is a half note. The second ending (2) is a half note.

Agony (Reprise)

RAPUNZEL'S PRINCE: Does she? Now, brother.
Do tell what you're *really* doing here.

A la barcarolle (♩ = 52)

CINDERELLA'S PRINCE:

mp

1 2 3

High in a tow - er— like yours was, but high - er— a

(Cello)

(Horn)

(Piano, Violas, "Harp"—8va)

p espr.

(Piano, Bass—pizz)

4 5 6

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

(Flute)

(CINDERELLA'S PRINCE)

7 thick - et of bri - ar a hun - dred feet deep.

(Cello)

(Flute, Clar)

(Piano, Violas, "Harp"—8va)

(Piano, Bass—pizz)

10 *mf* A - gon-y! — No frus-tra-tion more keen, when the one thing you

(WWs, Horns, Piano, Cello)

(Cello)

mf *dim.* *mp*

(Piano, Violas, Cello)

14 want is a thing that you've not e - ven seen.

(Cello)

p

RAPUNZEL'S PRINCE:

17 *mp* 18 19 20

I've found a cask-et en - tire - ly of glass— No, it's un-break-a-ble.

(Cello)

(Piano, Violas, "Harp"—8va)

p

(Flute)

(CINDERELLA'S PRINCE)

21 22 23 24

(RAPUNZEL'S PRINCE)

In-side— don't ask it— a maid-en, a - las, just as un-wake-a-ble— What un-mis-tak-a-ble

(Flute)

25 *f* (CINDERELLA'S PRINCE)
a - gon-y! — Is the way al-ways barred?

26 27 28

f (RAPUNZEL'S PRINCE)
a - gon-y! — Is the way al-ways barred? She has skin white as

(WWs, Horns, Piano, Cello)
(Cello) *f* (Piano, Violas, Cello)

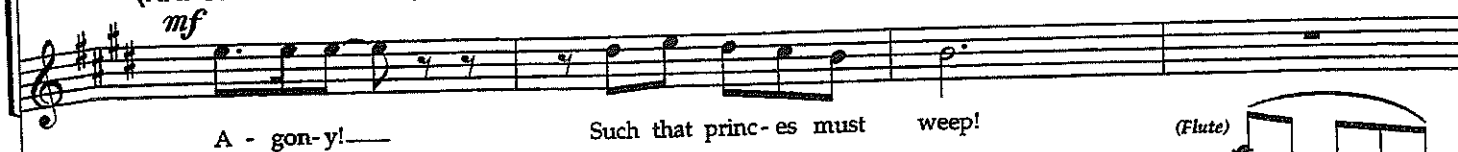
29 30 31
Did you learn her name?
snow— No, there's a dwarf stand - ing guard.

(Cello) *mp*

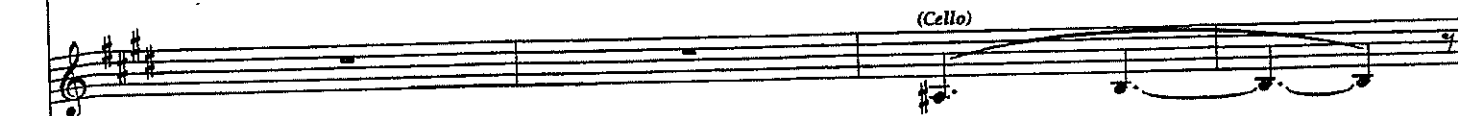
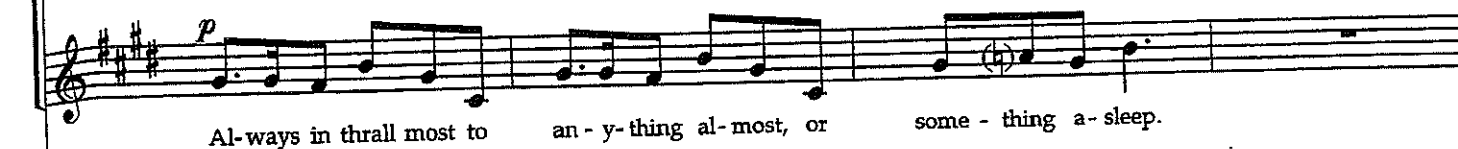
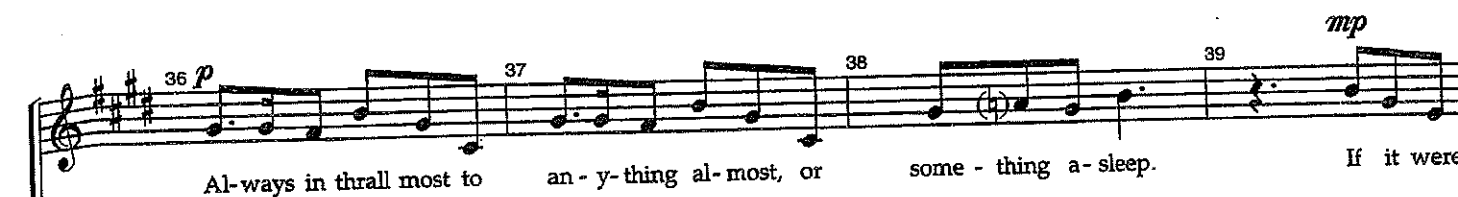
(CINDERELLA'S PRINCE)



(RAPUNZEL'S PRINCE)



(WWs, Horns, Piano, Cello)



(Piano, "Harp")



40 (CINDERELLA'S PRINCE) 41 42 43

not for the thick-et— It's the thick-est.

(RAPUNZEL'S PRINCE) *mp*

A thick-et's no trick. Is it thick? The quick-est is pick it a -

(Violin, Viola)

p (Piano, Violin, Viola, Cello) *cresc. poco a poco*

44 *f* 45 46 47

Yes, but e-ven one prick—it's my thing a-bout blood. It's no sick-er than

mf *f*

part with a stick— Well, it's sick!

f (Piano, Strings)

48 (CINDERELLA'S PRINCE) 49 50 51 *rall. mp*

your thing with dwarves. Dwarfs... Not for-get-ting the

(RAPUNZEL'S PRINCE) *mp*

Dwarfs. Dwarfs are ver - y up - set-ting. Not for-get-ting the

(Violin, Cello)

mp (Piano, Strings)

p. *p.* *pp.* *p.*

52 *a tempo* 53 54

tasks un - a - chiev - a - ble, moun-tains un - scale - a - ble— if it's con-ceiv - a - ble

tasks un - a - chiev - a - ble, moun-tains un - scale - a - ble— if it's con-ceiv - a - ble

(Flute)

6

(Violins, Viola)

p *poco cresc.*

(Cello)

(Bass)

55 (CINDERELLA'S PRINCE) 56 57

but un - a - vail - a - ble, Ahhh Ahhh

(RAPUNZEL'S PRINCE)

but un - a - vail - a - ble, Ahhh Ahhh

(Flute) *tr*

(Violins, Viola)

(Piano, "Harp," Strings)

(Viola, Cello)

58 *f* 59 60 61 *mf*

f A - gon-y! Mis - er-y! — Not to know what you miss. While they lie there for

A - gon-y! — Woe! Not to know what you miss.

(WWs, Horns, Piano, Cello)

(Cello) *f*

62 63 64

years— *mf* What un - bear - a - ble bliss!

And you cry on their biers— What un - bear - a - ble bliss!

mp (Piano, Violas)

(Piano, Bass)

(CINDERELLA'S PRINCE) *molto rall.*

65 *f* 66 67 68 *p*

A - gon-y — that can cut like a knife! Ah, well, back to my

(RAPUNZEL'S PRINCE)

f *p*

A - gon-y — that can cut like a knife! Ah, well, back to my

(WWs, Horns, Piano, Cello)

(Cello)

f

a tempo

69 70 71 72

wife...

wife...

(Cello—solo)

(Piano, Violas, "Harp"—8va)

p

(Piano, Strings—pizz)

After Agony (Reprise)

RAPUNZEL'S PRINCE: Rapunzel. I must be off.
Godspeed to you, brother.

Allegro moderato (♩ = 120)

poco rall.

First system of the musical score. It features three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Allegro moderato' with a quarter note equal to 120 beats per minute. The dynamics are marked 'mf' (mezzo-forte) for the piano and 'poco rall.' (poco rallentando) for the flute. The piano part includes a '(Piano) mf' marking. The flute part is marked '(Flute)'. The strings part is marked '(Strings)'. The cello and bass part is marked '(Cello, Bass)'. The system includes measures 1 and 2, with a measure rest in measure 2. A long slur covers measures 1 through 4.

Meno mosso (♩ = 112)

Second system of the musical score. It features three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Meno mosso' with a quarter note equal to 112 beats per minute. The dynamics are marked 'p' (piano) for the violins and viola. The piano part includes a '(Violins, Viola) p' marking. The harp part is marked '("Harp")'. The viola part is marked '(+Viola)'. The system includes measures 3 through 6, with a measure rest in measure 3. A long slur covers measures 3 through 6.

Third system of the musical score. It features three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Meno mosso' with a quarter note equal to 112 beats per minute. The dynamics are marked 'p' (piano) for the violins and viola. The piano part includes a '(Violins, Viola) p' marking. The harp part is marked '("Harp")'. The viola part is marked '(+Viola)'. The system includes measures 7 through 10, with a measure rest in measure 7. A long slur covers measures 7 through 10.

11 (Flute)

12 13 14

(Piano, "Harp")

STEWARD: I don't make policy,
I just carry it out! (*dialogue continues*)

BAKER: But I heard Giants never
strike the same house twice.

(Bell tree)

15 16 17 18

(Piano, Strings—trem)

(Bass Dr)

sfz *p cresc.*

STEWARD: She's right.
You can't reason with
a dumb Giant!

19 20 21 22 23

Underscore

NARRATOR: The Giant, who was nearsighted,
remained convinced that she had found the lad.
(*dialogue continues*)

Larghetto misterioso (♩ = 88)

(Clar, Horns, Strings)

Measures 1-3 of the underscore. The top staff (treble clef) features a melodic line with slurs and accents, marked *mf*. The bottom staff (bass clef) provides a harmonic accompaniment with sustained notes and some movement. The key signature is one sharp (F#).

(Bassoon, Cello, Bass)

Measures 4-6 of the underscore. The musical texture continues with the same instruments. Measure 6 shows a slight change in the melodic pattern in the top staff.

STEWARD: Don't be ridiculous!
I'm not giving up my life for anyone!

Measures 7-9 of the underscore. Measures 7 and 8 continue the previous musical material. Measure 9 features a new melodic entry in the top staff, marked *sfz*, with the instruction (Bass Dr) below it. The bottom staff continues its accompaniment.

NARRATOR: You must understand, these were not people familiar with making choices... (*dialogue continues*)

10

Measures 10-12 of the piano score. The music is in G major (one sharp) and 4/4 time. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of quarter notes.

13

14

15

Measures 13-15 of the piano score. The musical texture continues with the right hand's melodic development and the left hand's accompaniment.

WITCH: Fine. Then what do *you* suggest we do?
GIANT: I'm still waiting. (*dialogue continues*)

16

17

18

sfz
(Bass Dr)

Measures 16-18 of the piano score. At measure 18, there is a dynamic marking of *sfz* (fortissimo) and a note in the left hand labeled "(Bass Dr)".

19

20

21

22

Measures 19-22 of the piano score. The piece concludes with a final melodic flourish in the right hand and a sustained accompaniment in the left hand.

Cues

WITCH: Here's the lad!

(WITCH *pushes*
NARRATOR to GIANT)

(GIANT *drops* NARRATOR)

(STEWARD strikes JACK'S MOTHER)

(Bass Drum)

1 2 3 4

p *cresc.*

(Orchestra)

(Anvil)

GIANT: If he is not,
I will return and find *you*!

