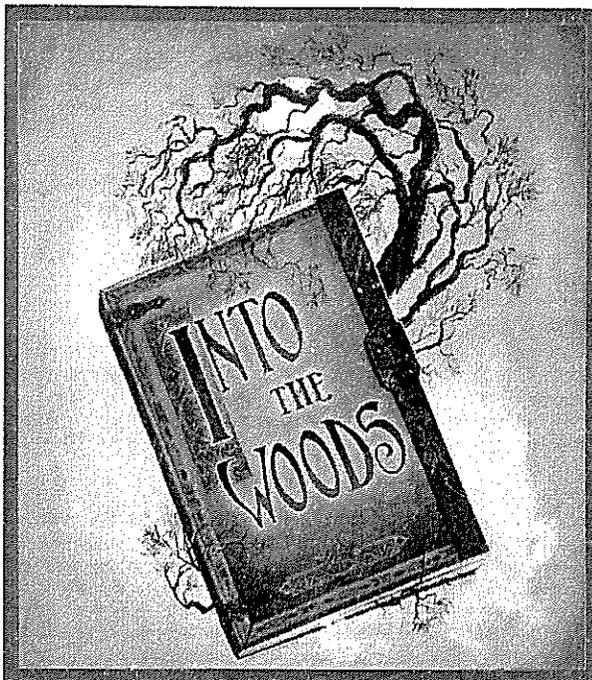


Piano Conductor Score Act 1



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

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Act 1 Opening—Part 1

NARRATOR: Once upon a time—

Brightly (♩ = 132)

CINDERELLA:

—in a far off kingdom—

mf

1 2 3 4

I wish...

(WWs, Brass, Strings—pizz)

(Flute)

(Piano, Violin, Viola)

ff *sfz* *mf*

(Piano, Cello, Bass)

—lived a young maiden—

—a sad young lad—

(CINDERELLA)

5 6 7

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)

—with his wife.

10 11 (CINDERELLA)

(JACK) More than an - y - thing... More than the moon...— The

(BAKER) More than the moon...—

BAKER'S WIFE: *mf*
I wish...

(Flute, Clarinet)

(Piano, Cello, Bass)

(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)

16 (CINDERELLA) 17

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

cow would give us some milk.

(BAKER) I wish we had a

(BAKER'S WIFE) 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)

20 *f* > *mp* 21 *f*

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) (Flute, Clarinet)

(Clar, Bsn, Piano, Cello, Bass)

22 (Violins, Violas) 23 (+Bells)

(Piano, Viola, Cello)

24

STEPMOTHER: *f*

NARRATOR: *mf* 25

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

STEPMOTHER: *f*

26

27

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

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) (Violins, Violas)

f mp

(Piano, Cello, Bass)

(STEPMOTHER) 34 *mf*

33

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)

35

36

still wants to go to the Fes - ti - val— —And dance be - fore the Prince?!

(FLORINDA, LUCINDA)

still wish to go to the Fes - ti - val— —And dance be - fore the Prince?!

(CINDERELLA)

still wish to go to the Fes - ti - val— —And dance be - fore the Prince?!

(Violins, Violas)

(Piano)

(Bsn, Horns, Viola, Cello—pizz.)

(STEPMOTHER)

37

(laughing)

38

Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

(FLORINDA, LUCINDA)

(laughing)

Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

(Xylophone)

f

mp

(+Flute, Clar, Vlns, Violas—pizz.)

Spz

f

mp

cresc.

(h) (h)

(h) (h)

(h) (h)

(h) (h)

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

(Cello, Bass)

(Piano, Violin, Viola)

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

JACK'S MOTHER:

Well, she was not quite beautiful—

42 43 44

mp

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

(Bassoon)
mp
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

JACK'S MOTHER:

Only "she"s can give milk.

(Knocking on the BAKER'S Door)

(Flute)

play 1st time only

(Temple Blocks)

(Clarinet)

(Piano, Violin, Viola)

(Piano) gliss.

(Bassoon)

(Cello, Bass—pizz.)

60

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

LITTLE RED RIDINGHOOD:

61

mp

I wish...

(Trumpet—Str. Mute)
solo

(Piano, "Celeste")

mf

mp

(Cello, Bass—pizz.)

62

63

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

(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.

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

CINDERELLA:

73

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

74

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

76 Come, lit-tle birds,

LITTLE RED RIDINGHOOD:

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

(Bells)

p

(Violins, Viola)

p

(Horn, Cello)

p

(CINDERELLA)

78 79

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

(Bells)

(Violins, Viola)

(Horn, Cello)

Detailed description: This block contains the musical score for measures 78 and 79. The vocal line (Cinderella) is in a treble clef with a key signature of two flats and a common time signature. The lyrics are "down from the eaves and the leaves, ov - er fields, out of cast - les and ponds...". The accompaniment includes a line for Bells, a line for Violins and Viola, and a line for Horn and Cello. The piano part features chords and some melodic lines.

80

(CINDERELLA)

81 82

JACK:
mp Ah Ah

No, squeeze, pal...

(Violins, Viola)

mp

(Viola—solo—espr.)

(Piano, "Electric Piano")

p *cresc.*

(Cello)

Detailed description: This block contains the musical score for measures 80, 81, and 82. Measure 80 is a rest for the vocal line. In measure 81, Jack enters with the vocal line "Ah Ah" in a mezzo-piano (*mp*) dynamic. The lyrics "No, squeeze, pal..." follow in measure 82. The accompaniment includes Violins and Viola, a solo Viola with *espr.* (sforzando) markings, and a Piano/Electric Piano part starting in *p* (piano) and *cresc.* (crescendo). A Cello part is also present at the bottom.

(CINDERELLA)

Musical score for measures 83-84. The vocal line (Cinderella) features a melodic line with lyrics "Ah" and "Ah" under a long slur. The instrumental accompaniment includes:

- (Clarinet) solo
- (Trumpet) solo
- (+Violins, Violas)
- (Piano, "Electric Piano")
- (Cello)
- (+Bass)

Dynamic markings include *f* and *f cresc.* A triplet of eighth notes is marked with a '3'.

Musical score for measures 85-86. The vocal line continues with lyrics "Ah" and "Ah" under a slur. The instrumental accompaniment includes:

- (Horn) solo
- (+Violins, Violas)
- (+Bass)

Dynamic markings include *f*. A triplet of eighth notes is marked with a '3'. The tempo marking *poco rall.* is present. The score concludes with a double bar line and repeat signs.

Tempo primo (♩ = 132)

(CINDERELLA)

87 *mf* 88

Quick, lit - tle birds, flick through the ash - es.

(Violin, Viola)

mf

(Cello)

(Bass)

89 90

Pick and peck, but swift - ly, sift through the ash - es,

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

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

91 92 93 94

in - to the pot...

(Flute, Trumpet—Str mute)

mf *f*

(Cow Bell)

(Violin, Viola)

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

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 (Clarinet) 98 (Bassoon) 99 (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)

(Piano, Violin, Viola) *mf*

p sub. (Cello)

(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

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

f

(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* 2

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

(Small Triangle)

(Piano)

mp

(Bass)

3 4

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

(+Strings)

5 6

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

BAKER: Don't stray and be late.

19 (Small Triangle)

(Bassoon)

(Piano, Strings—arco)

mf (Cello)

(Bass)

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

21 (etc.)

(Bassoon)

(Piano, Strings—arco)

(Cello)

(Bass)

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 26

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

(Flute)

(Bassoon)

(Piano, Violins, Violas)

(Cello)

(Bass)

27 28

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

mf

29 30

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

mp *mf*

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

7

FLORINDA:

mf

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

(Flute, Clar)

(Piano)

mf

(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.

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

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

(Flute) *mp* *gliss.*

(Cello) *mp* *gliss.*

(Piano, Bells) *mp* *gliss.*

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

(Piano) *gliss.*

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)

(Flute, Clar, Violin, Viola—pizz)

(Bassoon)

(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)

(FLORINDA)

(Babbles)

(LUCINDA)

(Babbles)

(Scream)

(Clarinet)

6

6

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)

9 10

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

12

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—*Sua*)

(Viola—*loco*)

mf mf p

17 18 19

Vamp

...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 29

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

(Violin, Viola) *mf*

(Drums)

(Piano, "Metallic Harpsichord")

(Piano, Cello, Bass—pizz)

30 31

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

(+Violins, Violas—pizz)

(Violas—arco)

31 32

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 39

And we'll call it square."

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 41 42 43

(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 45 46 47

mp *mp* *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*)

(Piano, "Metallic Harpsichord")

(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,

(Electronic Drums—*Rap Style*)

(Clarinet—with Violin *pizz*)

(Piano, Bass—*pizz*)

(Piano, Bass—*pizz*)

(Clar, Bassoon, Strings—*pizz*)

(WITCH)

52

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

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*

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*

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)

(Violin, Viola)

(Bassoon)

p

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

JACK: Yes.

5

(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

(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

(Flute) *mp*

(Violin) *mp*
(Piano)
(Bass)

16 dream - ing. 17 18 Chim - ney stack 19 start - ing to crack, the

(Bassoon)

(Piano)
(Bass)

20 mice are get - ting bold - er, the 21 floor's gone slack, 22 your moth - er's get - ting old - er, your

(Bassoon)

(Piano)
(Bass)

(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)

(Piano) *mf*

(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) (Bassoon)

f

(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 *v*

(Horn)

(Bass)

32 33

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

34 (JACK'S MOTHER) 35

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

(Piano, Strings)

mf (+Clar, Horn)

(Bass) (+Bassoon, Cello)

36 37

In-to the Woods to jour-ney's end—

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: 39 *Vamp—(fade)* WITCH: (last time)

In-to the Woods to sell a friend— 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)

Sub.

7 (WITCH) *Non rubato* 8

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)

(8vb)

9 10

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

cresc.

cresc.

(8vb)

11 12

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

8va

(+WWs, Brass)

(+"Marimba")

f

Segue

(8vb)

Act 1 Opening—Part 7

STEPMOTHER:

$\text{♩} = 138$

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

(Trumpet—Str. mute)

f

3

(Clar, Horns, Strings)

(STEPMOTHER)

3

CINDERELLA:

mp

The Fes - ti - val—!

4

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

(Piano, Strings)

mp

(STEPMOTHER)

mf

5

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:

12 *Vamp*

Good night, Fath - er. I wish... *Segue*

(Piano, Strings)

f *p*

(Piano, Cello, Bass)

Act 1 Opening—Part 8

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) *p*

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

BAKER:
mf

4

(Clarinet)

5

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

7

(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) (Cello) (Clarinet—solo)
 mf

12

(BAKER'S WIFE)

13

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

(Clarinet)
(Crotales) *pp*

(Piano, Strings—pizz)

(Bassoon, Cello)

Detailed description: This block contains the first system of the musical score, covering measures 12 and 13. It features a vocal line for Baker's Wife, a Clarinet part, a Crotales part, a Piano and Strings part (pizzicato), and a Bassoon/Cello part. The vocal line is in a 3/4 time signature with a key signature of two flats. The lyrics are "cow as white as milk, the cape as red as blood, the". The piano accompaniment consists of chords in the right hand and a melodic line in the left hand.

14

15

BAKER: *mp*

(BAKER'S WIFE)

The

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

(Clarinet) *pp*

(Piano, Strings—pizz)

Detailed description: This block contains the second system of the musical score, covering measures 14 and 15. It features a vocal line for Baker's Wife, a Clarinet part, and a Piano and Strings part (pizzicato). The vocal line continues with the lyrics "hair as yel - low as corn, the slip - per as pure as gold—". The piano accompaniment continues with chords and a melodic line. The Clarinet part has a dynamic marking of *pp*.

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*

(Bassoon, Cello) *p*

Detailed description: This block contains the third system of the musical score, covering measures 16, 17, and 18. It features a vocal line for Baker, a Flute part, a Piano "Celeste" part, and a Bassoon/Cello part. The vocal line repeats the lyrics "cow as white as milk, the cape as red as blood, the hair as yel-low as corn, the". The piano accompaniment includes chords in the right hand and a melodic line in the left hand. The Flute part has a dynamic marking of *mp*, the Piano "Celeste" part has *p*, and the Bassoon/Cello part has *p*.

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

NARRATOR:
As for Cinderella:

CINDERELLA

mp

19 20 21

(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

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

BAKER:

mp

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

BAKER'S WIFE:

hair—!

(Piano, Strings)

(Bass)

In - to the Woods— but ev - en so, I have to take the jour - ney.

In - to the Woods— but ev - en so, I have to take the jour - ney.

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 14

CINDERELLA, BAKER, JACK:

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

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:** 20 **JACK:**

In - to the Woods to sell the cow— In - to the Woods to get the mon - ey—

(Flute)

(Bassoon)

(Piano, Strings)

(Bass)

21 **BAKER'S WIFE:** 22 **CINDERELLA:**

In - to the Woods to lift the spell— **BAKER:** To go to the Fes - ti - val—

To make the po - tion—

23 **LITTLE RED RIDINGHOOD:** 24

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

mf

mf

(+Clarinet, Horns)

(+Cello)

25 26 **BAKER, CINDERELLA:** *p*

(LITTLE RED RIDINGHOOD) **OTHERS:** *The*
p

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

30 (BAKER, CINDERELLA) 31 32 *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)

Detailed description: This block contains the first system of the musical score, measures 30 to 32. It features two vocal staves. The top staff is for Baker and Cinderella, and the bottom staff is for other characters. Both sing the lyrics: "no one should.— The woods are just trees, the trees are just wood. No". The music is in a minor key with a common time signature. The piano accompaniment includes parts for Flute, Clarinet, Trumpet (muted), Horn, and Cello, as well as Piano and Strings. The piano part is marked with a piano (*p*) dynamic. The vocal parts are marked with a mezzo-piano (*mp*) dynamic.

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*

Detailed description: This block contains the second system of the musical score, measures 33 to 34. It continues the vocal lines from the previous system. Baker and Cinderella sing: "need to be a - fraid there— There's some - thing in the glade there...". The other characters sing: "need to be a - fraid there—". The piano accompaniment includes a section for strings marked with a piano (*p*) dynamic and a section marked with a mezzo-piano (*mp*) dynamic. The piano part is marked with a mezzo-forte (*mf*) dynamic. The lyrics "need to be a - fraid there—" are repeated in the vocal lines.

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)

47 ALL: *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 50

In - to the Woods! In - to the Woods!

(Flute, Trumpet)

(Piano, Strings) *f*

(+Clarinet, Horns)

(Bass) (+Cello)

51 52

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

(Flute, Clar, Trumpet)

53 54

and home be - fore dark! Segue

Segue

Cinderella at the Grave

10

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)

pp

8th l.v. till 7

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)

(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.

CINDERELLA: I wish—

Meno mosso (♩ = 138)

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

Musical staff for voice, measures 32-33. The melody is in a minor key with a single flat. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4.

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

(Violins, Viola)

Musical staff for strings (Violins, Viola), measures 32-33. The accompaniment consists of chords in the right hand and a single note in the left hand. The right hand notes are: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand note is G3. The dynamic is *mp*.

34

35

Musical staff for voice, measures 34-35. The melody is: G4, A4, Bb4, C5, Bb4, A4, G4.

silv - er and gold throw down on me.

Musical staff for strings (Violins, Viola), measures 34-35. The accompaniment consists of chords in the right hand and a single note in the left hand. The right hand notes are: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand note is G3. The dynamic is *mp*.

36

37

38

Musical staff for voice, measures 36-38. The melody is: G4, A4, Bb4, C5, Bb4, A4, G4.

I'm off to get my wish.

(Flute, Clar, Bells)

(Trumpet)

ff

(+ Viola 2 pizz.)

(sim.)

Musical staff for strings (Violins, Viola, Cello, Bass), measures 36-38. The accompaniment consists of chords in the right hand and a single note in the left hand. The right hand notes are: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand note is G3. The dynamic is *poco cresc.*

(Cello arco, Bass pizz)

(Trumpet)

39 3 40

(Violins, Viola)

(Cello arco, Bass pizz)

41 (Horn)

42

(Violas)

(Piano, "Electric Piano") (+Bells)

mp dim.

(Cello, Bass)

43 44 45

Vamp

p

STOP

Hello, Little Girl

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

(♩ = 152)

(Trumpet—Str. Mute)

mp

(Strings pizz, Piano)

mp

(Horn)

(Bass—pizz.)

(Viola)

(Bassoon)

WOLF: Good day, young lady.

LITTLE RED RIDINGHOOD: Good day, Mr. Wolf.

3 4 5

(Bass)

6 7

(Viola)

(Bassoon)

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

WOLF:
And what might be
in your basket?

(Trumpet)

(Strings pizz, Piano)

(Horn)

(Bass)

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.

11

(Violin 1—solo)

12

13

p dolce

p

(Cello)

14

15

16

poco ritard

4/4

17 Slow and heavy (♩ = 100)

18 WOLF: 19 20

Mmmh... Unhh...

(B.D.) (Cymbal)

p (Horns)

p (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)

(WOLF)

25 26

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

(Toms)

(WWs, Horns, Piano)

(Cello)

(Piano)

27 28

lo, lit - tle girl... —

(Triangle)

(+Trumpet)

(Cello)

29 30

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

mp

(Cello)

mp

(Bass)

31 (WOLF) 32 *mf*

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

(Triangle)

(WWs, Horns, Piano)

(Cello)

(Bass)

33 **Andantino** (♩ = 132) 34 *mp*

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

(Bass)

37 (WOLF) 38

sun won't set for hours, 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)

42

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

(Piano)

(Violas, Cello)

(Bass)

Detailed description: This block contains the first system of music, measures 41 and 42. It features a vocal line in the upper staff with lyrics, a piano accompaniment in the middle staff, and a bass line in the lower staff. The piano part includes markings for (Piano), (Violas, Cello), and (Bass). The vocal line has a fermata over the word 'girl' in measure 41 and 'the' in measure 42.

43

44

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

(WWs)

Detailed description: This block contains the second system of music, measures 43 and 44. It features a vocal line in the upper staff with lyrics, a piano accompaniment in the middle staff, and a bass line in the lower staff. The piano part includes markings for (WWs) and triplets. The vocal line has a fermata over the word 'ly' in measure 43 and 'You'll' in measure 44.

45

46

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

Detailed description: This block contains the third system of music, measures 45 and 46. It features a vocal line in the upper staff with lyrics, a piano accompaniment in the middle staff, and a bass line in the lower staff. The piano part includes markings for triplets. The vocal line has a fermata over the word 'ly' in measure 45 and 'you're' in measure 46.

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:

(Violins, Violas)

(Piano)

(WOLF)

mf

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

(Violins, Violas)

mf

(+WWs, Brass)

(Cello)

Grazioso

55

(WOLF)

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)

57 (WOLF)

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

(Piano)

(Violas, Cello)

(Bass)

59 60

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

61 62

one would be so bor - ing. — (Horn) And

cresc. poco a poco

(WOLF)

63 look what you're ig - nor - ing... 64

(WWs)

(Violins, Violas)

(Piano)

(Bass)

65 *mf* (sotto voce)

Think of those crisp, — ag - ing bones, — 66

(Violins, Violas)

(WWs, Brass, Piano)

(Cello, Bass, Piano)

67

then some - thing fresh — on the pal - ate. 68

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 3

way to de - scribe what you

75 (WOLF) 76 *f*

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* 80

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

("Celeste")

(Triangle)

(Violins, Violas)

p

(Piano)

(Bass)

Vamp—(vocal last time)

81 82

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

88

(Triangle)

(On cue)

(Piccolo)

89

g^{ua}

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*)

(*Strings*)

sfz *p*

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...

p *p*

sfz *p*

RAPUNZEL:

WITCH: Ahh, my Rapunzel... listen to her beautiful music...

(*yelling*)

Get me what I need.

Get me what I need!

p *p* *p* *p* *p*

Ah...

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...

12 **Andante** (♩ = 126)

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

(Clarinet) *p* *cresc.*

(Piano, "Electric Piano") *p* *cresc.*

(Strings) *p* *cresc.*

16 **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*

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

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, Clarinet, and Flute. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 22 is marked with a box containing the number 22. Measure 23 is marked with a box containing the number 23. The Clarinet part is labeled "(Clarinet)" and the Flute part is labeled "Flute —solo". The Piano part is labeled "(Strings pizz)".

(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 and Cello. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 24 is marked with a box containing the number 24. Measures 25, 26, and 27 are marked with boxes containing the numbers 25, 26, and 27 respectively. The Cello part is labeled "(Cello—arco)".

Vamp—vocal last time

BAKER'S WIFE:

28 I wish to help.

BAKER'S WIFE:

29

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)

31

32

sotto voce

33

lift the spell to - geth-er—

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)

JACK:
mp

I guess this is good -

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

8 (JACK) 9 *mf*

part, old pal, some-day I'll buy you back. I'll see you soon a -

(Flute) *mp*

(Viola) *(Piano)* *mp*

(Cello) *(Piano)*

10 11

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

mf

(+Violin) *mf*

Più mosso (♩ = 92)

12 13

plate.

(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

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

(Viola—solo)

mp

(Piano)

(Cello)

(Piano)

If you

2

3

know what you want, then you go and you find it and you get it— Do we want a child or not? —and you

BAKER:

Home.

(Horn—solo)

mp

2

3

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 9

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

(Flute, Clar, Bells)

(Horns, Trumpet)

(Strings)

(Piano, "Celeste")

10 *Alla marcia*

10 11

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)

12 13

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)

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)

(Clar, Piano, Strings)

(Bassoon, Piano, Cello, Bass)

18 19 20

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

(+Trumpet)

(Violins, Violas)

(pizz.)

(WWs, Brass)

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) *p* 1 2 3

(Clarinet, Xylo) (Flute)

(Piano, "Celeste") *p*

...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

rall.

4 5

RAPUNZEL:

6 7 8 9

Ah Ah Ah

(Clarinet) *p*

(Piano) *p* ("Celeste")

Piano-Conductor
Moderato (♩ = 120)

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)



Our lit-tle world _____ is big e-nough for me _____

(WITCH)



world. Our lit-tle world _____ is big e-nough for me _____ per-fect!

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

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

(Horns, Viola)

(Bassoon, Piano, Bass) (Horns)

24

25

26

27



Our lit-tle world _____ is all it needs to be _____



Our lit-tle world _____ is all it needs to be _____ per-fect!

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

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

(Horns, Viola)

(Bassoon, Piano, Bass)

(RAPUNZEL)

28 29 30

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* (sim.)

(Violas)

(Bassoon, Piano, Bass)

34 35

just did - n't drool. —

sfz \rightarrow *p* *sfz* \rightarrow *p*

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

Rubato—colla voce

36 (RAPUNZEL)

Ah

(Flute, Violin 1)
p

pp
(Violin 2, Violas)

(Piano)
pp

("Celeste")

Detailed description: This block contains the musical score for measures 36-39. The vocal line (top staff) features a melodic line with a long slur over measures 37, 38, and 39, starting with the word 'Ah'. The accompaniment includes Flute and Violin 1 (p), Violin 2 and Violas (pp), and Piano (pp) with a 'Celeste' marking. The piano part consists of sustained chords in both hands.

Freely, not fast

(Rapunzel lowers her hair)

("Celeste")

Moderato (♩ = 120)

40

(Violin 1)

p (Piano, Strings)

Detailed description: This block contains the musical score for measures 40-43. The vocal line (top staff) is marked 'Sua' and has a dashed line above it. The accompaniment includes Violin 1 and Piano/Strings (p). The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

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:

53

54

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

(WITCH)

world. Our lit - tle world _____

(Piano, Cello)

(Violas)

(Bassoon, Piano, Bass)

55

56

57

Our lit - tle world _____ 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

59

60

world ought to be! _____

Wash - ing my hair, _____

mp

p

world ought to be _____

per - fect! Per - fect!