(RAPUNZEL is stepped on)

5 (Bass Drum)

6 7 8 9

ff *dim.* *pp*

5

6 7 8 9

Witch's Lament

STEWARD: I was thinking of the
greater good. That's my job.

Staccato ma pesante (♩ = 96)

(Piccolo, Clar)

(Cello—8vb)

(Piano, Strings)

(Piano, Bass—arco)

The musical score is written for four parts: Piccolo/Clarinet, Cello/8va, Piano/Strings, and Piano/Bass/Arco. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Staccato ma pesante' with a quarter note equal to 96 beats per minute. The score is divided into two systems. The first system contains measures 1 through 4. The Piccolo/Clarinet part has a melodic line with slurs and accents, while the Cello/8va part has a lower melodic line. The Piano/Strings part provides a harmonic accompaniment with chords and moving lines in both staves. The Piano/Bass/Arco part has a simple bass line. The second system contains measures 5 through 7. The Piccolo/Clarinet part continues its melodic line, and the Piano/Strings part continues its accompaniment. The Piano/Bass/Arco part also continues its bass line.

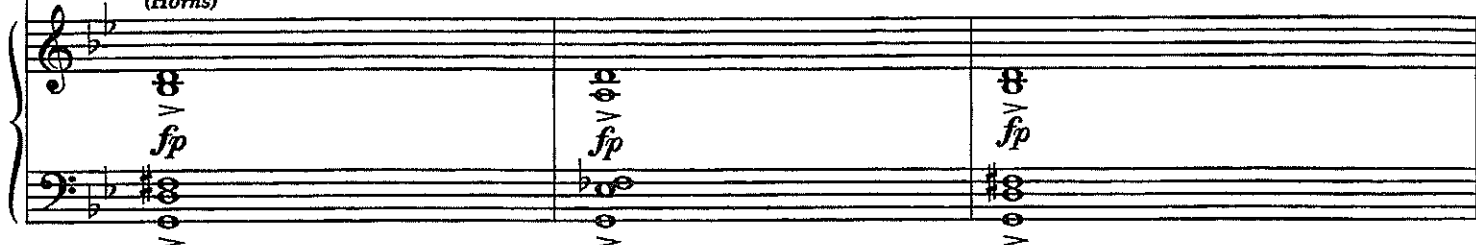
*rubato***WITCH:**

8

f

This is the world I meant.— Could - n't you lis - ten?— Could - n't you stay con - tent,— sate— be - hind

(Horns)



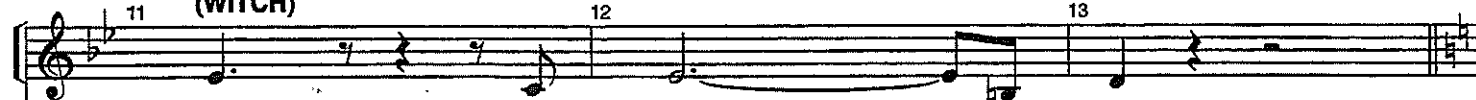
(Clar, Bassoon, Cello, Bass)

A tempo (♩ = 100)**(WITCH)**

11

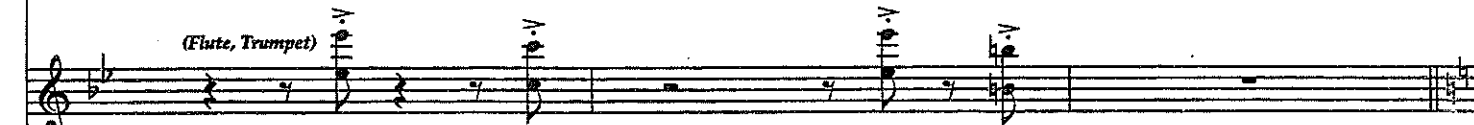
12

13



walls, as I ——— could not?

(Flute, Trumpet)



(Piano, Strings)

(Bassoon, Horns)



(Clar, Cello—pizz)

14 **Espressivo e misterioso**

(WITCH)

16 *dolce*

No mat - ter what you say,——

(Piano, "Harpsichord")

P

child - ren won't lis - ten. _____

No mat - ter what you know,——

child- ren re -

fuse.

to

learn.

cresc.

(+WWs, Strings)

26 (WITCH) *mp*

27 28 3 29

Guide them a - long the way, — still they won't list - en. —

(Flute, Clar)

mp (Piano) (Bassoon)

(Cello, Bass)

30 31 32 *cresc.* 33

Child - ren can on - ly grow — from some - thing you love — to

(Horns)

(+Clar)

(Flute, Clar)

(Piano, "Harpichord")

mp (Piano) (Bassoon)

cresc.

(Cello, Bass)

34 35 36 37 *f* Vamp—(fade)

some - thing you lose... —

(Bells)

(WWs, Horns)

mf

(Cello, Bass)

100 Paces

WITCH: ...I'll find that lad, and I'll
serve him to the Giant for lunch!

Largo (♩ = 72)

(Piano, Strings—trem)

> (+Bell tree)

Vamp—(fade)

On cue

(Clar, Cello)

sfz

BAKER'S WIFE:
One hundred paces—GO!

Urgently (♩ = 104)

4 times

(Snare Drum)

(Flute, Clar, Trumpet)

p

(Clar, Horns, Piano, Strings)

p

(Piano, Strings)

(Bassoon, Piano, Cello, Bass)

rall.

(+Triangle)
(+“Harp”)

Any Moment—Part 1

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: He would let you roam alone in the Woods?

BAKER'S WIFE: No, actually, it was my choice.

Vamp—(vocal last time)

CINDERELLA'S PRINCE:

1 *mp* 2 3 4 *p*

An - y - thing can hap - pen in the Woods. May I kiss you?

(Piano) *p* (Violins) (+Bells—l.v.)

(Viola, Cello, Bass)

5 *mp* 6 7 8 **BAKER'S WIFE:** Uh—

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

(Flute) *mp*

(CINDERELLA'S PRINCE)

9 10 11 (He kisses her.) 12

rushed.

(Flute)

p

(Piano)

p

(Violins)

mp

(Viola, Cello, Bass)

BAKER'S WIFE:

13 *mf* 3 3 3 14 3 15 16

This is ri-dic-u-lous, what am I do-ing here? I'm in the wrong stor - y.

(They resume the kiss,
then she pulls away.)

Vamp

BAKER'S WIFE: Wait one moment!
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.

17 18 19 20

CINDERELLA'S PRINCE:
How foolish.

Vamp—(vocal last time)

CINDERELLA'S PRINCE:

21 *mp*

Fool-ish-ness can hap-pen in the Woods. Once a-gain, please—

(Piano) *mp* (Violas) (+Bells—l.v.)

(Viola, Cello, Bass)

25 26 27 28

Let your hes - i - ta - tions be hushed.

(Flute) *mp*

(+Violas)

29 30 31 *mf* 32

An - y mo - ment, big or small, is a mo - ment, af - ter all.

(+Horns) *mf*

(CINDERELLA'S PRINCE)

33 *mp* 34 35

Seize the mo - ment, skies may fall an - y mo - ment.

(Flute, Horn)

mp

(Piano)

mp

(Violins)

(Cello, Bass)

(He kisses her.)

36 (+Clar trill) 37 38 39

cresc.

(+Bells, "Celeste")

BAKER'S WIFE:
But this is not right!

40 *Vamp—(vocal last time)*

(CINDERELLA'S PRINCE)

41 42 43

Right and wrong don't mat-ter in the Woods, on-ly feel - ings.

(Flute)

mp

(Piano)

mp

(Violins)

(+Bells)

(Viola, Cello, Bass)

(CINDERELLA'S PRINCE)

44 45 46 47

Let us meet the mo - ment un - blushed.

(Flute)

(Piano)

(Violins)

(Viola, Cello, Bass)

48 49 50 *mf*

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

(+Horns) *mp*

mf

51 52 *mp* 53

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

(Flute, Horn)

mp

mp

(CINDERELLA'S PRINCE)

54 55 56 57

Vamp—(fade)

as a pres - ent for the mo - ment.

(Flute, Horn)

(Piano)

(Violins)

(Viola, Cello, Bass)

Any Moment—Part 2

Grazioso (♩ = 152)*Vamp—(stop on cue)*

Flute

p

(Piano)

p

(Violins)

(Viola, Cello, Bass)

The instrumental introduction features a flute melody in the upper staff, marked with a piano (*p*) dynamic. The piano accompaniment is divided into two systems: the upper system for the piano and the lower system for violins, viola, cello, and bass. The piano part consists of a continuous eighth-note accompaniment. The strings play a sustained harmonic accompaniment.

BAKER'S WIFE: The Giant. I had almost forgotten.
Will we find each other in the Woods again?

Vamp—(vocal last time)

5

CINDERELLA'S PRINCE:

p

This was just a mo-ment in the Woods. Our— mo - ment,

The vocal entry begins with a piano (*p*) dynamic. The melody is written in the upper staff, with lyrics underneath. The piano accompaniment continues with the same eighth-note accompaniment as in the introduction.

9 10 11 12

shim-mer-ing and love - ly and sad.

(Flute)

p

The vocal melody continues across measures 9 to 12. The piano accompaniment remains consistent. A flute part enters in measure 11, playing a melodic line.

13 *mp* (CINDERELLA'S PRINCE)

14 15 16

Leave the mo - ment, just be glad for the mo - ment that we had.

(Piano)

mp

(Violins)
(+Horns)
mp

(Cello, Bass)

17 18 19 20

Ev-'ry mo - ment is of mo - ment when you're in the Woods...

(Flute, Horn)

CINDERELLA'S PRINCE: Now I must go off to slay a Giant.
That is what the *next* moment holds for me.

21 22 23 24

Vamp

I shall not forget you.
How brave you are to be
alone in the Woods.

...And how alive
you've made me feel.

25 26

(Piano, "Music Box")
(+Finger cym.)

pp

Moments in the Woods

58

Grazioso (♩ = 152)

(Piano)

(Violins) *mf* (dim.)

(Viola)

(VclBs)

BAKER'S WIFE: What was that?

4

5

6

p

BAKER'S WIFE: *mp*

Was that

7

8

9

me? Was that him? Did a Prince real - ly

mp

(Violins, Violas)

10 *rall.*

11 *a tempo*

12 *rall.*

12 *a tempo*

12 *rall.*

kiss me? And kiss me? And kiss me? And did

(+Bells—l.v.)

(Strings—pizz)

13 *a tempo*
(BAKER'S WIFE)

14 15 16 17

I kiss him back? Was it wrong? Am I mad? Is that

(Piano) (+Bells, Strings—pizz) (Piano)

(Strings—arco) *p* *mp* (Violins)

(Cello, Bass) (Bass)

18 19 20 21

all? Does he miss me? Was he sud-den-ly get-ting bored with me? Wake

mf

22 *Poco più mosso* (♩ = 138)

23 3 24

up! Stop dream-ing. Stop pranc-ing a-bout the woods. It's

(Horns—stopped)

mf

(Clar, Bassoon, Cello)

(BAKER'S WIFE)

25 not be-seem-ing. What 26 is it a-bout the Woods? 27 Back to (mf)

(Horns—stopped)

(Clar, Bassoon, Cello)

Più mosso (♩ = 148)
crisply, risoluto

28 life, back to sense, back to 29 child, back to hus-band, no one 30 lives in the Woods.—

(Strings)

(Flute, Clar, Tpt, Bells, Strings—pizz)

mf

(Clar)

(Bassoon, Cello, Bass)

(Bassoon, Cello)

31 There are 32 vows, there are ties, 33 there are needs, there are stan-dards, there are

(Strings—arco)

(Strings)

mf

(Clar)

(Bassoon, Cello, Bass)

(BAKER'S WIFE)

34 35 *mp* 36

shoul - dn'ts and shoulds. — Why not both in - stead?