Bassoon, Piano, "Celeste," Horns)

(Flute)

(Clarinet)

(Cello pizz)

(Piano, Bass)

61 (WITCH) 62 (RAPUNZEL) 63

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

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)

67

68

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

(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)

Musical staff for Rapunzel, measures 77-79. The staff shows a melodic line in a key with one flat (B-flat major or D minor) and a 2/4 time signature. Measure 77 starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. Measure 78 continues with a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. Measure 79 continues with a quarter note A3, a quarter note G3, a quarter note F3, and a quarter note E3.

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

(WITCH)

Musical staff for Witch, measures 77-79. The staff shows a melodic line in a key with one flat (B-flat major or D minor) and a 2/4 time signature. Measure 77 starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. Measure 78 continues with a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. Measure 79 continues with a quarter note A3, a quarter note G3, a quarter note F3, and a quarter note E3.

Our lit - tle world — is per - fect.

(Violins)

Musical staff for Violins, measures 77-79. The staff shows a melodic line in a key with one flat (B-flat major or D minor) and a 2/4 time signature. Measure 77 starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. Measure 78 continues with a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. Measure 79 continues with a quarter note A3, a quarter note G3, a quarter note F3, and a quarter note E3.

f

(+WWs, Brass)

(Piano, Cello)

(sim.)

Piano accompaniment for measures 77-79. The piano part consists of two staves. The right hand (treble clef) plays a series of chords and single notes, starting with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The left hand (bass clef) plays a series of chords and single notes, starting with a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The piano part is marked with a forte *f* dynamic.

(Violas)

(Bassoon, Piano, Bass)

80

81

82

Musical staff for Rapunzel, measures 80-82. The staff shows a melodic line in a key with one flat (B-flat major or D minor) and a 2/4 time signature. Measure 80 starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. Measure 81 continues with a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. Measure 82 continues with a quarter note A3, a quarter note G3, a quarter note F3, and a quarter note E3.

Grow - ing my hair, —

Musical staff for Witch, measures 80-82. The staff shows a melodic line in a key with one flat (B-flat major or D minor) and a 2/4 time signature. Measure 80 starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. Measure 81 continues with a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. Measure 82 continues with a quarter note A3, a quarter note G3, a quarter note F3, and a quarter note E3.

Our lit - tle world —

Braid - ing her hair... —

Musical staff for Violins, measures 80-82. The staff shows a melodic line in a key with one flat (B-flat major or D minor) and a 2/4 time signature. Measure 80 starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. Measure 81 continues with a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. Measure 82 continues with a quarter note A3, a quarter note G3, a quarter note F3, and a quarter note E3.

p

(Bassoon, Piano)

(+Horns)

(Cello pizz.)

Piano accompaniment for measures 80-82. The piano part consists of two staves. The right hand (treble clef) plays a series of chords and single notes, starting with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The left hand (bass clef) plays a series of chords and single notes, starting with a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The piano part is marked with a piano *p* dynamic.

(♩ = ♪) 83 (RAPUNZEL) (♩ = ♪) 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 Segui

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... *f* Unh...

De - li - cious... (Horn) Ful - fill - ing...

(Piano, Clarinet)

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)

104

(Violins, Violas)

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)

(Flute—solo) *mp*

(Piano, "Harp") *p*

(Strings)

(Flute—solo) *mp*

(Piano, "Harp") *p*

(Strings)

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)

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)

(♩ = 92)

BAKER: *mp* **Rubato**

1
2

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

(Horn)
sfp

(Strings - pizz)
sfz
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)

7 *Più mosso, alla marcia* 8 (tenuto)

on - y 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...

9 *Più mosso* 10 11 *ritard*

mf

Segue

Grandmother's House

Slow and heavy (♩ = 100)

NARRATOR:

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

The musical score is arranged in two systems. The first system includes a top staff for a bell (B.D.) and a cymbal, and a grand staff for piano accompaniment. The piano part is divided into two staves: the upper staff for (Horns) and (Clar, Bassoon, Piano), and the lower staff for (Cello, Bass, Piano). The second system includes a top staff for a cymbal and a grand staff for piano accompaniment. The piano part includes a new staff for (Violin) in the upper right. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features various musical notations including rests, notes, slurs, and dynamic markings such as *p* (piano). Measure numbers 1 through 5 are indicated above the top staves.

(Violin)

(Cello, Bass)

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

WOLF: The better to eat you with!

(Cymbal)

10 *sfz*

(Piccolo)

8va

11 *f* *ff*

(Violins)

3 *sfz*

(Piano, Orchestra)

sfz *ff*

(WWs, Brass)

(Violas)

3

(Cello, Bass)

3

I Know Things Now

BAKER: I'm a baker!

Andante risoluto (♩ = 144) LITTLE RED RIDINGHOOD:

1 2 *mf* 3

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

12

13

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

14

poco cresc.

15

nev - er had dared. I had been so care - ful I

poco cresc.

16

17

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

(Violins, Viola)

(Clarinet)

(+Bass—pizz)

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* 36

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

(Flute, Violin, Viola)

(Horn)

f (Bassoon, Cello)

f (Piano)

(Piano, Bass)

37 38 *mp*

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

(Piano, Bass)

39

40

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

This system contains the vocal line for measures 39 and 40. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. Measure 40 continues with quarter notes D5, E5, and F5, ending with a half note G5.

(Violins, Viola)

mp

(Bassoon, Cello)

41

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

This system contains the vocal line for measures 41, 42, and 43. Measure 41 has a half note G4, quarter notes A4, B4, and C5. Measure 42 has a half note D5, quarter notes E5, and F5. Measure 43 has a half note G5, quarter notes A5, and B5.

The piano accompaniment for measures 41-43 features a steady eighth-note accompaniment in the right hand and a bass line with occasional chords in the left hand.

44

cape and a hood, they will not pro - tect you the way that they should— and take

This system contains the vocal line for measures 44, 45, and 46. Measure 44 has a half note G4, quarter notes A4, B4, and C5. Measure 45 has a half note D5, quarter notes E5, and F5. Measure 46 has a half note G5, quarter notes A5, and B5.

mf

poco cresc.

(+Bass—pizz)

47

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

This system contains the vocal line for measures 47, 48, and 49. Measure 47 has a half note G4, quarter notes A4, B4, and C5. Measure 48 has a half note D5, quarter notes E5, and F5. Measure 49 has a half note G5, quarter notes A5, and B5.

mf

The piano accompaniment for measures 47-49 features a steady eighth-note accompaniment in the right hand and a bass line with occasional chords in the left hand.

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)

(WWs, Strings—pizz)

(Violins, Viola)

mp *mf* (Triangle)

(Bassoon, Cello, Bass)

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)

4

5

6

(+Bass—pizz)

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

(On cue)

7

8

9

10

(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)

The musical score is arranged in two systems. The first system includes a trumpet part with a 'solo' marking and a 'p' dynamic, and a piano part for violins and violas with a 'cresc. poco a poco' instruction. The second system includes parts for flute and clarinet (marked 'f'), a Tom Tom (marked 'dialogue'), bassoon and horns (marked 'sfz'), and piano parts for cello and bass. The score is written in 3/8 time with a key signature of two flats.

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

7

Musical score for measures 7-8. The score is written for Horn, Piano, Violins, Violas, Clarinet, Bassoon, and Piano. The Horn part starts at measure 8 with a note marked *p*. The Piano part includes a *cresc. poco a poco* marking. The Violins and Violas part has a *p* marking. The Clarinet, Bassoon, and Piano part has a *p* marking. The Piano, Cello, and Bass part has a *p* marking.

Musical score for measures 9-10. The score is written for Horn, Piano, Violins, Violas, Clarinet, Bassoon, and Piano. The Horn part starts at measure 10 with a note marked *mf*. The Piano part includes a *cresc. poco a poco* marking. The Violins and Violas part has a *p* marking. The Clarinet, Bassoon, and Piano part has a *p* marking. The Piano, Cello, and Bass part has a *p* marking.

Musical score for measures 11-13. The score is written for Trumpet, Violins, Viola, Clarinet, Bassoon, and Piano. The Trumpet part starts at measure 11 with a *solo* marking and a *f* dynamic. The Violins and Viola part has a *p* marking. The Clarinet, Bassoon, and Piano part has a *p* marking. The Piano, Cello, and Bass part has a *p* marking. The Trumpet part has a *(dialogue)* marking at measure 13.

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, Violins, Violas)

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

17

18 (Trumpet—Str Mute) *mp* 19 20

(Piano) *p* (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 27 28 29

(Chimes) *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 31 32 33 34

(Flute, Trumpet, Bells)

(Chimes) *f*

(Chimes)

f

BAKER'S WIFE:

Wait! I need your shoes!

COW:

Moo!

35 36 37

(Flute, Clar, Trumpet, "Carillon")

(Horns)

(Violins, Violas)

(Chimes)

(Piano)

(Cello, Bass)

BAKER'S WIFE:

Hey! Come back here!

Segue

(l.v.)

Segue

38 39 40

First Midnight

Pesante—*ma sempre staccato*

(♩ = 116)

(Piano, Violins, Violas)

1 2

mf

(Horn)

(+Clar, Horns)

(Bass)

(Bassoon, Piano, Cello)

Detailed description: This block contains the first two measures of the piano introduction. The music is in 12/8 time with a key signature of two flats. The piano part features a melody in the right hand and a bass line in the left hand. The horn part has a long note in measure 1 and a melodic line in measure 2. The bassoon, piano, and cello part has a long note in measure 1 and a melodic line in measure 2. The dynamic is marked *mf*.

3 **BAKER:** 4

One mid - night gone...

Detailed description: This block contains measures 3 and 4. Baker's vocal line starts in measure 3 with the lyrics "One mid - night gone...". The piano accompaniment continues from the previous block. The dynamic is *mf*.

5 **MYSTERIOUS MAN:** 6

No knot un - ties it - self...

Detailed description: This block contains measures 5 and 6. Mysterious Man's vocal line starts in measure 5 with the lyrics "No knot un - ties it - self...". The piano accompaniment continues from the previous block. The dynamic is *mf*.

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... The

(Flute)

(+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)

Detailed description: This block contains the musical score for the first two measures of the 'Little Red Ridinghood' section. It features a vocal line with lyrics, a flute part with a grace note, a bassoon part, a piano/violins/violas part with chords and a melodic line, and a bass/cello part with a rhythmic accompaniment.

CINDERELLA'S FATHER:

29 30

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

Detailed description: This block contains the musical score for the 'Cinderella's Father' section, measures 29 and 30. It features a vocal line with lyrics and a piano accompaniment with chords and a melodic line.

31

RAPUNZEL:

32

Ah ah ah ah

Detailed description: This block contains the musical score for the 'Rapunzel' section, measures 31 and 32. It features a vocal line with the lyrics 'Ah ah ah ah' and a piano accompaniment with chords and a melodic line.

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:

BAKER'S WIFE:

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

(Flute)

(Bassoon)

(Piano, Violins, Violas)

(Bass)

(Piano, Cello)

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

41 *poco a poco accel.* BAKER:

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:**

One mid- night gone...

(FLORINDA) mauve at a Ball...

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

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

(Piano, "Bells") *mp* (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

21 22 23

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

(Flute, Trumpet) (+Bells, Violin, Viola)

(Clarinet)

mf (Piano)

(Piano, Cello, Bass)

24 25 26 27

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 giant breast, and you

(Violins)

(Clarinet)

(Piano)

(Bassoon, Piano, Cello, Bass)

32 33 34 35

know things now that you never knew before, 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

44

45

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

47

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

49

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

And you

(Strings)

f

(WWs, Brass, Piano)

f

(Piano)

50 51

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

(Strings)

(WWs, Brass, Piano)

(Piano)

Detailed description: This block contains the musical score for measures 50 and 51. It features a vocal line at the top with lyrics. Below it are staves for strings, woodwinds, brass, and piano. The piano part includes a large chordal structure in measure 51.