(Horn)

mp

(WWs, Brass, Bells, Strings—pizz)

(+Horns)

mp

(+Strings)

(Piano) *mp*

(Bassoon, Cello, Bass)

(Bassoon, Cello)

(Bass)

37 38 39

There's the ans - wer, if you're clev - er: — Have a

poco rall. a tempo

40 41 42 43

child for warmth, and a bak - er for bread, and a Prince for what - ev - er — Nev - er! It's these

44 (BAKER'S WIFE) 45 *mf* 46

Woods. (Violins—pizz) Face the facts, find the boy, join the

mf (Clar, Viola)

(Bassoon, Cello, Bass)

47 48 49

group, stop the Gi-ant— just get out of these Woods.—— Was that

(Flute, Clar, Tpt, Bells, Strings—pizz) (Clar, Strings—pizz)

mf *f*

(Bassoon, Cello) (Bassoon, Cello)

50 51 52

him? Yes, it was. Was that me? No, it was-n't, just a trick of the Woods.——

(Violins—pizz) (WWs, Brass, Bells, Strings—pizz)

mf (Clar) *mf* (+Horns)

(Bassoon, Cello, Bass)

53 *mp* 54 55

Just a mo - ment, one pe - cul - iar pass - ing

(Flute)

(Strings) *mp*

56 (BAKER'S WIFE) 57 58 59 *p*

mo - ment. Must it all be eith - er less or more, eith - er plain or grand? Is it

(Flute)

(Strings)

(Strings—pizz) *mp*

(Clar, Bassoon, Cello)

60 61 62 63

al - ways "or"? Is it nev - er "and"? That's what Woods are for: for those mo - ments in the

p

64 65 *mp* 66 67

Woods... Oh, if life were made of mo - ments,— ev - en now and then a

(Flute, Clar, Bassoon)

p *mp*

(Piano)

(Cello)

(BAKER'S WIFE)

68 bad one!— 69 But if life were on - ly 70 mo - ments,—

(Flute, Clar, Bassoon)

(Piano)

(Cello)

71 then you'd nev - er know you 72 had one.— 73 *Vamp—(vocal last time)* *mf* First a

(Strings—pizz)

mf

(Clar, Bassoon, Cello, Bass)

74 witch, then a child, then a Prince, then a mo - ment— 75 Who can

76 (BAKER'S WIFE) 77 78

live in the Woods?— And to get what you wish, on - ly

(Flute, Clar, Tpt, Bells, Strings—pizz) (Clar, Strings—pizz) (Strings—pizz)

(Bassoon, Cello) *mf* *f* *mf*

(Clar, Bassoon, Cello, Bass)

79 80 81 *mp*

just for a mo - ment— These are dang - er - ous Woods...— Let the

(WWs, Brass, Bells, Strings—pizz)

mf (+Horns)

82 83 84

mo - ment go... Don't for - get it for a mo - ment, though.

(Horn) *mp*

(Piano) (+Strings) *mp*

(BAKER'S WIFE)

85 86 87 //

Just re-mem-ber-ing you've had an "and", when you're back to "or", Makes the

(Piano, Strings)

(Strings—pizz)

mp

(Clar, Bassoon, Cello)

88 89 //

"or" mean more than it did be - fore. Now I

p

f

90 91 //

un - der - stand ——— and it's time to leave the

(Trumpet, Horn)

f

(+Flute—15ma)
(+Clar)

f

(Viola, Cello)

92 (BAKER'S WIFE) 93 94

woods. (Strings—pizz)

8va

(WWs, Trumpet, Xylo, Piano, Strings)

(Clar, Bassoon, Cello, Bass)

Vamp—(stop on cue)

95 (Strings—pizz)

mf

96

(Clar, Bassoon, Cello, Bass)

(Giant Steps) 97 98 99 100 101 (Crash)

p cresc.

ff

Segue

Underscore

BAKER: She should be back by now.

LITTLE RED RIDINGHOOD: She wouldn't get lost.
(dialogue continues)

Pesante (♩ = 96)
4 times

(Bell Tree) 1

(Snare Drum) 2

(Violin solo) 3

(Piano, Strings) p

(+Bassoon, Cello, Bass)

4

5

6

(WITCH enters with JACK)

(On cue)

BAKER: No. You stay here.
I will count 100 paces.
I shall return soon. 1... 2... 3...

(+Triangle) 7

(+“Harp”) 8

(Bell Tree)

(WW's, Strings—trem) sfz

Your Fault

WITCH: ...Now it's time to get this boy to the Giant
before we're all so much dead meat.

CINDERELLA: Keep away from him!

LITTLE RED RIDINGHOOD: No!

WITCH: This is no time to be soft-hearted!

He's going to the Giant and I'm taking him.

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 (♩ = 132)

Vamp (start slow, accel. to tempo)

JACK:

mf

(to BAKER)

But it is-n't my fault, I was giv-en those beans! You per-

(Clarinet)

mp

mf

(Piano)

mp

mf

(+Cello)

sua-d-ed me to trade a-way my cow for beans! And with - out those beans there'd have

(JACK)

8 9 10

been no stalk to get up to the Gi-ant's in the first place!

BAKER: *mf*

Wait a min-ute,

(Clarinet)

(Piano)

(+Strings pizz) (+Clarinet, Violin, Viola)

(+Cello)

(+Bassoon, Cello, Bas

11 12 13

(BAKER)

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

(Clarinet)

mf (b) .

(+Strings pizz.)

mf

(+Cello, Bass)

(BAKER)



which you told! Were they worth - less beans? Were they o - ver - sold? Oh, and

(Clarinet)

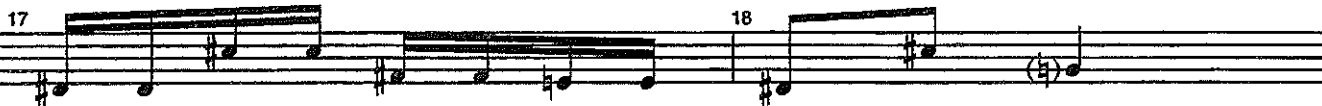


(+Strings pizz.)



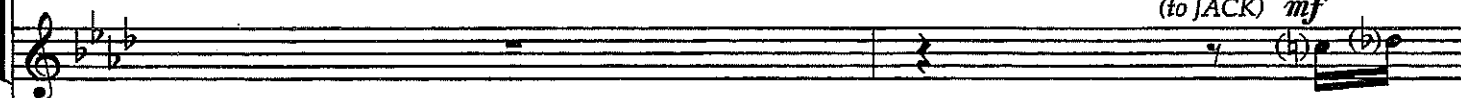
(Piano)

(+Cello, Bass)

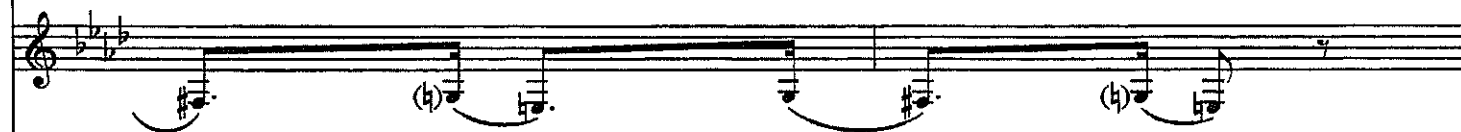


tell us who per - suad - ed you to steal that gold!

LITTLE RED RIDINGHOOD:

(to JACK) *mf*

See, it's



19 **JACK:** 20 21

No! No! It's not!

(BAKER)

So it's your fault... It's

(LITTLE RED RIDINGHOOD)

your fault. Yes, it is!

(Horn 1, Viola)

mf (Horn 2, Cello)

(Bassoon, Bass)

(JACK)

22 23 24

Wait a min-ute, though—I on-ly stole the gold to get my cow back from

(BAKER)

true.

(Violin)

(Clarinet) *mf*

(Viola, Violin) (Piano, Pizz strings)

mf

(+Cello)

(JACK) 25 you! 26 Yes! (BAKER) *f* 27

LITTLE RED RIDINGHOOD:
(to BAKER) No, it is - n't! I'd have kept those beans, but our
So it's your fault!

(Violin) (Clarinet) *f*

(Horn 1, Viola) (Viola, Violin) (Piano) *f*
(Horn 2, Cello) (Cello pizz.)
(Bassoon, Bass)

28 29 30 **WITCH:** *f*
It's his
(BAKER) (referring to WITCH) house was cursed. She made us get a cow to get the curse re - versed!

31 (WITCH) 32 33 34

fath - er's fault that the curse got placed and the place got cursed in the first place!

LITTLE RED RIDINGHOOD:
mf

Oh. Then it's

(Clarinet)

(Piano)

(+Cello pizz.)

(+Bassoon)

(+WW's, Brass, Xylo)
(+Strings pizz.)

mf

(Bassoon, Cello, Bass)

35 (WITCH) 36 JACK: 37 38

So. No. Wait a min-ute, though— I

(LITTLE RED RIDINGHOOD) BAKER:
mf

his fault! Yes, it is, It's his.

CINDERELLA:
mf

It was his fault... I guess...

(Horn 2, Cello)

mf

(Bassoon, Bass)

(JACK)

39 40 41 42

chopped down the bean - stalk, right? That's clear. But with - out an - y bean - stalk, then what's queer is

(Wood Block)

mf

(Horn, Viola)

(Cello pizz.)

(JACK)

43 44 45 46

how did the sec - ond Gi - ant get down here in the first place? Sec - ond place... Well,

CINDERELLA:

Yes!

BAKER:

Hmm...

LITTLE RED RIDINGHOOD:

How?

(Clarinet)

(Wood Block continues sim.)

(+WW's, Brass, Xylo)

(Violin, Viola)

(Piano)

(+Cello)

(Bass, Cello pizz.)

47 (JACK) 48 (to BAKER) 49

who had the oth - er bean? You poc - ket - ed the oth - er bean.

(CINDERELLA) *mp*

The oth - er bean?

(BAKER) *mp* *mf*

The oth - er bean? I

(Horns) + + +

mp (Clarinet, Bassoon)

(Bass, Cello pizz.)

50 (BAKER) 51 52

did-n't! Yes, I did. No, it is - n't, 'cause I gave it to my wife!

(LITTLE RED RIDINGHOOD)

So it's your f—! So it's

+ + +

53 (CINDERELLA) 54 55

Then whose is it?

(BAKER) *mf* (to CINDERELLA)

No, it is-n't! Wait a min-ute! She ex - changed that bean to ob -

(LITTLE RED RIDINGHOOD)

her f—!

(Clarinet) *mf*

(Piano) *mf*

(Piano, Strings, WWs, Horns)

(+Violins pizz.)

56 57 58 (CINDERELLA) *mf*

(BAKER)

You mean

tain your shoe, so the one who knows what hap-pened to the bean is you!

Detailed description: This is a page of a musical score for a piano-conductor. It features three vocal parts and piano accompaniment. The vocal parts are for Cinderella, Baker, and Little Red Riding Hood. The piano accompaniment includes a clarinet, piano, and a section of piano, strings, WWs, and horns. The score is in 2/4 time and has a key signature of one flat. The page number is 324, and the title is 'Your Fault'. The score is divided into measures 53 through 58. Cinderella's part is in measures 53 and 58. Baker's part is in measures 54 and 56. Little Red Riding Hood's part is in measure 54. The piano accompaniment is in measures 54, 55, and 58. The lyrics are: Cinderella: 'Then whose is it?'; Baker: 'No, it is-n't! Wait a min-ute! She ex - changed that bean to ob -'; Little Red Riding Hood: 'her f—!'; Baker: 'tain your shoe, so the one who knows what hap-pened to the bean is you!'; Cinderella: 'You mean'.