52 53 54 55

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

(Horn)

(Clarinet)

(Piano)

(Piano, Cello, Bass)

(+Crotales)

(Flute, Violin, Viola)

Detailed description: This block contains the musical score for measures 52 through 55. It includes a vocal line with lyrics. The instrumentation includes horns, clarinet, piano, and strings. There are dynamic markings like 'f' and 'pp' in the piano part.

56 57 58 59

roof, the house, and the world— you nev - er thought to ex - plore.— And you

(Horn)

(Clarinet)

(Piano)

(+Crotales)

(Flute, Violin, Viola)

Detailed description: This block contains the musical score for measures 56 through 59. It includes a vocal line with lyrics. The instrumentation includes horns, clarinet, piano, and strings. The piano part continues with a consistent rhythmic pattern.

60

61

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

(Horn)

(Clarinet)

(Piano)

(Bassoon, Piano, Cello, Bass)

62

63

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

mf

64

65

66

67

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

mp

(+Crotales)

mf

viv

68

Musical score for measures 68-71. The vocal line (treble clef) contains the lyrics: "There are Gi-ants in the sky! There are". The piano accompaniment consists of two staves. The upper staff is marked "(Crotales, Piano, 'Bells')". The lower staff is marked "(Bassoon, Piano, 'Bells,' Strings)".

Musical score for measures 72-73. The vocal line (treble clef) contains the lyrics: "big tall ter - ri - ble awe - some scar - y won - der - ful Gi - ants in the". The piano accompaniment consists of three staves. The upper staff is marked "(Piano, 'Bells')". The middle staff is marked "(Flute, Clar, Trumpet)". The lower staff is marked "(Horns, Piano, 'Bells')".

Musical score for measures 74-75. The vocal line (treble clef) contains the lyrics: "sky!". The piano accompaniment consists of three staves. The upper staff is marked "(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!

Fanfare 1

Fanfare 2

(slower)

(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 system contains the first two staves of the musical score. The top staff is the vocal line for Cinderella's Prince, starting with a fermata and then singing "Did I a - buse her or show her dis - dain?". The lyrics are written below the notes. The second staff is for the Cello, marked with a piano (*p*) dynamic and a slur. The piano accompaniment consists of two staves: the upper staff for Violas, Harp, and 8va, and the lower staff for the Bass. Both piano staves are marked with a piano (*p*) dynamic and feature a complex rhythmic pattern of chords and eighth notes.

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

Detailed description: This system contains the next two staves of the musical score. The top staff continues the vocal line with the lyrics "Why does she run from me?" followed by a long dash and then "If I should lose her, how". The second staff continues the Cello part with a slur. The piano accompaniment continues with the same complex rhythmic pattern in the two lower staves.

(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)

(Cello)

(Piano, Violas, 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:

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

(Cello)

(Piano, Violas, "Harp"—*sva*)

(Piano, Bass)

18 19

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 *p* *p*

26 (RAPUNZEL'S PRINCE)

mf

27 28 29

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

(WWs, Horns, Piano, Cello)

(Piano, Violas, Cello)

(Cello)

mf

(Piano, Bass)

30 31 32

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

(Cello)

mp

mp (Piano, Violas)

(Piano, Bass)

33 CINDERELLA'S PRINCE:

mf

34 35 36

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)

(CINDERELLA'S PRINCE)

mp

37 *p* 38 39 40

(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 *CRESC.* 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

46

47

48

heir to a throne? Then why no—? The girl must be

f

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)

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 -"

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

mf (Piano, Strings) *cresc.*

59

(CINDERELLA'S PRINCE)

f 60 61 62 *mf*

(RAPUNZEL'S PRINCE)

f

f

(WWs, Horns, Piano, Cello)

(Piano, Violas, Cello)

(Piano, Bass)

63 64 65 *mp*

mf 64 65 *mp*

(Cello)

mf 64 65 *p*

mf (Piano, Violas)

(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"—Soa) *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

Jack, Jack/Rapunzel

JACK'S MOTHER: Excuse me, young woman...
(dialogue continues)

Moderato (♩ = 132)

Musical score for the Moderato section (♩ = 132). The score is in 4/4 time and consists of three staves. The top staff is for the Flute (solo), marked with a piano (p) dynamic. The middle staff is for the piano accompaniment, including Celeste, Violins, and Violas, also marked with a piano (p) dynamic. The bottom staff is for the Cello. The music features a melodic line in the flute and a rhythmic accompaniment in the piano and cello. The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. The score includes measure numbers 1, 2, 3, and 5.

JACK'S MOTHER: (exiting)
Jack...! Jack...!

Meno mosso (♩ = 76)

BAKER: Hello?

Musical score for the Meno mosso section (♩ = 76). The score is in 4/4 time and consists of two staves. The top staff is for the Violins, and the bottom staff is for the piano accompaniment. The music is in a key with one sharp (F# major or D minor) and features a melodic line in the violins and a rhythmic accompaniment in the piano. The score includes measure numbers 6, 7, 8, and 9.

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

Musical score for measures 10 and 11. The score is in 4/4 time with a key signature of two sharps (F# and C#). Measure 10 features a *mp* dynamic with a *(Bell Tree)* effect. Measure 11 features a *f* dynamic with a *(Chime)* effect and a *(stopped)* instruction. The piano accompaniment includes parts for Piano, Violins, Cello, and Violas, with dynamics ranging from *mp* to *f*.

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

Andantino

RAPUNZEL:

Musical score for measures 12 through 15, marked *Andantino*. Measure 12 is boxed with the number 12. The score features a vocal line for Rapunzel with lyrics "Ah..." and a *Segue* instruction at the end. The instrumental accompaniment includes a *(Clarinet—solo)* part, *(Violins, Violas)*, and *(Bassoon, Horns, "Harp")*. Dynamics are marked *mp* throughout.

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)

(On cue)
(Tom Tom)

sfz

(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)

pp
(Piano)

(Piano, Viola—trem)

Vamp—(vocal last time)

CINDERELLA:

11 *mp* 12 13 14 15

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. (BAKER'S WIFE) Now I'm be-ing pur - sued. And I'm not in the

Oh? How? Yes? And—?

("Celeste")

(Clarinet, Bass)

(Piano)

(Piano, Viola—trem)

(Cello)

28 (CINDERELLA) 29 30 31

mood.

(Flute—solo)

("Celeste")

(dialogue)

32 33 34

Vamp (1st time only)

35 (Violins, Violas) *accel.* 36 37 38

pp *cresc.*

(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)

43 (Horns) *f* *cresc. poco a poco* 44 45 46

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

47 48 49 (Horns) 50

Vamp—(off on cue)

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")

10

(BAKER'S WIFE)

11 12 13

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

(Flute)

(Violin, Viola)

(Piano, "Electric Piano")

(Clarinet, Bassoon)

(Piano, Cello, Bass)

14

15

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)

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

24 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)

28 29 30

to change. — Though you swear to change, —

(Flute, Clarinet)

31 32 33

(BAKER) *mp* You've

who can tell if you do? — 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)

Detailed description: This block contains the first system of the musical score, covering measures 34 and 35. It features a vocal line at the top with lyrics: "changed. You're thriv - ing. There's". Below the vocal line are three staves for piano accompaniment. The first staff is for Piano, Viols, and Viola, with a dynamic marking of *mp*. The second staff is for Bassoon. The third staff is for Piano, Cello, and Bass. The music is in a minor key and 4/4 time.

36

37

some-thing a - bout the Woods. Not

(Flute, Clarinet)

mp
cresc.

(Bells)

Detailed description: This block contains the second system of the musical score, covering measures 36 and 37. The vocal line continues with lyrics: "some-thing a - bout the Woods. Not". Below the vocal line are three staves for piano accompaniment. The first staff is for Flute and Clarinet, with a dynamic marking of *mp* and a *cresc.* (crescendo) marking. The second staff is for Bells. The third staff is for Piano, Cello, and Bass. The music continues in the same key and time signature.

38

39

just sur - viv - ing, you're

(Piano, Violins, Violas, Cello)

mf

(Bassoon)

(Piano, Bass)

Detailed description: This block contains the third system of the musical score, covering measures 38 and 39. The vocal line continues with lyrics: "just sur - viv - ing, you're". Below the vocal line are three staves for piano accompaniment. The first staff is for Piano, Violins, Violas, and Cello, with a dynamic marking of *mf*. The second staff is for Bassoon. The third staff is for Piano and Bass. The music concludes in the same key and time signature.

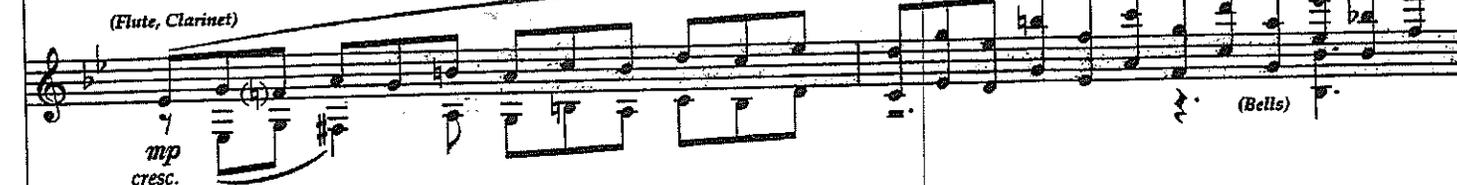
(BAKER'S WIFE) 41 *f*

blos - som - ing in the Woods. At



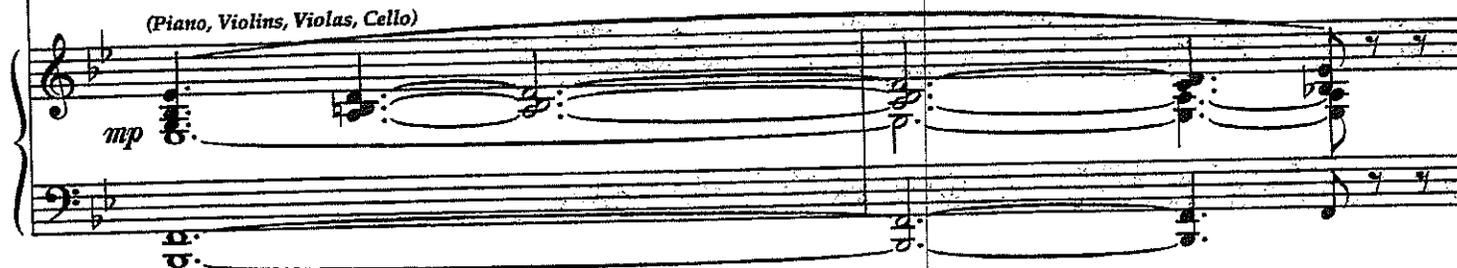
(Flute, Clarinet) (Bells)

mp
cresc.



(Piano, Violins, Violas, Cello)

mp



42 (Piano, Cello, Bass) 43 44

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



(Flute)

(Violas) *f*

(Clar, Bassoon)

(Cello, Bass)



45 *mf* 46 47

ev - er. And then out here you're

mf

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)

Detailed description: This block contains the musical score for measures 48 and 49. The top staff is the vocal line for Baker's Wife, starting with measure 48 and ending with measure 49. The lyrics are "pas - sion - ate, charm - ing, — con - sid - er - ate, clev - er —". The piano accompaniment consists of two staves. The upper piano staff is marked with a dynamic of *mp* and includes the instruction "(Horns, Trumpet, Violin, Viola—trem)". The lower piano staff is marked with "(WWs, Viola, Cello, Bass)". The key signature has one flat (B-flat) and the time signature is 4/4.

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)

Detailed description: This block contains the musical score for measures 50, 51, and 52. The top staff is the vocal line for Baker, starting with measure 50 and ending with measure 52. The lyrics are "one to be - gin, — but then once — you've be - gun, — it takes". The piano accompaniment consists of two staves. The upper piano staff is marked with a dynamic of *mf* and includes the instruction "(Brass, Piano, Strings—pizz)". The lower piano staff is marked with "(Bassoon, Piano, Cello, Bass)". The key signature has two sharps (F# and C#) and the time signature is 4/4.

53

54

55

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

Detailed description: This block contains the musical score for measures 53, 54, and 55. The top staff is the vocal line for Baker, starting with measure 53 and ending with measure 55. The lyrics are "two of you. — It's no fun, but what needs — to be done — you can". The piano accompaniment consists of two staves. The upper piano staff is marked with a dynamic of *mf* and includes the instruction "(Brass, Piano, Strings—pizz)". The lower piano staff is marked with "(Bassoon, Piano, Cello, Bass)". The key signature has two sharps (F# and C#) and the time signature is 4/4.

(BAKER)

56 57 *f*

do when there's two of you. If I

(Brass, Piano, Strings—pizz)

(Bassoon, Piano, Cello, Bass)

58 59

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

(Clar, Horns, Trumpet)

(Piano) (+String—pizz)

(Bassoon, Piano, Cello, Bass)

60 61 *mf*

of us as a

(+String—pizz)

62 (BAKER) 63

pair of us, each ac - cept - ing a

(Clar, Horns, Trumpet)
mf

(Piano)
(+String—pizz)
mf

(Bassoon, Piano, Cello, Bass)

64 65

BAKER'S WIFE:
f
We've

(BAKER)
f
share of what's there. We've

(+Flute)
f

(+String—pizz)
f

(+String—pizz)
f

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)

71 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 75

once we're past, let's

(BAKER)

once we're past, let's

(Bells) **(Flute)**

(Piano)

(Clar, Bassoon)

(Cello, Bass)

76 77

hope the chan - ges last be - yond

hope the chan - ges last be - yond

78 (BAKER'S WIFE) *mp*

Woods, Be - yond Witch - es and slip - pers and hoods, just the two—

(BAKER) *mp*

Woods, Be - yond Witch - es and slip - pers and hoods, just the two—

(Snare Drum—Brushes) *mp*

(Clar, Brass, Piano, Strings) *mp*

(Bassoon, Cello, Bass)

81 82 83

— of us — be - yond lies, safe at home — with our beau - ti - ful

— of us — be - yond lies, safe at home — with our beau - ti - ful

(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. 88 We want four, _____

cresc. poco a poco

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)

f

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 (Bass Drum)

(Clarinet, Bassoon, Brass, Strings)

mf

The musical score consists of two systems. The first system features a treble clef staff with a 4/4 time signature, containing a vamp for chimes with two measures of music. The second system features a grand staff (treble and bass clefs) with a 4/4 time signature, containing a vamp for piano with two measures of music. A double bar line separates the two systems. After the double bar line, there are three measures of music. The first measure is a bass drum hit. The second measure is a cue for the orchestra, marked with a 'v' and 'mf'. The third measure is a cue for the chimes, marked with a 'v' and a fermata.

Second Midnight

JACK: Milky-White is dead...
BAKER'S WIFE: Two!

Pesante (♩ = 116)
2 times and fade

(Piano, Violins, Violas)

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

3

WITCH:

Two mid - nights gone!

(+Clarinet, Horns)
(Bassoon, Piano, Cello)

5 **CINDERELLA:**

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

(+Clarinet, Horns)
(Bassoon, Piano, Cello)

7 8 9 **CINDERELLA:**
The Ball...

CINDERELLA'S PRINCE:
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)

10 11 **CINDERELLA'S PRINCE:**
So

FLORINDA & LUCINDA:
Two mid- nigh- ts gone!

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

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) (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)

(Triangle)

18 19 20

(Horn)

(+Clarinet, Horns)

(Bass) (Bassoon, Piano, Cello)

Stay With Me

31

RAPUNZEL: No!

Adagio (♩ = 100)
(Pesante)

Musical score for the first system. It includes a vocal line for Rapunzel and piano accompaniment for Piano, Violins, Violas, and Piano, Cello, Bass. The tempo is Adagio (♩ = 100) and the mood is Pesante. The key signature has three sharps (F#, C#, G#). The score starts with a first ending bracket and a second ending bracket. Dynamics include *mf* and *f*. Instrumentation includes Piccolo, Clarinet, Cello, and Bass.

Vamp—(vocal last time)

Musical score for the second system. It includes a vocal line for the Witch and piano accompaniment for Piano, Cello, and Bass. The tempo is Adagio and the mood is Pesante. The key signature has three sharps. The score starts with a first ending bracket and a second ending bracket. Dynamics include *mf*. The lyrics are: "What did I clear - ly say?— Child - ren must lis - ten. RAPUNZEL: No, no, please!".

Musical score for the third system. It includes a vocal line for Rapunzel and piano accompaniment for Piano, Cello, and Bass. The tempo is Adagio and the mood is Pesante. The key signature has three sharps. The score starts with a first ending bracket and a second ending bracket. Dynamics include *mf*. The lyrics are: "What were you not to do?— Child - ren must see— and Not".

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)

rall.

16

17

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

No!

RAPUNZEL:

It was lonely atop that tower.

18

a tempo

stand.

(Bassoon, Trumpet, "Harpichord")

(Violins)

p

(Viola, Cello, Bass)

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) 36

there _____ could love you more than I? What out

(Violins)

f

(Piano, with Viola—trem)

f (Bassoon) (Horn, Viola)

37 38 *mp*

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

39 40 41 42

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

(Violins)

mp

(Piano, with Viola—trem)

mp (Bassoon) (Horns) (Piano) (Clarinet) (Bassoon)

(Cello, Bass)

43 (WITCH) 44 45 46

wild. Stay a child while you can be a

(Flute, Trumpet, "Harpichord")

(Violins, Viola) *p*

(Horns) *p*

(Bassoon, Cello, Bass)

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

child. With me.

(Viola, Cello, Bass)

(Piano)

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

51 *a tempo* 52

(“Celeste”)

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

RAPUNZEL: No! NO!

(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

MYSTERIOUS MAN:

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

Brightly (♩ = 138)

(dialogue)

(Flute, Trumpet)

(Choke Cymbal) \wedge

f

(Choke Cymbal) \wedge

(Violins, Violas—pizz)

mf

(Cello—arco, Bass—pizz)

3

4

NARRATOR:

After having cast out Rapunzel...

Adagio (♩ = 126)

(Flute or Piccolo)

5

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

(Bass-harmonic)

(Piano)

mp

(Clarinet, Piano)

Detailed description: This system contains the first three measures of the piece. The vocal line (Cinderella) begins in measure 3 with the lyrics "He's a ver - y smart". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady eighth-note bass line in the left hand. A "Celeste" effect is indicated for the piano accompaniment in measures 2 and 3. The tempo is marked "Allegretto grazioso" with a quarter note equal to 88 beats per minute.

4 5

Prince, he's a Prince who pre -

Detailed description: This system contains measures 4 and 5. The vocal line continues with the lyrics "Prince, he's a Prince who pre -". The piano accompaniment continues with the same rhythmic pattern as in the first system. Measure numbers 4 and 5 are indicated above the vocal staff.

6 7

pare. Know - ing this time I'd

("Celeste")

(Bass—harmonic)

(Piano)

(Clarinet, Piano)

8 9

run from him, he spread pitch on the

10 11 12

stairs. I was caught un - a - wares.

("Celeste")

(Piano)

(Piano, Viola—trem)

13 14 15

And I thought: well, he cares—

(“Celeste”)

(Piano)

(Piano, Viola—trem) (Cello)

16 17 18

This is more than just mal - ice.

19 20 21

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

(Bass)

22 *2 times*

pal - ace. *(Violins)* You think,

p *(Clarinet)*

(Piano, "Celeste")
p

(Cello, Bass) *p*

24 25 26

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

27 28 29

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

mp

30 31

be his re - sponse? But then

(Violins)

(Clarinet)

(Piano, "Celeste")

(Cello, Bass)

32 33 34

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 36 37

wants? And then what if you are

(Violins, Viola)

(Clarinet)

(Piano, "Celeste")

mp

(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 48

wrong? 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 52

long? 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

67 68

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

(Flute, Clarinet)

69

70 71

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.*

73

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

74 *mp* 75 76

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

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

("Celeste")

mp (Flute)

(Piano)

mp

(Piano, "Celeste")

96 97 98 99

shoe. And then see what he'll do. Now it's he and not

("Celeste")

(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)

1 *f*

2

(Piano)

MYSTERIOUS MAN:
 Give her the slipper and all will—
shoe

(Giant falls offstage)

(WITCH enters)
 (dialogue)

WITCH: Now!
 (*hits BAKER with spell*)

(Bell Tree)

3 4 5 6

(Piano, Strings—trem)

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

(Flute, "Jack's Magic Harp")

7 *mf* 8
(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)
gliss.
(+"Low Wind Whistle")

The Potion

WITCH:

You heard me. Feed them to the cow.

Risoluto (♩ = 104)

BAKER feeds MILKY-WHITE first object.

(Cow swallows)

(Violin, Viola)

p

(Bassoon, Cello, Bass)

BAKER feeds MILKY-WHITE second object.

(Cow swallows) (Chimes)

(Violin, Viola)

p

(Bassoon, Cello, Bass)

BAKER feeds MILKY-WHITE third object.

(Violin, Viola)

p

(Bassoon, Cello, Bass)

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 (♩ = 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")

WITCH:

...I cannot have touched the ingredients!

Vamp

BAKER,

BAKER'S WIFE:

Noooo...

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!

(Chimes)

(Clar, Bassoon, Horns, Piano)

(Piano, Cello, Bass)

(loco)

(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

32

leggiro

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.

leggiro

36 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*

fff

fff

Segue

Act 1 Finale—Part 1

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*

f *mf*

f *mf*

1 2 3 4 *Vamp*

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

2 times—continue on cue

(Flute)

(Violin, Viola—pizz.)

(Flute)

(Clarinet)

mp *mp* *mp*

5 6 7 8

(Violin, Viola—pizz.)

(Flute)

(Clarinet)

(Clarinet, Bassoon)

(Bassoon)

mf

9 10 11 12

(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

14

(Flute, Clar)

(Strings) *mf*

(Piano, Horns)

(Bass)

15

16

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

17 *(Piano, Strings)*

18 *Vamp*

19

(Bassoon, Piano, Cello, Bass)

Vamp—(vocal last time)

FLORINDA:

mf

20

Care-ful, my toe—!

STEPMOTHER:

mf

What-'ll we do?

21

(Viols, Violas)

Dar-ling, I know—

It-'ll have to go— but

(Bassoon, Cello)

(STEPMOTHER)

22

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

23

(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,...

(Viols—pizz)

24

(Viola—pizz)

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

(Piano, Horns)

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 35

this one is not the bride that's true.

(Violin, Viola, Cello)

(PRINCE looks at FLORINDA'S foot)

36 37

Search for the foot that fits.

(Flute, Trumpet)

(Piano, "Celeste")
f

Tempo 1°

38 39

(Strings) mf

(Piano, Horns)

(Bass)

(Flute, Clar)

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)

Musical score for the first system. The top staff is for Violin and Viola (pizzicato) and Flute, with a dynamic marking of *mp*. The bottom staff is for Piano, Violin, and Viola, also with a dynamic marking of *mp*. The music is in 12/8 time and G major. Measure numbers 1, 2, and 3 are indicated above the top staff.

(Bassoon, Cello, Bass)

(LUCINDA struggles with shoe)

Vamp

Musical score for the second system. The top staff is for Piano, Violin, and Viola, with a dynamic marking of *mf*. The bottom staff is for Bassoon, Cello, and Bass. The music continues in 12/8 time and G major. Measure number 5 is indicated above the top staff.