59 (CINDERELLA)

60 61

that old bean— that your wife—? Oh, dear— But I nev - er knew, and so I threw— Well,

(Clarinet)

(Piano)

(+Violins pizz.)

(+Cello pizz)

JACK: *mf*

62 63 64 65

See, it's her fault— and it is - n't mine at

(CINDERELLA)

don't look here! But— But—

LITTLE RED RIDINGHOOD: *mf*

So it's your fault!

(Horns, Clarinet)

(Horn)

(Bassoon, Cello)

66 (JACK) 67 68

all! (CINDERELLA) We were

(to JACK)

Well, if you had-n't gone back up a - gain—

(Horn) (Flute, Violin, Viola)

(Clarinet)

(Bassoon, Cello)

69 (JACK) 70 71

need - y— (CINDERELLA) But I got it for my moth-er—!

You were greed - y! Did you need that hen?

LITTLE RED RIDINGHOOD:

So it's

(Clarinet)

(+Violin, Viola)

(Piano) *mf*

(+Xylophone, Cello)

72 (CINDERELLA) 73 74

Yes, and what a - bout the harp in the third place?

(LITTLE RED RIDINGHOOD)

her fault then!

BAKER: *mf*

The harp— yes!

(Clarinet)

(+Violins, Viola)

(Piano)

(+Xylophone, Cello)

(+Bass)

JACK:

75 (referring to LITTLE RED RIDINGHOOD)

76 (to her) (to others)

She went and dared me to! You dared me to! She

(LITTLE RED RIDINGHOOD)

I dared you to?

(Horns, Clar, Bassoon)

mf

(Cello, Bass pizz.)

77 (JACK) said that I was scared—to. She dared me! So it's
(CINDERELLA) (to LITTLE RED RIDINGHOOD) So it's
(BAKER) (to LITTLE RED RIDINGHOOD) So it's
(LITTLE RED RIDINGHOOD) Me? No, I did - n't!
(Horns, Clar, Bassoon) arco
(Cello, Bass pizz.)

79 *f* your fault! 80 *mf* your fault! If you had - n't dared him to—
(to JACK) *mf* your fault! —And you had left the harp a - lone, we
(to CINDERELLA) *mf* Wait a min-ute—! Well, if
(+Flute, Clarinet, Strings pizz, Trumpet) (Clarinet, Bassoon)
(+Horns) *f* *mp*
(+Timpani) *sfz* (Cello, Bass) *mp*

82 83 84

(JACK) (to WITCH)
cresc. poco a poco

(CINDERELLA) (looking at WITCH)
cresc. poco a poco

Yes, if

(BAKER)

Well, if she had-n't raised them in the

would-n't be in trou-ble in the first place!

(LITTLE RED RIDINGHOOD)

cresc. poco a poco

you had-n't thrown a-way the bean In the first place—! It was your fault!

(Clarinet, Bassoon)

cresc. poco a poco

(Cello, Bass)

85 86 87

you had-n't raised them in the first place—! It's your fault!

first place—!

(to WITCH)

You raised the beans—in the first place!

cresc. poco a poco

Right! It's (to WITCH)

you who raised the beans—in the first place—!

Right! It's you who raised the beans—in the first place—!

(+WWs, Strings arco)

(Piano)

(JACK)

ff

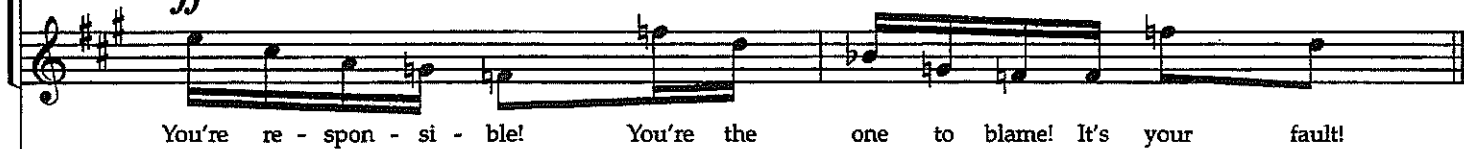
(CINDERELLA)

ff

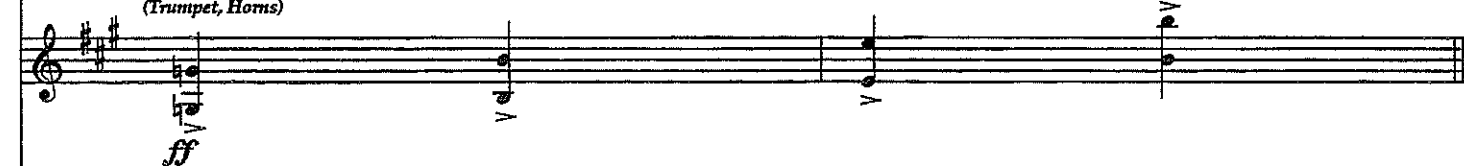
(BAKER)

ff

(LITTLE RED RIDINGHOOD)

ff

(Trumpet, Horns)

ff

(Piano) (+WWs, Strings arco)

ff

(Cello, Bass, Timpani)

Segue

Last Midnight

WITCH: Shhhhh!

Allegretto (♩ = 152)*Misterioso*

WITCH:

p

1 2 3 4

(Piano, Clarinet, Bassoon, Horns)

p

(Piano, Cello, Bass)

It's the

5 6 7 8

last mid - night. It's the

(Piano, Clarinet, Bassoon)

(Piano, Cello, Bass)

9 10 11 12

last wish. It's the

(WITCH)

13 14 15 16

last ————— mid - night, soon it will be

(Clarinet, Bassoon)
(+Horns)

(Piano) *cresc. poco a poco*

(Cello, Bass)

17 18 (stamps her foot) 19 20 *mp*

boom ————— squish! Told a lit - tle

(Bass Drum) (Ratchet)

mf

(+Flute, Violin)

mf *mp*

21 22 23 24

lie, stole a lit - tle gold, broke a lit - tle

(Violin harmonics—*Sva*)

(+Viola) *mp*

(+Cello, Bass—*pizz.*)

(WITCH)

25 26 27 28 *poco cresc.*

vow, did you? Had to get your

(+Clarinet, Bassoon, Horns)

(Piano) *poco cresc.*

(Cello, Bass pizz.)

29 30 31 32

Prince, had to get your cow, have to get your

(Violin harmonics—8va)

(+Viola)

(+Cello—arco) *mp* (+Clarinet, Bassoon)

33 34 35 36 *dim.* *mp*

wish, does-n't mat-ter how—An-y-way, it does-n't mat-ter now. It's the

(+Horns) (+Clarinet, Bassoon)

Poco più mosso**(WITCH)**

37 38 39 40

last _____ mid - night, it's the

(+Clarinet, Bassoon, Horns)

(Piano)

(+Cello)

(+Bass—pizz.)

(b)

41 42 43 44

boom _____ splat! No-thing but a

(Bass Drum)

(Ratchet)

(b)

45 46 47 48

vast _____ mid - night, ev - 'ry-bod - y

(+Clarinet, Bassoon, Horns)

(+Cello)

(+Bass—pizz.)

(WITCH)

49 50 51 52 *p*

smashed _____ flat! Noth - ing we can

(+Clarinet, Bassoon) (Clarinet, Horns, Trumpet)

(Piano) *mp* (*mf*)

(+Cello) (+Strings—pizz.)

(+Bass—pizz.) (+Bassoon, Cello)

53 54 55 56

do. Not ex - act - ly true: We can al - ways

(Triangle) *p*

(+Violin) (+Viola)

p (*mf*)

(+Cello, Bass—pizz.)

57 *mf* sub. 58 *mp* 59 60 *mf*

give her the boy... No? No, of course what real - ly mat - ters is the

(Snare Drum) *p* *p* *mf*

(WWs, Horns, Strings) (+Trumpet)

mf

(Cello, Bass—pizz.) (Bassoon, Cello)

61 (WITCH)

blame, some-one you can blame. Fine, if that's the

(+Piano) (Violin, Viola)

mf

(+Bass)

65 66 *dim.* 67 68 (*mp*) 69

thing you en-joy, plac-ing the blame. if that's the aim, give me the blame—

(Violins—pizz.)

(+Bassoon)

mp

(Violins arco)

70 (*p*) 71 72 73 *rall.* 74

just give me the boy. No... You're so

CINDERELLA,
LITTLE RED RIDINGHOOD:

No!

(+Viola 2) (+Piano) (+Viola 1)

p

(+Cello)

(+Bass arco)

a tempo
(WITCH)

75 nice. 76 You're not 77 good, you're not 78 bad, you're just

(Strings)
p
(Piano)
(+Clar.)
(Bass—pizz.)

79 nice. 80 I'm not 81 good, I'm not 82 nice, I'm just

cresc.

83 right. 84 I'm the 85 witch. 86 You're the

mp *f*

87 (WITCH) 88 89 90

world. _____

(Horn solo) *mp*

(Strings)

(Piano) (+Clar.)

(Bass—pizz.)

91 *mp* 92 93 94

I'm the hitch, I'm what no one be - lieves, I'm the

(String trem.)

95 96 97 *cresc.* 98

Witch. You're all li - ars and thieves, like his

99 (WITCH) *mf* 100 101 102

fath - er, — like his son will be too — Oh, why

(Horn)

(Strings trem.)

(Piano)

(Cello, Bass)

103 104 *cresc.* 105 106

both - er? — You'll just do what you do. It's the

(Cymbal)

p *cresc.* (Trumpet, Horns)

(String trem. sim.)

cresc.

107 *f* 108 109 110

last — mid - night, so good —

(Piano, Violin, Viola)

(Piano) *f*

(Bassoon, Cello)

(+Horns)

(+Bass)

(WITCH)

111 112 113 114

bye, _____ all. Com - ing at you

(Flute, Clarinet)

f

(Piano, Violin, Viola)

(Bassoon, Cello)

(Bass)

(+Horns)

115 116 117 118

fast, _____ mid - night— soon you'll see the

(Piano, Violin, Viola)

(Bassoon, Cello)

(+Horns)

119 120 121 122 *mp*

sky _____ fall. Here, you want a

(+Flute Solo, Clarinet)

(Clarinet)

mp (Bassoon)

(Horns, Cello, Bass)

123 (WITCH) 124 (throws beans) 125 126

bean? (Xylophone) Have an - oth - er bean. Beans were made for

mp

(Clarinet, Bassoon, Horns)

(Cello, Bass)

127 128 (throws more) 129 130 *mf*

mak - ing you rich! ——— Plant them and they

(+Violins, Viola trem)
(+Trumpet)

131 132 133 134

soar— Here, you want some more? Lis - ten to the

mf

(Piano, "Electric Piano")

mf (Violin, Viola, Cello)

(Bass)

(WITCH)

135 136 137 138 *f*

roar: Gi- ants by the score—! Oh well, you can blame an- oth- er Witch.—— It's the

(Xylophone)

(Piano, "Electric Piano")

(Violin, Viola, Cello)

(Bass)

139 140 141 142

last ————— mid - night, it's the

(+Flute, Clarinet—15ma)
(+Trumpet 8va)
(Piano, Violin, Viola)

f

(Bassoon, Cello)

(+Bass)

(+Horns)

143 144 145 146

last ————— verse. Now, be - fore it's

(Bassoon, Cello)

(+Bass)

(+Cello, Horn)

147 (WITCH) 148 149 150

past _____ mid - night, _____ I'm leav - ing you my

(Flute, Clarinet)

(Piano, Violin, Viola)

(Bassoon, Cello)

(+Horns)

151 152 153 154 *mp*

last _____ curse: I'm leav - ing you a -

(+Flute 8va, Clarinet)
(Piano, Violin, Viola)

(Horn, Cello)

(+Bass)

(Clarinet)

mp

(Bassoon)

(Horns, Cello, Bass)

155 156 157 158 *mf*

lone. You can tend the gar - den, it's yours. _____ Sep - 'rate and ' a -

(Clarinet, Bassoon, Horn)

(Cello)

(Bass)

159 (WITCH) 160 *cresc.* 161 3 (looks upward) 162 *f*

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

(Flute, Clarinet, Trumpet) (+Horns, Bassoon)

mf (Cello) (Violin, Viola) *cresc.*

(Bass)

163 164 165 166

when? Lost the beans a - gain! Pun-ish me the

(+Flute, Trumpet, Clarinet 8va) (Violin, Viola pizz.)

f (Timpani, Bassoon, Cello, Bass) (+Horns) (+Horns)

167 168 169 170 171 172

way you did then! Give me claws and a hunch, just a - way from this bunch and the

(Horn soli)

(+Horns) *p cresc.*

(WITCH)

173 174 175 176

gloom and the doom and the

(Flute)
(Trumpet, Clarinet)

ff

(+Violin—8va)
(Piano, Viola)
("Clavichord")

(+Horns) (pizz.) (arco) (pizz.)