6

Vamp—(vocal last time) STEPMOTHER:

Musical score for the third system, including vocal parts and piano accompaniment. The top staff is for the vocalists, with lyrics: LUCINDA: Why won't it fit? Dar-ling, be still. Cut off a bit of the heel and it will. And. The bottom staff is for Piano, Violins, and Violas, with a dynamic marking of *mf*. The bottom-most staff is for Bassoon and Cello (pizzicato). Measure numbers 6 and 7 are indicated above the vocal staff.

(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)

15

(Flute, Clar)

(Strings) *mf*

(Piano, Horns)

(Piano, Bass)

16

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)

17
(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)

20 21

22 23

you. Fit to at - tend a Prince.

(L'istesso) *mf* (Triangle) Vamp

24 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)

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

(WITCH)
... You give me no choice!

Musical score for measures 35 and 36. The score is written for three staves: (Strings), (Piano, "Bell Tree") (+Bell Tree), and (Crotales). Measure 35 features a forte (*sfz*) dynamic for the strings. Measure 36 features a *Crotales* section. The piano part includes a *Piano, "Bell Tree"* section with a *(+Bell Tree)* instruction.

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

Musical score for measures 37, 38, and 39. The score is written for three staves: (Bass Drum), (Strings), and ("Low Wind Whistle") solo. Measure 37 features a *pp* dynamic for the Bass Drum. Measure 38 features a *mp* dynamic for the strings and a *gliss.* instruction. Measure 39 features a *mp* dynamic for the strings and a *Low Wind Whistle* solo section. The score concludes with the word *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)

(Trumpet—solo)

f

(Violins, Viola)

mf

(Clarinet)

(Bassoon)

(Bass)

1 2 3 4 5 6 7 8

(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)

Musical score for measures 9-12. Measure 9 is boxed. The score is in 3/4 time with a key signature of two sharps (F# and C#). The flute part (labeled 'L'istesso') features a melodic line with slurs and accents. The piano accompaniment includes violins and violas playing a pizzicato pattern, and woodwinds, horns, piano, and strings playing a supporting texture. Dynamics include *f* and *8vb*.

Musical score for measures 13-14. Measure 13 is boxed. The trumpet part (labeled '(Trumpet—Str mute—solo)') has a melodic line with a triplet of eighth notes and a dynamic of *mf*. The piano accompaniment includes violins and viola. Measure 14 is marked '(1st time only)' and is repeated '2 times'. The piano part includes clarinet, bassoon, and piano. The bass part includes piano and bass.

Musical score for measures 15-17. Measure 15 is boxed. The clarinet and bassoon part (labeled '(Clar, Bassoon)') has a melodic line with a slur. The piano accompaniment includes horns, cello, and bass. Measure 17 includes bells and piano. Dynamics include *mp*.

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:

I did-n'tthink I'd wed a Prince.

CINDERELLA'S PRINCE:

19

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

(Clarinet)

mf

(Violas)

(Piano)

mf

(Cello, Bass)

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

20

I did - n't think I could be so hap - pyl.....

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

13

14

15

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

mor - row,

and ex - tend - ed

ev - er

af - ter!

All the

ALL: *f*

Ev - er af - ter!

(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*

(NARRATOR)

mp

24

25

26

27

ALL:

mf

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

29

30

31

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

p

mp

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

(Piano)

mp

(Violins, Violas)

mp

(Bassoon, Piano, Cello, Bass)

32 (NARRATOR) 33 34 35 *mf*

con - stant— dis - il - lu - sions— but they nev - er lost their nerve. 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 37 38 39

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

WOMEN:

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

(Flute, Clarinet)

mf

(Piano, Violins, Violas)

mf

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 (b) 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)

57 58

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

FLORINDA &
LUCINDA:

62 63

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)

65 66 67

hap - py now, un - hap - py hence, as well as ev - er af - ter.

mf (WITCH)

hap - py now, un - hap - py hence, as well as ev - er af - ter.

(Clar, Trumpet)

(Horns)

mf

(Piano, Xylo,
Violins, Violas)

(Cello, Bass—pizz)

ALL OTHER
WOMEN:

68

69

70

71

(FLORINDA & LUCINDA)

Had we used our com - mon sense, been wor - thy of our dis - con - tents, ...To be

(WITCH)

Had we used our com - mon sense, been wor - thy of our dis - con - tents, ...To be

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)

mf

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

(Flute, Clarinet)

(Flute, Clarinet)

(Piano, Violins, Violas)

(Bassoon, Horn, Cello)

(Piano, Bass)

poco cresc.

GROUP 1:

p

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

(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) 97

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)

101

100

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

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

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

(Horn)

(Bassoon, Horn, Cello)

(Piano, Bass)

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:

111 To be con - tin - ued... —and

ALL: *ff*

8va

(+ "Celeste")

ff

112

113

hap - py ev - er af - ter!

(Flute, Trumpet)

(Horns, Violins, Viola)

(Bassoon, Cello, Bass)

Act 2 Opening-Part 1

NARRATOR:
Once upon a time—

(♩ = 132)

—later—

CINDERELLA:

mf

(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—

sfz mf

More than an - y - thing...

—the lad Jack—

(CINDERELLA)

mf

f

(Clar, Bassoon)

(Piano, Cello, Bass)

More than life...

More than foot - men...

JACK: *mf*

I wish...

8

(NARRATOR)
—and the Baker and his family—

(CINDERELLA)

(JACK)

I wish...

No, I miss...

BAKER:
mf

BABY:

I wish...

Wah!

(Piano, Strings)

mf

(Clar, Bassoon)

10

11

More than the moon...—

I

More than an - y - thing...

More than the moon...—

More than the moon...—

BAKER'S WIFE:

Wah!

There, there...

(Flute, Clarinet)

(Piano, Cello, Bass)

(CINDERELLA)

12 wish to spon-sor a Fes - ti - val. 13 time

(JACK) I miss...

(BAKER) More than life...

BABY: 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)

16 (CINDERELLA) 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)

18 (JACK) 19

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

(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:

CINDERELLA'S PRINCE:

5 *mf* Not an un-hap-py mo-ment since... 6 Not a con-ceive-a-ble ob-jec - tion...

JACK & JACK'S MOTHER: *mf*

BAKER & BAKER'S WIFE: *mf*

I did-n't think we'd be this rich... I nev-er thought we'd have a

(Viola)

mf

mf

(+Clar)

(Piano, Cello, Bass)

CINDERELLA & CINDERELLA'S PRINCE:

STEPMOTHER: *mp*

7 I nev-er thought I could be so hap - py! 8 Hap - py

(JACK & JACK'S MOTHER)

(BAKER & BAKER'S WIFE)

I nev-er thought I could be so hap - py! ba - by... I'm so hap - py!

(Piano)

(+Flute)

(+Bassoon)

(+Cello)

9 (STEPMOTHER) 10 11 12

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

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) 17 18 **JACK:** 19 *poco rall.* **CINDERELLA'S PRINCE:** 20

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

JACK'S MOTHER: Pots of pence... **BAKER & BAKER'S WIFE:** Lit-tle gur-gles...

(Flute, Piano—sob)

(Violins, Violas)

(Piano, Cello, Bass)

21 *a tempo* 22 **+OTHERS (except BAKER):** 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) (Violin, Viola) (+WWs)

(Clar, Bassoon) *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.*

(Violin, Viola) Bet - ter, that, though, than to nev - er get them...

(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)

mf

(Piano, Cello, Bass)

(CINDERELLA)

29

30

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

(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*

32

I nev - er thought I'd love my life!

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:** Then to be - come a wife... 34 35

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)

36 **+STEMMOTHER:** That for - tune smiled... I'm so hap - py... 37 38

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)

+FLORINDA & LUCINDA: That for - tune smiled... I'm so hap - py...

That for - tune smiled... I'm so hap - py... (Violin solo) *mf*

(Piano) (+Clar) (+Horns, Strings)

39 (Violin solo) 40 41 42

mp

(+Clar)

mp (Piano) (Viola)

p. (Piano, Bass—pizz.)

43 44 45 46

p.

(+Horn)

(Strings)

poco rall. *a tempo, poco rubato*

47 (non rubato) (Violin, Viola) 48 49 50

(Flute—Sax, Clar)

pp (Piano)

(Cello, Bass)

51 52 53 54

(Clarinet)

cresc. (Bassoon, Viola)

(Bells)

(+Flute)

55

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

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)

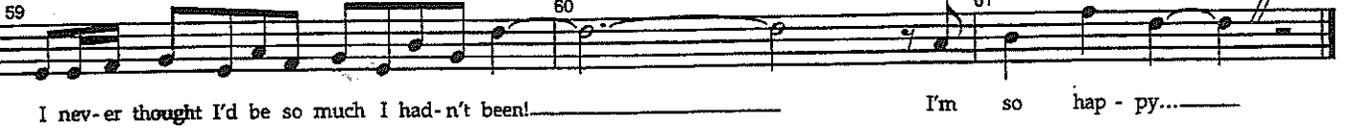
(Bass—arco) (+Horn—stopped)

(CINDERELLA)

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

ff

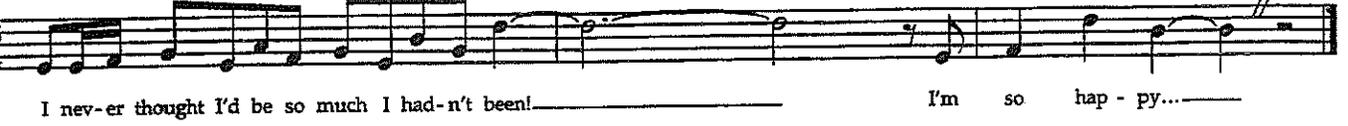
59 60 61



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)

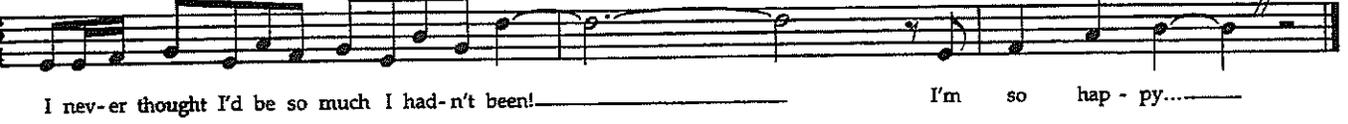
ff



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")

(+Clar, Bassoon, Horns)

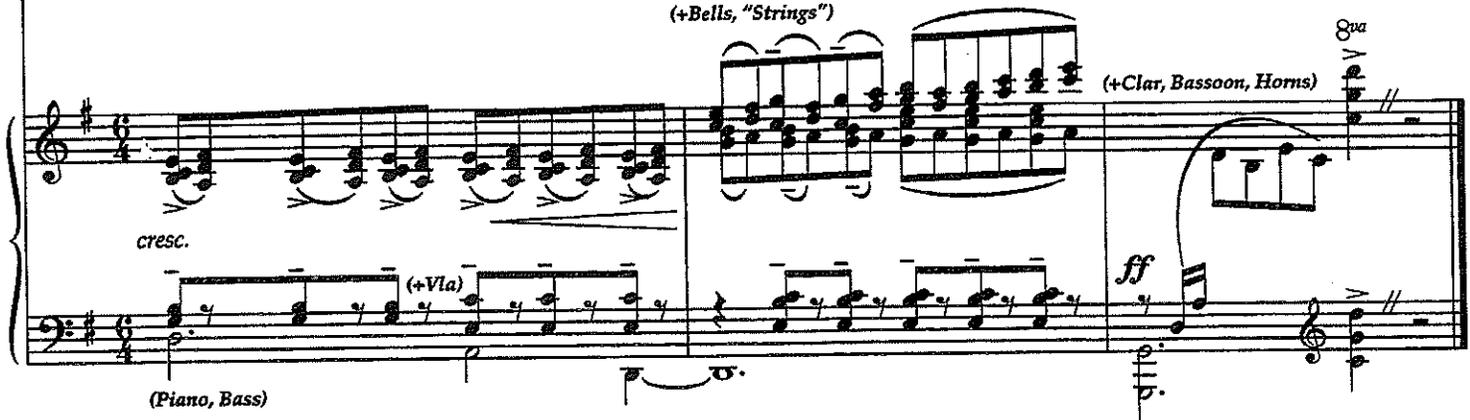
8va

cresc.