(Timpani, Bassoon, Cello, Bass)

177 178 179 180

boom

(arco) (+Horns)

181 182 183

fff (disappears)

Dictated

cruuunch!

(Flute 8va)
(Tutti)

ff

Arms of a Princess

BAKER: My child will be happier
in the arms of a Princess...
CINDERELLA: But wait...
(dialogue continues)

Larghetto (♩ = 88)
2 times

(Violin 1)

p

(Violin, Viola trem.)
(+Flute ord.)

pp

pp (Cello trem.)

Vamp—(fade)

4 5

No More

MYSTERIOUS MAN:
Aren't you running away?

Adagio (♩ = 116)
poco rubato

BAKER:

1 *mf* 2 *p* 3

No more ques - tions. Please. No more

(Piano) (+Clarinet, Horns)

(Horn-solo) *p* *pp* (+Viola, Cello)

(Bass)

4 *mf* 5 6 7 *p*

tests. Comes the day you say, "What for?" Please— no

(Clarinet)

mf

8 *non rubato* 9 10 11

more. MYSTERIOUS MAN: *mp*

(Violin, Viola trem.) (+Flute ord.) We dis-ap-point, we dis-ap-pear, we die but we don't...

(Clarinet, Bassoon)

(Cello)

12 (BAKER) 13 14 *mp poco rall.*

What? (MYSTERIOUS MAN) No more

(Violin, Viola trem.) They dis-ap-point in turn, I fear. For - give, though, they won't....
(+Flute ord.)

(+Piano)

(Clarinet, Bassoon)

(Cello)

15 *a tempo* (BAKER) 16 17 18 *mf*

rid-dles. — No more jests. No more

(Strings)

(+Clarinet, Bassoon)

p (Piano)

(+Bass—pizz.)

19 20 21 22

curs-es you can't un-do, — left by fath-ers you nev-er knew. — No more

(Clarinet)

(+Piano)

mf

(Bassoon, Viola, Cello)

(+Bass—8vb)

23 (BAKER) 24 25 *dim.* 26

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

(Flute solo) *mp*

("Celeste") (Piano) (+Strings)

mp (Horns, Bassoon)

mp (Cello)

27 28 *p* 29

door. Just— no more.

(Flute, Clarinet, Violin, Viola)

(Horns—stopped) +

p (Piano)

30 31 32

33

MYSTERIOUS MAN:

p

34 35 36

Run-ning a-way— let's do it, free from the ties— that bind.—

(Bassoon)

p

(Horns-stopped)

(Piano)

37 38 39 40

No more des-pair— or bur-dens to bear,— out there in the yon - der.—

41

42 43 44

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

(Bassoon-solo)

(+Cymbal-brushes)

(+“Celeste”)

(Cello, Bass pizz.)

(MYSTERIOUS MAN)

45 46 47 48

Have to take care:— un - less there's a "where",— you'll on-ly be wan - der-ing blind. Just more

(Bassoon)

(+Cymbal sim.) *poco cresc.*

(Piano, + "Celeste") *poco cresc.*

(Cello, Bass pizz.)

49 50 51 52

ques- tions, diff - 'rent kind. Where are we to

(Finger Cymbal)

(+Violin, Viola)

(Cello) *poco dim.*

53 54 55 56

go? Where are we ev - er to go?—

(Clarinet, Viola)

(Bassoon)

(+Horns, Strings)

57 (MYSTERIOUS MAN)

Run-ning a-way— we'll do it. Why sit a-round,— re-signed?—

(Horn, Viola)

(Piano) *p*

(+Bass)

61 Trou-ble is, son,— the farth-er you run,— the more you feel un - de-fined— for

(Clarinet, Horns, Viola)

p

65 what you have left— un - done and, more, what you've left be -

ten. *rall.*

(Piano) (+Horn, String pads)

(Piano, "Electric Piano")

(+Violin, Viola)

pp (+Cello, Bass)

(MYSTERIOUS MAN)

68

a tempo

hind.

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

(Viola—trem, Flute—ord)

p

(Clarinet, Bassoon)

p

(Cello pizz, Horn—stopped)

BAKER:

72

73

74

75

rubato

We dis-ap-point in turn, I guess. For - get, though, we won't....

Like fath - er, like

MYSTERIOUS MAN:

Like fath - er, like

(Flute)

76 *a tempo*
(BAKER)

son. No— more

(MYSTERIOUS MAN)

son. (*Violin, Viola*)

p

p (*+“Strings”*)
(*Piano*)

(*+Bass pizz.*)

80 **(BAKER)**

Gi - ants, wag - ing war. Can't we

(*Triangle*)

p (*+Horns, muted or stopped, Viola*)

p *mf*

(*+Clarinet, Bassoon, Cello*)

84 **85** **86** **87** *f*

just pur - sue— our lives— with our child - ren and— our wives?— Till that

(*Clarinet, Horns—open*)
(*+Viola*)

(*Viola, Cello, Bass*)

(BAKER)

88 *rall.* 89 *a tempo* 90 *rall. mf* 91

hap - pi - er day ar - rives, — how do you ig - nore — all — the

(Clar, Horns, Viola) (Piano, "Electric Piano")

f (Viola, Cello, Bass) *p* (+Cello)

92 *a tempo* 93 94 95

Witch - es, — all — the curs - es, — all — the

mf

rubato 96 97 98

wolves, all the lies, — the false hopes, — the good-byes, — the re - vers - es, —

(Horns, Bassoon, Viola) (+Clarinet)

mf (Bass pizz.)

99 100 *f* 101

all — the won - der - ing what — ev - en worse is still in

(Viola, Horn, Clarinet, Bassoon) *f* (Violin)

102 (BAKER) 103 *mf* *ten.*

store? All the

(Strings—trem.)

(+Bells)

(Piano) *f.*

Meno mosso
(rubato)

104 105 *mp* 106 107

child- ren..... (Triangle) All the Gi- ants..... No

mf

mf (Piano, "Electric Piano")
(+String pads non trem.)

Tempo 1 ∞

108 109 110 111 112

more..... (Triangle) *p*

(Violin, Viola)

p

After Plan

BAKER: The baby will be safest here
with you. This will take no time.

CINDERELLA: Oh, no. Now, now. Don't cry,
little one. I know. You want your mother.
(*dialogue continues*)

Largo (♩ = 54)

(Flute solo—*sostenuto*)

(Small Triangle)

(Violin)

p (Violin, Violas)

(“Harp,” Cello)

(Clarinet solo—*sostenuto*)

(Medium Triangle)

No One Is Alone—Part 1

CINDERELLA:

And I, the faraway Prince.

Tranquillo ($\text{♩} = 60$)

(Flute solo)

p

(Piano, "Celeste")

p

(dialogue)

Vamp**LITTLE RED RIDINGHOOD:**...Mother would be very unhappy
with these circumstances.

Poco rubato

CINDERELLA:

14 *p* 15 16 17

Moth-er can-not guide you.——— Now you're on your own.———

(Piano)

(Cello) *p*

(Piano, Bass)

18 19 20 21 *mp*

On-ly me be-side you.——— Still, you're not a - lone. No one is a -

(Cello) *mp* (Viola, Violin)

22 23 24 25

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

(Piano, Violas) *mp* (Cello)

26 (CINDERELLA)

Some-times peo-ple leave you—— half-way through the Wood.

(Flute solo)

mp

(Viola)

mp

(Piano)

(Cello, Bass)

(Horn solo)

30 Oth-ers may de-ceive you.—— You de-cide what's good.—— You de-cide a -

(Violin, Viola)

(CINDERELLA)

34 35

lone. (Piano, Violas) But no one is a -

(Cello)

(Piano, Bass)

LITTLE RED RIDINGHOOD:

CINDERELLA:

36 37 38

lone. I wish... I know...

(Flute) (+Clarinet)

39 40 41 42 43

poco rall.

8va
(Bells, "Celeste," Violas—trem.)

p
(Cello, Bass)

No One Is Alone—Part 2

BAKER: Then kill him!
(beat) No, don't kill him.

Tranquillo (♩ = 56)

(Piano)

p

(Cello)

(+Bass arco)

CINDERELLA:

3 (to LITTLE RED RIDINGHOOD)

p

Moth-er is-n't here now. Who knows what she'd say?

BAKER: (to JACK) *p*

Wrong things, right things... Who can say what's

(Piano)

7 8 9 10 *mp*

No-thing's quite so clear now. Feel you've lost your way? You are not a -

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

(Violin, Viola) *mp*

11 (CINDERELLA) 12 13 14

lone, Be - lieve me. No one is a - lone. Tru-ly...

(BAKER)

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

(Violin, Viola)

p *mp* *p*

(Piano)

(Cello)

(Piano, Bass)

mp 15 16 17 18

You move just a fin - ger, say the slight-est word,

mp

You move just a fing - er, say the slight-est word,

(Horn solo) *mp*

(Viola)

mp

(+Cello, Clarinet)

19 (CINDERELLA) 20 21 22

some-thing's bound to lin-ger, be heard.

(BAKER)

some-thing's bound to ling-er, be heard. No one acts a-

(Horn solo) (Viola) (+Violin, Viola)

(Piano) (+Cello, Clarinet) *mp*

(+Bass)

23 24 25 26

Peo-ple make mis-

lone. Care-ful, no one is a-lone. Peo-ple make mis-

(Violin, Viola) *p* *mp* *p*

(+Trumpet—cup, Horn) *p*

27 **(CINDERELLA)** *mf* 28 29 30 *mp*

takes. Moth-ers, peo-ple make mis-takes, hold-ing to their

(BAKER) *mf* *mp*

takes. Fath-ers, peo-ple make mis-takes, hold-ing to their

(Violin, Viola) *mf* > *p*

(Piano, "Celeste")
(+Trumpet—cup, Horns) *mf* > *p*

(Violin, Viola, Cello)

Detailed description: This block contains the first system of the musical score, measures 27 through 30. It features two vocal parts: Cinderella and Baker. Both sing the lyrics "takes. Moth-ers, peo-ple make mis-takes, hold-ing to their". Cinderella's part is marked *mf* and Baker's part is marked *mp*. The instrumental accompaniment includes Violin and Viola (marked *mf* > *p*), Piano, "Celeste", and Horns (marked *mf* > *p*). The Piano part also includes Violin, Viola, and Cello. The music is in a key with two flats and a 4/4 time signature.

31 32 33 34

own, think-ing they're a - lone. Hon-or their mis -

own, think-ing they're a - lone.

(Violin, Viola) *p* (+Trumpet—cup, Horns) *p*

Detailed description: This block contains the second system of the musical score, measures 31 through 34. It continues the vocal parts from the first system. The instrumental accompaniment includes Violin and Viola (marked *p*), and Horns (marked *p*). The Piano part continues with Violin, Viola, and Cello. The music is in a key with two flats and a 4/4 time signature.

(CINDERELLA)
mf

35 takes... 36 Ev - 'ry - bod - y makes— 37 one an - oth - er's ter - ri - ble mis - takes.

(CINDERELLA)
mf

Ev - 'ry - bod - y makes— one an - oth - er's ter - ri - ble mis - takes.

(Violin, Viola)
mf > *p*

(Trumpet, Horns)
mf > *p*

(Violin, Viola, Cello)
mf > *p*

(Bassoon, Bass)

38 *mp* Witch - es can be right, 39 Gi - ants can be good. 40 You de - cide what's

mp Witch - es can be right, Gi - ants can be good. You de - cide what's

(Horns, Bassoon)
p

(Clarinet)
p

(Cello, Bass pizz.)

(CINDERELLA) *poco rall.*

41 right. you de - cide what's good. Just re - mem - ber:—

(BAKER)

right. you de - cide what's good. Just re - mem - ber:

(Horns, Bassoon)

(Clarinet) *p*

(Bassoon)

(Cello, Bass pizz.)

a tempo

(CINDERELLA) *mf*

43 some-one is on your side.— Our side— Some-one else is not.

(BAKER) *mf*

some-one is on your side.— Our side— Some-one else is not.

LITTLE RED RIDINGHOOD:

Our side.

JACK:

Our side.

(Flute solo) *mf*

(Violin, Viola) *mf*

(Horn solo) *mf*

(+Clarinet)

(Cello, Bass arco) *p*

(CINDERELLA) 47 While we're see-ing our side— our side— may-be we for-got: they are not a -

(BAKER) 48 While we're see-ing our side— our side— may-be we for-got: they are not a -

(LITTLE RED RIDINGHOOD) 49 Our side... May-be we for-got: They are not a -

(JACK) 50 Our side... May-be we for-got: They are not a -

(Flute solo)

(Horn solo)

(Violin, Viola) (Piano) *mp*

(Cello, Bass arco) *p*

51 (CINDERELLA) lone. No one is a - lone. *poco rall.*

(BAKER & LITTLE RED RIDINGHOOD) 52 lone. No one is a - lone.

(JACK) 53 lone. No one is a - lone.

(Violin, Viola) *p*

(Piano) *p*

(Cello) *p*

(+Horns) *p*

Poco meno mosso

(CINDERELLA)

55

p

56

57

58

Hard to see the light now.——

(BAKER)

p

Just don't let it go.——

(Violin—8va)

(Viola) *pp**pp*

(Piano)

(+Clarinet)

(Cello, Bass)

(Horn solo)

(CINDERELLA)

59

60

61

62

Things will come out right now.——

We can make it so.

Some-one is on

(BAKER)

Things will come out right now.——

We can make it so.

Some-one is on

LITTLE RED RIDING HOOD
& JACK:

Some-one is on

Fade on cue
(Giant's steps)

(CINDERELLA)

63 64 65 66 67 68

your side—

(BAKER)

your side—

(LITTLE RED RIDINGHOOD & JACK)

your side—

(Giant's steps)

p *f* *f dim. poco a poco* *p*

(Clarinet)

pp *(Trumpet)*

(Piano) *(+ "Electric Piano")*

pp

(+Bass)

Attack of the Birds

GIANT: Thank you. Now justice will be served and I shall leave your kingdom.

Allegro con fuoco ($\text{♩} = 144$)

(Piccolo, Clar, Trumpet) *tr* *b*

ff

(Violins—*Sua*)
(+Snare drum roll throughout) (Snare Drum roll—*cresc.*)

ff (+Horns) *Sua*

ff ("Music Box", Piano—*trem*)

(+Strings—*staccato*)

Vamp *tr* *b*

(*Sua*)

Act 2 Finale—Part 1

Giocos (♩ = 116)(Violin, Viola)
(+Piano—trem)

Measures 1-4 of the musical score. The first staff (Violin, Viola) features a rapid sixteenth-note tremolo pattern, marked with a forte *f* dynamic. The second staff (Horns) plays a sustained harmonic accompaniment. The third staff (Piccolo, Bells, Clarinet 8va; Trumpet, "Carillon") continues the tremolo pattern, also marked *f*. The fourth staff (Cello, Bassoon; Bass) provides a low harmonic support.

Measures 5-8 of the musical score. The first staff (Violin, Viola) continues the rapid sixteenth-note tremolo pattern. The second staff (Horns) maintains the harmonic accompaniment. The third staff (Piccolo, Bells, Clarinet 8va; Trumpet, "Carillon") continues the tremolo pattern. The fourth staff (Cello, Bassoon; Bass) provides a low harmonic support.

L'istesso—risoluto

9

(Piano, Violins, Violas)

Measures 9 and 10 of the piano accompaniment. Measure 9 starts with a mezzo-forte (*mf*) dynamic. The right hand features a series of chords and eighth notes, while the left hand has a long, sustained note in the bass. Measure 10 continues the pattern with some melodic movement in the right hand. Performance instructions include "(Horn)" for the left hand in measure 9 and "(+Clar, Horn)" for the right hand in measure 10. A "(Bass—pizz.)" instruction is also present for the left hand in measure 9.

Measures 11 and 12. Measure 11 shows the continuation of the piano accompaniment. Measure 12 marks the beginning of a vocal entry. The right hand has a melodic line, and the left hand provides harmonic support. Performance instructions include "(+Clar, Horn)" for the right hand in measure 12 and "(+Cello, Bassoon)" for the left hand in measure 12.

JACK'S MOTHER:

The

Measures 13 and 14. Measure 13 contains the lyrics "slot - ted spoon can catch the po - ta - to...". The right hand has a melodic line, and the left hand provides harmonic support. Performance instructions include "(+Clar, Horn)" for the right hand in measure 14 and "(+Cello, Bassoon)" for the left hand in measure 14.

MYSTERIOUS MAN:

Measures 15 and 16. Measure 15 contains the lyrics "Ev - 'ry knot was once straight rope...". The right hand has a melodic line, and the left hand provides harmonic support. Performance instructions include "(+Clar, Horn)" for the right hand in measure 15 and "(+Cello, Bassoon)" for the left hand in measure 15.

(Piano, Violins, Violas)

17 18

(+Clar, Horn)

(Bass—pizz.)

(+Cello, Bassoon)

19 20

THE PRINCES:

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

(Trumpet—Str mute)

mf

21 22

**SNOW WHITE,
CINDERELLA:**

(yawon) Ex - cuse me.

(+Cello)

23 **STEWARD:** 24 25

The great-er the good, the hard-er the blow...

(Trumpet—Str mute)

(Piano, Violins, Violas)

(+Viola)

(Bass—pizz.) (+Cello)

26 **STEPMOTHER:** 27

When go - ing to hide, know how to get there.

28 **CINDERELLA'S FATHER:** 29 **LUCINDA & FLORINDA:**

And how to get back... And eat first...

(+Viola)

(+Cello)

30 31 **GRANDMOTHER:**

The

(Trumpet—Str mute)

(Piano, Violins, Violas)

(+Clar, Horn, Viola)

(Bass—pizz.) (+Cello, Bassoon)

32 33

knife that is sharp to - day may be dull by to - mor - row...

(Flute, Clarinet, Bassoon)

(+Viola)

(+Cello)

RAPUNZEL:

34 35

Ahhh...

(+Viola)

(+Cello)

36 37

(Flute, Clarinet, "Celeste")

(Piano, Violins, Violas)

(+Viola)

(Bass—pizz.)

(+Cello)

38

(Snare Drum—tacet)
(Viola 2)

p

39 (Viola 1)

(Violin 2)

(Piano) *p*

(+Clarinet)

(+Flute)

(+Cello, Bass)

40 (Viola 2)

p

41 (Viola 1)

(Violin 2)

(+Flute)

(+Clarinet)

Segue

Act 2 Finale—Part 2

BAKER: Now we can all return home and
let us hope there will be no more killing.
(dialogue continues)

Tranquillo (♩ = 116)

1 (Clarinet solo)

p

(Piano)

p

(Viola)

LITTLE RED RIDINGHOOD:
Yes. I'll be your mother now. (dialogue continues)

(Flute solo)

5 6 7 8

p

9 10 11 12

(Violin 1, Viola 1)

p (Piano)

(Cello)

(Flute solo)

13 14 15

(Piano)

(Cello)

rall. 17 a tempo 18

(Violin 1)

p

CINDERELLA: ...There are times
when I actually enjoy cleaning.

19 20 (Violin 1) (Violin 2)

p

(+Clarinet)

(Cello)

p (Bass—arco)

(+Flute—Sob)

Segue

Act 2 Finale—Part 3

BAKER: How proud my wife would have been of us.
And how sad it is that my son will never know her.

Vamp—(vocal last time)

BAKER:



May-be I just was-n't meant to have child-ren— But

BAKER'S WIFE:



Don't say that! Of course you were meant to have child-ren!

(Horns, Bassoon)



p
(Viola, Cello, Bass)
(Viola, Cello)

how will I go a-bout be-ing a fath-er with no one to moth-er my child?

mf

Just calm the



(Bass)

(BAKER) *mf* *rall.*

5 2 2 6

Yes, calm the child.

(BAKER'S WIFE)

child. Look,

(Crotales)

mf

(Strings tutti)

mf

7 *a tempo*

p (BAKER'S WIFE)

8

tell him the stor-y of how it all hap-pened. Be fath-er and moth-er, you'll know what to do.

(Violin, Viola)

p

(Cello, Bass—pizz) (+Bassoon)

(Bassoon)

9 (BAKER) 10 *ten.*

A - lone...

Meno mosso ($\text{♩} = 100$)

11

BAKER'S WIFE:

Some-times peo- ple leave you— half- way through the Wood.

(Flute) *mp* (Horn) *mp* (+ "Celeste")

(Violin, Viola)

(Piano) *mp* (Cello, Bass arco)

15 16 17 18

Do not let it grieve you, no one leaves for good. You are not a -

(Violin, Viola)

(Horn) *mp*

19 20 21 22

lone. No one is a - lone.

(Piano, Violin, Viola)

(Cello) (+Bass)

23

p (BAKER'S WIFE)

(Flute, Violin—8va)

(Violin, Violas)

p (Piano)

(+Clar.)