(+Vla)

ff

(Piano, Bass)



Act 2 Opening—Part 3

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")

The musical score is divided into several systems:

- System 1:** Piano accompaniment for measures 1-4. Treble clef: sfz, piano. Bass clef: mp. Includes markings for (Piano, Strings), (Bassoon), and (+Cello, Bass).
- System 2:** Piano accompaniment for measures 5-8. Treble clef: Vamp (+Strings). Bass clef: (Bassoon).
- System 3:** Piano accompaniment for measures 9-11. Treble clef: Vamp—(vocal last time). Bass clef: (Piano, Bass).
- System 4:** Vocal line for BAKER: "Do you think it was a bear?". Treble clef.
- System 5:** Vocal line for WITCH: "A bear? Bears are sweet. Be-". Treble clef.
- System 6:** Piano accompaniment for measures 12-14. Treble clef: mf, (non staccato), (Piccolo, Cello), (Violin harmonics—8va). Bass clef: mp, (Bassoon).

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")

(Piano, Bass) (Bassoon) (Bassoon)

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?

cresc. (+Clar) *f* (+Bell Tree) (+Strings) (dialogue)

(Cello, Bass)

18 19 20

WITCH: BOOM... ...CRUNCH!

(Bass Drum) (Ratchet)

(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

(+Bass—arco) *p*

(Picc—Sua, Clar)
 (+Tpt—Harmon)

11 12 13 14

15 16 17

(Piano, Strings)
 (+Xylo) *p*

(Bassoon)

18 (Violin, Viola—soli)

(Piano)

(Cello, Bass)

19

20 (Bassoon)

21

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)

f

3

30

(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")

The musical score consists of four systems of piano accompaniment. The first system (measures 1-4) is marked *mf* and includes cues for Flute, Violin, Viola, and Cello/Bass. The second system (measures 5-7) is marked *p*. The third system (measures 8-11) is marked *(Piano)* and includes cues for Violin, Viola (solis) and Bass (pizz). The fourth system (measures 12-14) includes cues for Violin, Viola and Cello, and features a *Vamp* section for Jack's dialogue.

1 *mf* (Flute) 2 3 4

5 6 7 *p*

8 *(Piano)* (Violin, Viola—solis) 9 10 11

12 13 14 *(Violin, Viola)* *JACK: I promise. Vamp*

(+Cello) (Cello)

Segue

Act 2 Opening-Part 6

LITTLE RED RIDINGHOOD:

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

Allegretto (♩ = 132)

1 (Knocks) (Piano, "Harp") gliss. 2 (+Strings) mf 3 (Bassoon solo) mp (Cello, Bass—pizz)

4 (Bassoon) 5 (Piano, Cello, Bass) 6 (Piano, Cello, Bass) 7 (Clar, Bassoon)

8 (Bassoon) 9 (Bassoon) 10 (+Clar)

11 (Clarinet—solo) 12 Vamp 13 Vamp

LITTLE RED RIDINGHOOD:

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

14 Vamp 15 Vamp

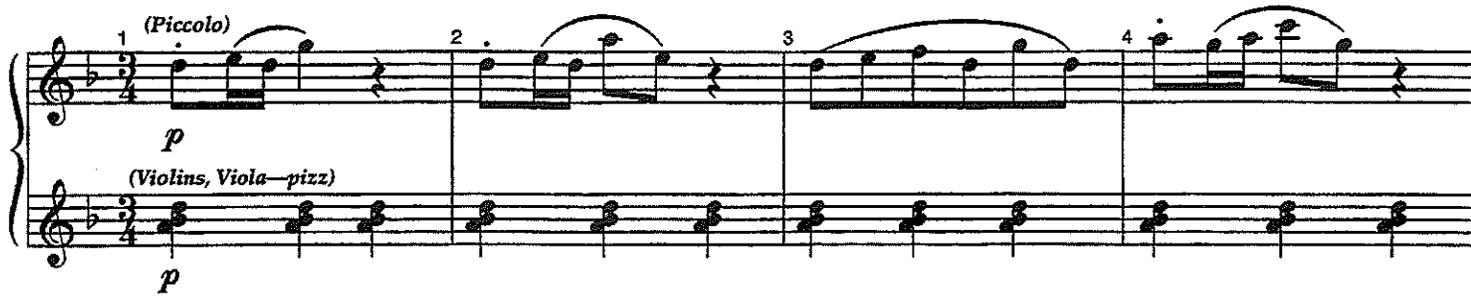
Segue

Act 2 Opening-Part 7

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

Allegretto (♩ = 132)

1 (*Piccolo*) 2 3 4



p
(*Violins, Viola—pizz*)
p

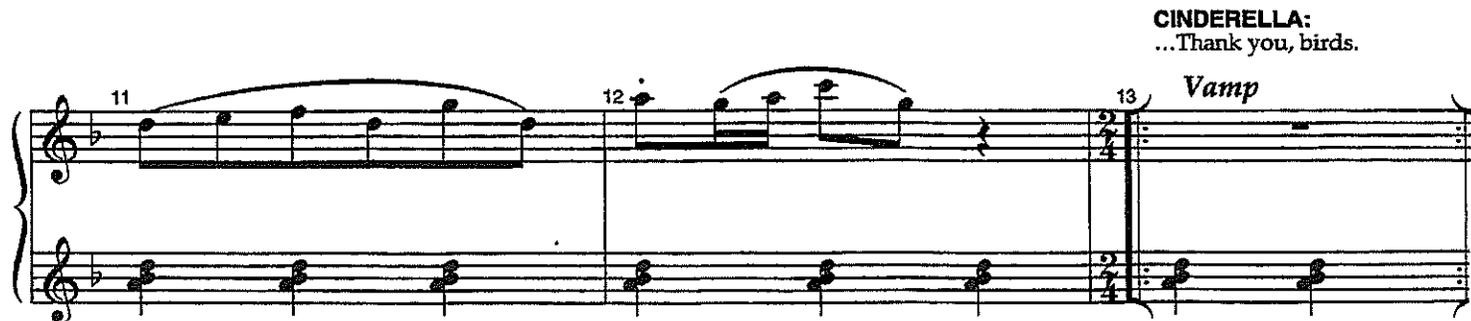
5 6 7



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)

(Cello, Bass)

(Bassoon, Cello)

(+Clar, Horns)

3 4

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

(Cello, Bass)

(Bassoon, Cello)

(+Clar, Horns)

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

7

(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:

9

f

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

10

(+Clar, Horns)

(Bassoon, Cello)

11

BAKER:

12

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

(Flute)

mf

(+Clar, Horns)

(Bassoon, Cello, Bass)

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...

(Piano, Cello)

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)

27 JACK: 28 CINDERELLA:

(LITTLE RED RIDINGHOOD)

To bat - tle... To

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 for the Fanfare consists of three staves. The top staff is for the Trumpet, marked with a dynamic of *f* and a tempo of 12/8. It features a melodic line with a triplet of eighth notes and a fermata. The middle staff is for the Horns, with two parts: the first part (Horns) plays a sustained chord, and the second part (Horns—soli) plays a rhythmic pattern of eighth notes. The bottom staff is for the Bass, marked with a dynamic of *f* and a tempo of 12/8, playing a simple bass line with a fermata. The score is divided into two measures by a vertical line.

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)

(Piano, Violas, Cello)

mf *dim.* *mp*

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)

Detailed description: This block contains the musical score for measures 17 through 20. It features four staves. The top staff is the vocal line for Rapunzel's Prince, starting with a box containing the number 17. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The dynamic is marked *mp*. The lyrics are "I've found a cask-et en - tire - ly of glass—" and "No, it's un-break - a - ble." The second staff is for Cello, the third for Piano, Violas, and Harp (8va), and the fourth for Flute. The piano part has a dynamic marking of *p*. The flute part has a dynamic marking of *p* and includes a melodic line with a slur.

(CINDERELLA'S PRINCE)

21 22 23 24

What un - mis - tak - a - ble

(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)

Detailed description: This block contains the musical score for measures 21 through 24. It features four staves. The top staff is the vocal line for Cinderella's Prince, with lyrics "What un - mis - tak - a - ble". The second staff is the vocal line for Rapunzel's Prince, with lyrics "In - side— don't ask it— a maid - en, a - las, just as un - wake - a - ble— What un - mis - tak - a - ble". The third staff is for Cello, and the fourth is for Piano, Violas, and Harp (8va). The piano part has a dynamic marking of *p*. The flute part has a dynamic marking of *p* and includes a melodic line with a slur.

25 *f* (CINDERELLA'S PRINCE) 26 27 28

a - gon - y! — Is the way al - ways barred?

f (RAPUNZEL'S PRINCE)

a - gon - y! — Is the way al - ways barred? She has skin white as

(WWs, Horns, Piano, Cello)

(Cello)

(Piano, Violas, Cello)

f

29 30 31

Did you learn her name?

snow— No, there's a dwarf stand - ing guard.

(Cello)

mp

(CINDERELLA'S PRINCE)
32 *mf* 33 34 35
A - gon - y — such that princ - es must weep!

(RAPUNZEL'S PRINCE)
mf
A - gon - y! — Such that princ - es must weep!

(Cello) (Flute)

(WWs, Horns, Piano, Cello)
(Cello) *mf* *mp*

36 *p* 37 38 39 *mp*
Al - ways in thrall most to an - y - thing al - most, or some - thing a - sleep. If it were

p
Al - ways in thrall most to an - y - thing al - most, or some - thing a - sleep.

(Cello)

(Piano, "Harp")
p

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 part with a stick— *f* 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)

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)

(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 59 60 61 *mf*

f A - gon-y! Mis - er - y! — Not to know what you miss. While they lie there for

f A - gon-y! — Woe! Not to know what you miss.

(WVs, 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)

Detailed description: This block contains the first system of the score, measures 65-68. It features two vocal parts: Cinderella's Prince and Rapunzel's Prince. Both sing the lyrics "A - gon - y — that can cut like a knife! Ah, well, back to my". The tempo is marked "molto rall.". The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. Cinderella's Prince starts at measure 65 with a forte (f) dynamic, while Rapunzel's Prince starts at measure 66. Both reach a piano (p) dynamic by measure 68. The piano accompaniment includes parts for Woodwinds, Horns, Piano, and Cello. A specific instruction "(Cello)" is placed above the cello line, which features a melodic line with a slur over measures 65-68.

a tempo

69 70 71 72

wife...

wife...

(Cello—solo)

(Piano, Violas, "Harp"—8va)

p

(Piano, Strings—pizz)

Detailed description: This block contains the second system of the score, measures 69-72. It features two vocal parts, both singing the word "wife...". The tempo is marked "a tempo". The music is in the same key and time signature as the previous system. The piano accompaniment includes parts for Piano, Violas, Harp (8va), and Piano/Strings (pizzicato). A specific instruction "(Cello—solo)" is placed above the cello line, which features a melodic line with a slur over measures 69-72. The piano part starts at measure 69 with a piano (p) dynamic. The strings/piano part starts at measure 71 with a pizzicato (pizz) instruction.

After Agony (Reprise)

RAPUNZEL'S PRINCE: Rapunzel. I must be off.
Godspeed to you, brother.

Allegro moderato (♩ = 120)

poco rall.