(Cello, Bass)

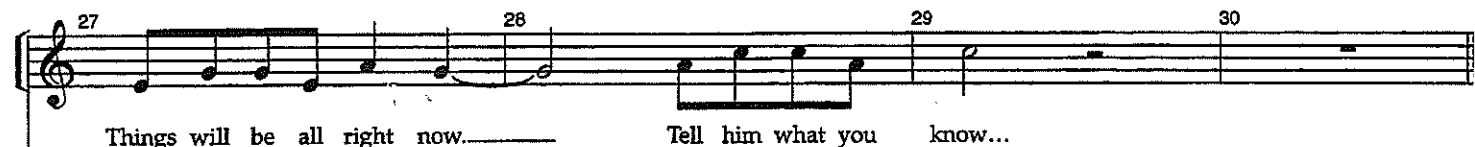
BAKER: (to Baby)
Shhh. Once upon a time...
in a far off kingdom... (contin)

27

28

29

30



(Flute)

(Horns, Clarinet, Bassoon)

p (Piano, "Electric Piano")

(Cello, Bass)

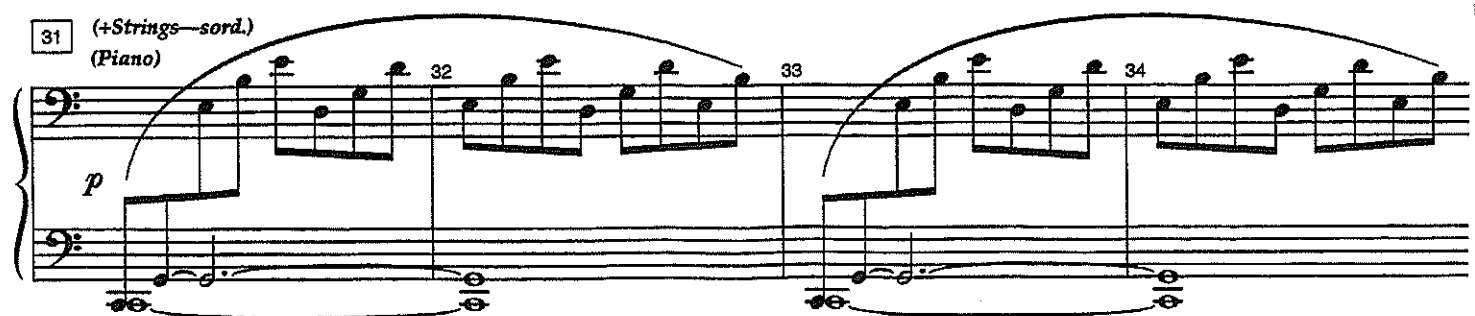
31

(+Strings—sord.)
(Piano)

32

33

34



35 WITCH:

35 *p* Care - ful the things you say, ——— child - ren will lis - ten. ———

36 37 *p* 3

("Celeste")

(Piano)
(+Strings—sord.)

38 39 40 Care - ful the things you do, ——— child - ren will

41 42 43 44 see. And learn. ———

("Celeste"—8va, Clarinet)

(Viola)

p

(+Clarinet)

(+Bassoon)

45 (WITCH) *mp* 46 47 3 48
Chil- dren may not o- bey, but child- ren will lis- ten.

(Flute, Clarinet) *mp*

(+Strings—sord.)

(Piano) *mp*

49 50 51 52
Child- ren will look— to you for which way to turn, to

(Horns, Clarinet)

(+“Celeste”)

53 54 55 *p* 56
learn what to be. Care- ful be- fore— you say, “Lis- ten to me.”

(Horn)

(Crotales) *p*

(Flute)

mf *p* (Strings)

(Bass, Bassoon—8va)

(WITCH)

57 58 59 60

Child-ren will lis-ten.—

(Crotales)

(Trumpet-Harmon mute)
(+Flute—8va)

(Flute)

(Strings)

(Piano)

**WITCH, JACK,
LITTLE RED RIDINGHOOD, CINDERELLA:**

(during the following verse the remainder of the COMPANY enters)

61 62 63 64

Care-ful the wish you make,— wish-es are child-ren.—

(Horns, Clarinet)

(Strings—8va, Bells, "Celeste")

(+Cello, Bass)

65 **ALL:** 66 67 68

Care-ful the path they take— wish-es come true, not

(Horns) ("Celeste"—8va, Bells, Clarinet)

(Piano)

(+Cello, Bass)

69 *cresc.* 70 71 72

free.

(Trumpet)

(+Clarinet)

cresc.
(+Bassoon)

73 **WOMEN:** 74 75 76

mf

Care-ful the spell you cast, not just on child-ren.

(Flute, +Trumpet 8vb)

mf

(+Clar, Bassoon, Horns)

(Bells, "Celeste")

(+Strings)

MEN: 77 Some-times the spell— may last— 78

+WOMEN: 79 past what you can see—

(Flute, +Trumpet 8vb)

(Horns, Clarinet)

(Piano)

(+Cello, Bass)

80 and 81 *f* turn a - gainst you... 82

(Bells)

f

(+ "Celeste" — 8va)

(Cello, Bass)

83 **WITCH:** *p*

Care - ful the tale — you tell. — That is the spell. —

84 85

OTHERS:

Ah. —

(Bells)

p ("Celeste")

p (Strings-senza sord.)

86 87

Child - ren will lis - ten...

GROUP 1: *p*

Though it's

p

Segue

Act 2 Finale—Part 4

Allegretto (♩ = 120)**GROUP 1:**

1 *p* 2
fear - ful, Though it's deep, though it's dark and though you may lose the path, though you may en - coun - ter

GROUP 2:

p
Though it's

(Piano, Violins, Violas)

p
(Piano, Bassoon, Cello—pizz)

3 4
wolves, you can't just act, you have to

fear - ful, though it's deep, though it's dark and though you may lose the path, though you may en - coun - ter

GROUP 3:*mp*

Though it's

(Piano, Violins, Violas)
(Piano, Bassoon, Cello—pizz)

(GROUP 1)
mp *cresc.*

list - en. You can't just act, you have to think. There are

(GROUP 2)
mp *cresc.*

wolves, you can't just act, you have to think. There are

(GROUP 3)
cresc.

fear - ful, though it's deep, though it's dark and though you may lose the path, There are

(Hi Hat, Snare Drum)

p cresc. poco a poco
(Piano, Violins, Violas)

cresc. poco a poco
(Piano, Bassoon, Cello—pizz)

7 8

al - ways wolves, there are al - ways spells, there are al - ways beans, or a Gi - ant dwells there. So

al - ways wolves, there are al - ways spells, there are al - ways beans, or a Gi - ant dwells there. So

al - ways wolves, there are al - ways spells, there are al - ways beans, or a Gi - ant dwells there. So

(Snare Drum continues—sim.)
(Trumpet, Flute, Clarinet, Horns)

cresc.

Alla marcia—L'istesso—

9

ALL: *f*

in - to the Woods you go a - gain, you have to ev - 'ry now and then.

(Horns)

f

(Piano, Strings, Trumpet, WWs—8va)

(+Bassoon, Cello)

(+Bass—pizz)

In - to the Woods, no tell - ing when, be read - y for the jour - ney.

13 (ALL) 14

In - to the Woods, but not too fast or what you wish you lose at last.

(Horns)

(Violins, Violas)

(Cello)

(Bass)

15 16 **WOMEN:**

In - to the Woods, but mind the fu - ture.

MEN:

In - to the Woods, but mind the past.

(Violins, Violas)

(Cello)

(Bass)

17 18 *mp*

or tempt the wolf or steal from the Gi-ant— The

mp

In - to the Woods, but not to stray, or tempt the wolf or steal from the Gi-ant— The

(Bassoon, Cello)

(Horns)

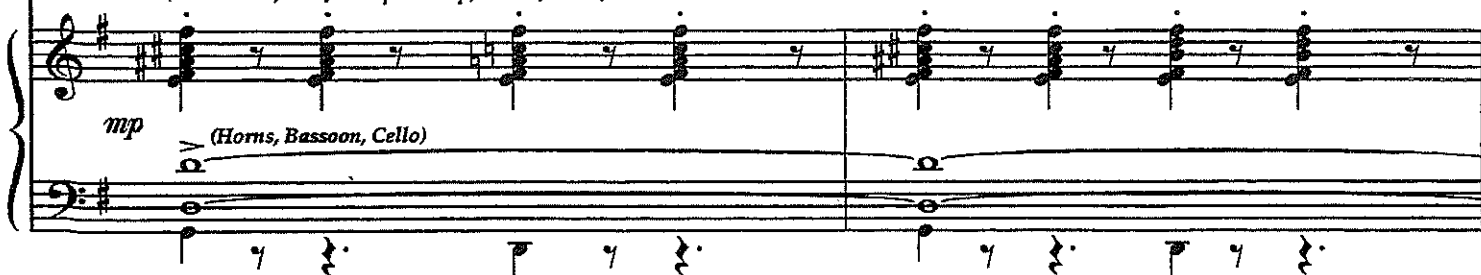
(WOMEN)

*(non legato)**mp*

19

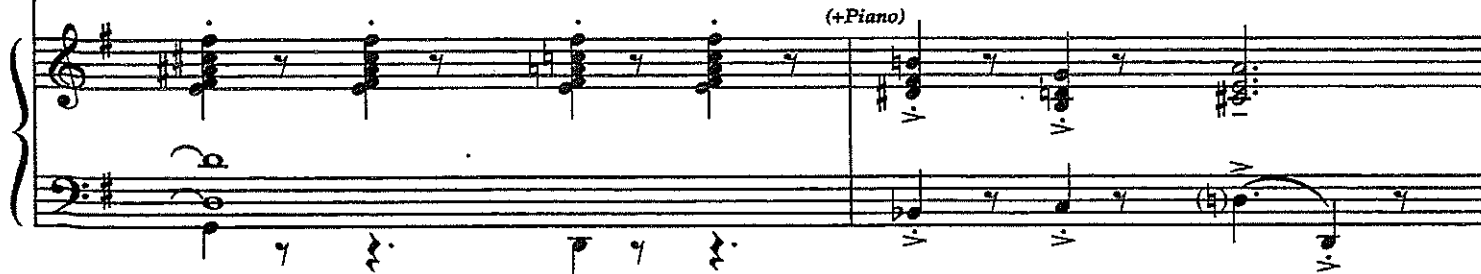


(MEN)

*(non legato)**mp**(Flute—Sva, Clar, Trumpet—Cup, Violin, Viola)*

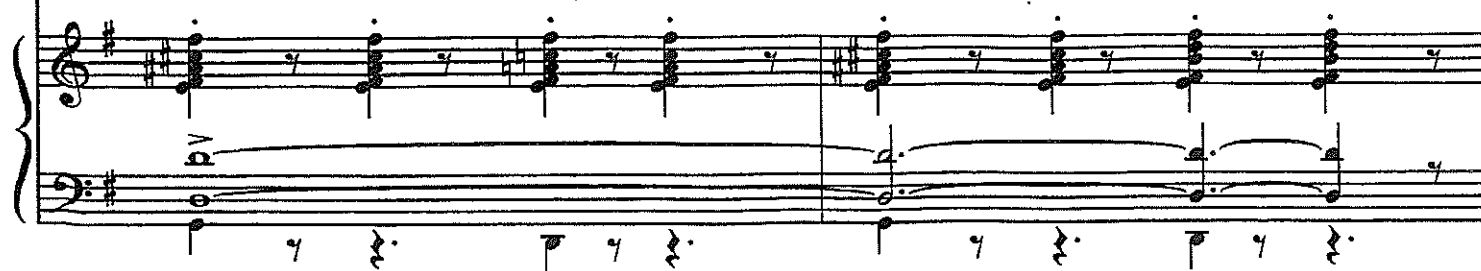
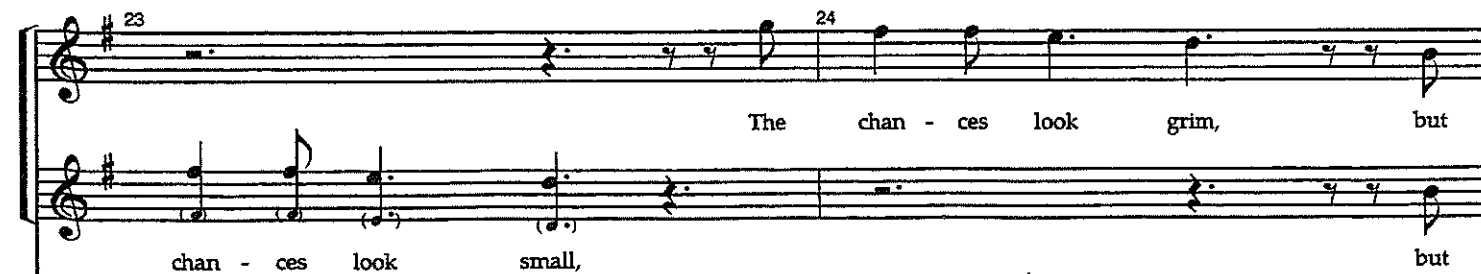
21

22

*(+Piano)*

23

24



(WOMEN)

mf

25



ev - 'ry - thing you learn there will help when you re - turn there.

(MEN)

mf

ev - 'ry - thing you learn there will help when you re - turn there.

BAKER:
mp

The

CINDERELLA, JACK,
LITTLE RED RIDINGHOOD: *mp*

The

(Piano, Strings—pizz.)

mf

(BAKER)

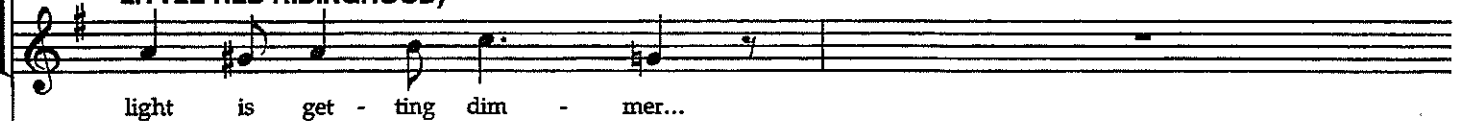
p

27

28



light is get - ting dim - mer... I think I see a glim - mer—

(CINDERELLA, JACK,
LITTLE RED RIDINGHOOD)

light is get - ting dim - mer...

(Flute, Clarinet)

*mp.*

(Bassoon)

(Cello, Bass)

29 ("Celeste") *f* 30

(Trumpet, Horns) *f*

(Strings—arco) *f*

(Bassoon, Cello)

(Piano, Bass)

31 32

33 **ALL:** *mf* 34

In - to the Woods— you have to grope, but that's the way you learn to cope.

(Flute, Bassoon)

(Piano, Violins, Violas) *mf*

(+Bass)

35 (ALL) 36

In - to the Woods to find there's hope of gett - ing through the jour - ney.

(Flute, Bassoon)

(Piano, Violins, Violas)

(Cello)

(Bass)

37 38

In - to the Woods, each time you go there's more to learn of what you know.

(+Cello)

39 40

In - to the Woods, but not too slow— In - to the Woods, it's near - ing mid - night—

41 (ALL)

In - to the Woods to mind the wolf, to heed the Witch, to hon - or the Gi - ant, to

(Flute, Bassoon)

(Piano, Violins, Violas)

(Cello, Bass)

43 *cresc. poco a poco*

mind, to heed, to find, to think, to teach, to join, to go to the Fes - ti - val! In - to the Woods,

(Piccolo, Clarinet, Trumpet)

cresc. poco a poco

cresc. poco a poco

f

(+Horns)

(+Cello, Bassoon)

46

in - to the Woods,

47

in - to the Woods, then out of the woods —

48 (ALL) 49 *ff*

mf cresc. and

(+Snare roll—cresc.)
(Flute, Clarinet) (+“Bells”)

(Bassoon, Horns, Piano)

mf cresc.

(Strings—trem.)

p

CINDERELLA:

50 *mf* 51

hap - py ev - er af - ter! I wish...

ff (Drum) *ff* (Piccolo, Clarinet, Trumpet, Horns) *fff*

ff *fff*

Bows & Exit

(Flute, Clar, Trumpet—Str mute)

f

(Horns)

f

(Piano, Violins, Violas)

f

(Piano, Cello, Bassoon)

(Piano, Bass)

(Piano, Cello)

1 2 3 4 5 6

(Flute, Clar, Trumpet—Str mute)

(Piano, Violins, Violas)

(Piano, Cello, Bassoon)

(Piano, Bass)

7 8

9 10

11 12

13 14

mp

mp

(Flute, Clar, Trumpet—Str mute)

Musical score for measures 15 and 16. The top staff (Flute, Clar, Trumpet—Str mute) features a melodic line with slurs and accents. The middle staves (Piano, Violins, Violas) show a rhythmic accompaniment with slurs. The bottom staff (Bassoon, Piano, Cello) has a bass line with slurs. The (Piano, Bass) part is indicated below the bottom staff.

15 16 (Horns)

(Piano, Violins, Violas)

(Bassoon, Piano, Cello)

(Piano, Bass)

(Flute, Clar, Bassoon—Sub)

Musical score for measures 17 and 18. The top staff (Flute, Clar, Bassoon—Sub) features a melodic line with slurs. The middle staves (Piano, Strings—pizz) show a rhythmic accompaniment with slurs. The bottom staff (Bassoon, Piano, Cello) has a bass line with slurs. The (Piano, Bass) part is indicated below the bottom staff.

17 18

(Piano, Strings—pizz)

Musical score for measures 19 and 20. The top staff (Flute, Clar, Bassoon—Sub) features a melodic line with slurs. The middle staves (Piano, Strings—pizz) show a rhythmic accompaniment with slurs. The bottom staff (Bassoon, Piano, Cello) has a bass line with slurs. The (Piano, Bass) part is indicated below the bottom staff. The dynamic *mf* is marked at the end of measure 20.

19 20

mf

(Cello, Bass)

(Flute, Clar, Trumpet—Str mute)

21 *mf* 22

(Horns) *f*

(Piano, Violins, Violas) *f*

(Piano, Cello, Bassoon)

(Piano, Bass) (+Cello)

23 24

25 26

(Flute, Clar, Trumpet—Str mute)

27 28

(Piano, Violins, Violas)

(Piano, Cello, Bassoon)

(Piano, Bass)

29 30

31 32

33 34

(Flute, Clar, Trumpet—Str mute)

35 36 (Horns)

(Piano, Violins, Violas)

(Bassoon, Piano, Cello)

(Piano, Bass)

(Flute, Clar, Bassoon—8vb)

37 38

(Piano, Strings—pizz)

39 40

f

(Cello, Bass)

41 (Trumpet—open, Horns) *f*

(Piano, Violins, Violas)

(Cello)

(Piano, Bass)

42

43

44 (Horns)

45 (Flute, Clar, Trumpet—Str mute) *f*

(Horns)

(Piano, Violins, Violas)

(Bassoon, Piano, Cello)

(Piano, Bass)

46

(Flute, Clar, Trumpet—Str mute)

Measures 47 and 48 of the musical score. The top staff (Flute, Clar, Trumpet—Str mute) features a melodic line with eighth and sixteenth notes. The middle staff (Horns) has a sustained chord. The bottom staves (Piano, Violins, Violas and Cello, Bass) provide harmonic support with chords and sustained notes.

Measures 49 and 50 of the musical score. The top staff continues the melodic line. The middle staff (Horns, Bassoon) has a sustained chord. The bottom staves (Piano, Violins, Violas and Cello, Bass) provide harmonic support with chords and sustained notes.

Measures 51 and 52 of the musical score. The top staff continues the melodic line. The middle staff has a sustained chord. The bottom staves (Piano, Violins, Violas and Cello, Bass) provide harmonic support with chords and sustained notes.

(Flute, Clar, Trumpet—Str mute)

53

54

(Horns)

(Piano, Violins, Violas)

(Cello, Bassoon)

(Piano, Bass)

55

56

57

58

(Cello, Bass)

(Trumpet) 59

(Flute, Clarinet) 60

mf *cresc.*

(+Flute, Clarinet—8va)

mf *cresc.*

(Strings—trem)

p *cresc.*

(+Trumpet, Bells) 61

cresc.

(Violin, Viola, Horns) 62

(Cello, Bass)

63 $\text{♩} = 152$

(Flute, Clarinet, Trumpet, Horns) 64

p *cresc.*

(Cymbal)

p *cresc.*

(+Strings—trem)

(Piano)

p *cresc.*

(Flute, Clarinet)

67 *f*

(Horns)

(Piano, Violin, Viola)

(Cello)

(Bass—pizz.)

71 72 73 74 (Trumpet, Horns)

(+Flute, Clarinet—8va)

75 76 77 78

(Piano, Violins, Violas)

(+Flute, Clarinet—8va)

(Cello)

(Bass)

(Flute, Clarinet, Strings)

mf

(Bassoon)

83 (Flute, Clarinet, Strings)

84 85 86 (+Flute 8va)

(Clar, Bassoon, Horns, Piano)

mf

(Piano, Bass)

Detailed description: This system contains measures 83 through 86. Measure 83 features a melody in the treble clef for Flute, Clarinet, and Strings, with a half note G4. Measure 84 continues the melody with a half note A4. Measure 85 features a melody in the treble clef for Flute, Clarinet, and Strings, with a half note B4. Measure 86 features a melody in the treble clef for Flute 8va, with a half note C5. The piano part in the bass clef consists of a series of chords: a half note G2 in measure 83, a half note A2 in measure 84, a half note B2 in measure 85, and a half note C3 in measure 86. The dynamic is marked *mf*. The instruments listed are (Piano, Bass).

87 88 89 90 (+Trumpet)

f

Detailed description: This system contains measures 87 through 90. Measure 87 features a melody in the treble clef for Flute, Clarinet, and Strings, with a half note D5. Measure 88 continues the melody with a half note E5. Measure 89 features a melody in the treble clef for Flute, Clarinet, and Strings, with a half note F5. Measure 90 features a melody in the treble clef for Flute 8va, with a half note G5. The piano part in the bass clef consists of a series of chords: a half note G2 in measure 87, a half note A2 in measure 88, a half note B2 in measure 89, and a half note C3 in measure 90. The dynamic is marked *f*. The instruments listed are (+Trumpet).

91 (Trumpet, Flute, Clarinet)

92 93 94

ff

(+Strings—pizz)

(+Timpani)

(+Bass—arco)

Detailed description: This system contains measures 91 through 94. Measure 91 features a melody in the treble clef for Trumpet, Flute, and Clarinet, with a half note G4. Measure 92 continues the melody with a half note A4. Measure 93 features a melody in the treble clef for Flute, Clarinet, and Strings, with a half note B4. Measure 94 features a melody in the treble clef for Flute 8va, with a half note C5. The piano part in the bass clef consists of a series of chords: a half note G2 in measure 91, a half note A2 in measure 92, a half note B2 in measure 93, and a half note C3 in measure 94. The dynamic is marked *ff*. The instruments listed are (+Strings—pizz), (+Timpani), and (+Bass—arco).

(Flute, Clarinet, Trumpet)

(Piano, "Electric Piano")

(+Violin—trem)

95 96 97

f

(+Horns)

(+Viola—trem)

(Bassoon, Timp, Piano, Cello, Bass)

98 99 100

cresc.

cresc.

(Flute—loco, Clarinet, Trumpet)

101 102 103 104

ff

(+Violin—8va)
(+"Clavichord")

(+Strings—pizz)

(+Strings—arco)

(+Strings—pizz)

105 (Flute, Clarinet, Trumpet)

(Horns)

(+Strings—arco)

(+Cello)

(+Bassoon)

(+Bass, Timpani)

106

107

108

Dictated

109

110

111

(+Flute 8va)

(Tutti)

fff

(Timpani)

fp