The first system of the score consists of three staves. The top staff is for the Flute, starting at measure 1 and ending at measure 2. The middle staff is for the Piano, marked *mf*, and the bottom staff is for the Cello and Bass, also marked *mf*. The music is in 3/8 time and G major. A large slur covers measures 1 through 2 across all staves. The tempo is **Allegro moderato** (♩ = 120) and the dynamics are *mf*. The instruction *poco rall.* is placed above the flute staff.

Meno mosso (♩ = 112)

The second system of the score consists of three staves. The top staff is for the Violins and Viola, starting at measure 3 and ending at measure 6. The middle staff is for the Piano, marked *p*, and the bottom staff is for the Harp and Viola, also marked *p*. The music is in 4/4 time and G major. A large slur covers measures 3 through 6 across all staves. The tempo is **Meno mosso** (♩ = 112) and the dynamics are *p*. The instruction *poco rall.* is implied from the first system.

The third system of the score consists of three staves. The top staff is for the Violins and Viola, starting at measure 7 and ending at measure 10. The middle staff is for the Piano, and the bottom staff is for the Harp and Viola. The music is in 4/4 time and G major. A large slur covers measures 7 through 10 across all staves. The tempo is **Meno mosso** (♩ = 112) and the dynamics are *p*.

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.

15 (Bell tree)

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)

Musical score for measures 1-3. The top staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melody with slurs and accents, marked *mf*. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. Measure numbers 1, 2, and 3 are indicated above the top staff.

(Bassoon, Cello, Bass)

Musical score for measures 4-6. The notation continues from the previous system, with measures 4, 5, and 6 marked above the top staff. The melodic line in the top staff continues with slurs and accents, while the accompaniment in the bottom staff remains consistent.

STEWARD: Don't be ridiculous!
I'm not giving up my life for anyone!

Musical score for measures 7-9. Measures 7 and 8 continue the previous musical material. Measure 9 is a final measure, marked *sfz* and labeled (Bass Dr) in the bottom staff. The top staff ends with a fermata over a whole note chord.

NARRATOR: You must understand, these were not people familiar with making choices... *(dialogue continues)*

Musical score for measures 10-12. The score is written for piano and conductor. Measure 10 is marked with a box containing the number 10. The music features a complex melodic line in the upper voice with many slurs and accents, and a more rhythmic accompaniment in the lower voice.

Musical score for measures 13-15. The score continues with similar melodic and accompaniment patterns as the previous system.

WITCH: Fine. Then what do you suggest we do?
GIANT: I'm still waiting. *(dialogue continues)*

Musical score for measures 16-18. Measure 18 includes a dynamic marking of **sfz** (Bass Dr) with a corresponding drum notation in the lower voice.

Musical score for measures 19-22. Measure 19 is marked with a box containing the number 19. The score concludes with a final melodic flourish in the upper voice.

Cues

WITCH: Here's the lad!

(WITCH *pushes*
NARRATOR to GIANT)

(GIANT *drops* NARRATOR)

(STEWARD *strikes*
JACK'S MOTHER)

Musical score for cues 1-4. The score is in 4/4 time. The top staff is for Bass Drum, and the bottom two staves are for Piano (treble and bass clefs).
Cue 1: Bass Drum has a single note. Piano has a half note. Dynamics: *p cresc.*
Cue 2: Bass Drum has a single note. Piano has a half note. Dynamics: *p cresc.*
Cue 3: Bass Drum has a single note. Piano has a half note. Dynamics: *p cresc.*
Cue 4: Bass Drum has a single note. Piano has a half note. Dynamics: *p cresc.*
Labels: (Bass Drum), (Orchestra), (Anvil)

GIANT: If he is not,
I will return and find you!

(RAPUNZEL is stepped on)

Musical score for cues 5-9. The score is in 4/4 time. The top staff is for Bass Drum, and the bottom two staves are for Piano (treble and bass clefs).
Cue 5: Bass Drum has a single note. Piano has a half note. Dynamics: *ff*
Cue 6: Bass Drum has a single note. Piano has a half note. Dynamics: *dim.*
Cue 7: Bass Drum has a single note. Piano has a half note. Dynamics: *dim.*
Cue 8: Bass Drum has a single note. Piano has a half note. Dynamics: *dim.*
Cue 9: Bass Drum has a single note. Piano has a half note. Dynamics: *pp*

Witch's Lament

STEWARD: I was thinking of the greater good. That's my job.

Staccato ma pesante (♩ = 96)

The musical score is arranged in two systems. The first system includes a Piccolo/Clarinet line with measures 1-4, a Cello/Double Bass line with measures 1-4, and a Piano/Strings section with measures 1-4. The second system includes a Piccolo/Clarinet line with measures 5-7, a Cello/Double Bass line with measures 5-7, and a Piano/Strings section with measures 5-7. The Piccolo/Clarinet part features a melodic line with slurs and accents, while the Cello/Double Bass part has a rhythmic accompaniment. The Piano/Strings part consists of chords in the right hand and a bass line in the left hand.

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)
15 16 *dolce* 17

No mat - ter what you say, —

(Piano, "Harpichord")
p

18 19 20 21 3

child - ren won't lis - ten. — No mat - ter what you know, — child - ren re -

22 23 24 25

fuse — to learn. —

cresc.
(+WWs, Strings)

26

(WITCH)

mp

Guide them a - long the way, ———

still they won't list - en. ———

(Cello, Bass)

30

31

32

33

cresc.

Child - ren can on - ly grow ———

from some - thing you love ———

to

(Cello, Bass)

34

35

36

37

f

Vamp—(fade)

some - thing you lose... ———

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)

(Piano, Strings)

rall.

(Bassoon, Piano, Cello, Bass)

(+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* An - y - thing can hap - pen in the Woods. 2 3 4 *p* May I kiss you?

(Piano) *p* (Violins) (+Bells—l.v.)

(Viola, Cello, Bass)

5 *mp* An - y mo - ment we could be crushed. 6 7 8 **BAKER'S WIFE:** Uh— Don't feel

(Flute) *mp*

(CINDERELLA'S PRINCE)

(He kisses her.)

9 10 11 12

rushed.

(Flute)

p

(Piano)

p *mp*

(Violins)

(Viola, Cello, Bass)

BAKER'S WIFE:

13 14 15 16

mf

3 3 3 3

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

22

23

24

Fool-ish-ness can hap-pen in the Woods. Once a-gain, please—

(Piano)

(+Bells—l.v.)

mp
(Violins)

(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!

Vamp—(vocal last time)
(CINDERELLA'S PRINCE)

40 41 42 43

Right and wrong don't mat-ter in the Woods, on-ly feel - ings.

(Flute)
mp

(Piano)
mp

(Violins)

(Viola, Cello, Bass)

(+Bells)

(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)

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

6 7 8

This was just a mo-ment in the Woods. Our— mo - ment,

9 10 11 12

shim-mer-ing and love - ly and sad.

(Flute)

p

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.

(Piano, "Music Box")
(+Finger cym.)

25 26

pp

Moments in the Woods

58

Grazioso (♩ = 152)

(Piano)

BAKER'S WIFE: What was that?

(Violins) *mf* (dim.)
(Viola)
(VclBs)

BAKER'S WIFE: *mp*

p

Was that

me? Was that him? Did a Prince real - ly

mp
(Violins, Violas)

10 *rall.* // 11 *a tempo* // 12 *rall.* // *a tempo* // *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 *mf*

all? Does he miss me? Was he sud-den-ly get-ting bored with me? Wake

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 26 27 *(mf)*

not be-seem-ing. What is it a-bout the Woods? Back to

(Horns—stopped)

(Clar, Bassoon, Cello)

Più mosso (♩ = 148)
crisply, risoluto

28 29 30

life, back to sense, back to child, back to hus-band, no one lives in the Woods.—

(Strings) *(Flute, Clar, Tpt, Bells, Strings—pizz)*

mf *mf*

(Clar)

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

31 32 33

There are vows, there are ties, there are needs, there are stan-dards, there are

(Strings—arco) *(Strings)*

f *mf*

(Clar)

(Bassoon, Cello, Bass)

(BAKER'S WIFE)

34 35 *mp* 36

shoul- dn'ts and shoulds.—

Why not both in - stead?

(WWs, Brass, Bells, Strings—pizz)

(Horn)

mp

(+Strings)

(+Horns)

mp

(Piano)

mp

(Bassoon, Cello, Bass)

(Bassoon, Cello)

(Bass)

37 38 39

There's the ans - wer, if you're clev - er:—

Have a

40 41 42 43 *poco rall. a tempo*

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 *mf*

(Clar) (+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—pizz)

mp

(Strings)

(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 69 70

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

(Flute, Clar, Bassoon)

(Piano)

(Cello)

71 72 73

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

Vamp—(vocal last time) *mf*

(Strings—pizz)

mf

(Clar, Bassoon, Cello, Bass)

74 75

witch, then a child, then a Prince, then a mo - ment— 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)

(+Flute—15ma)
(+Clar)

f

(Viola, Cello)

92 (BAKER'S WIFE) 93 94

woods. (Strings—pizz) *8va*
(Clar, Bassoon, Cello, Bass) (WWs, Trumpet, Xylo, Piano, Strings)

95 Vamp—(stop on cue) 96

(Strings—pizz) *mf*
(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

(WITCH enters with JACK)

BAKER: No. You stay here.
 I will count 100 paces.
 I shall return soon. 1... 2... 3...

(On cue)

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)

suad-ed me to trade a-way my cow for beans! And with - out those beans there'd have

(BAKER)

14 15 16

which you told! Were they worth - less beans? Were they o - ver - sold? Oh, and

(Clarinet)

(+Strings pizz.)

(Piano)

(+Cello, Bass)

17 18

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)

(+Cello)

25 (JACK) 26 27

you! Yes! (BAKER) *f*

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

(BAKER) (referring to WITCH) *f* WITCH: It's his

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)

(+WW's, Brass, Xylo)
(+Strings pizz.)

(Piano) *mf*

(+Cello pizz.) (+Bassoon) (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)

39

(JACK)

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)

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

(Horns) + + +
(Bass, Cello pizz.)

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)

(Piano, Strings, WWs, Horns)

mf

(+Violins pizz.)

(CINDERELLA)

56

57

58

mf

(BAKER)

You mean

tain your shoe, so the one who knows what hap-pened to the bean is you!

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)

mf

(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:

(Clarinet) So it's

(+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: (referring to LITTLE RED RIDINGHOOD) 75 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)

(BAKER) (to LITTLE RED RIDINGHOOD) So it's

(LITTLE RED RIDINGHOOD) Me? No, I did - n't!

(Horns, Clar, Bassoon)

(Cello, Bass pizz.) arco

79 your fault! 80 your fault! If you had - n't dared him to— (to JACK) your fault! —And you had left the harp a - lone, we (to CINDERELLA) Wait a min - ute—! Well, if

(+Flute, Clarinet, Strings pizz, Trumpet) (Clarinet, Bassoon)

(+Horns) f mp

(+Timpani) sfz (Cello, Bass) mp

(JACK) (to WITCH)
cresc. poco a poco

82 83 84

(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—! You raised the beans— in the first place!

(to WITCH) Right! It's you who raised the beans— in the first place—!

cresc. poco a poco (to WITCH) Right! It's you who raised the beans— in the first place—!

(+WWs, Strings arco) (Piano)

(JACK)

ff

Musical staff for Jack, measures 88-89. The staff contains a melodic line in treble clef with a key signature of two sharps (F# and C#). Measure 88 starts with a forte (*ff*) dynamic. The melody consists of eighth and quarter notes.

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

(CINDERELLA)

ff

Musical staff for Cinderella, measures 88-89. The staff contains a melodic line in treble clef with a key signature of two sharps (F# and C#). Measure 88 starts with a forte (*ff*) dynamic. The melody consists of eighth and quarter notes.

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

(BAKER)

ff

Musical staff for Baker, measures 88-89. The staff contains a melodic line in treble clef with a key signature of two sharps (F# and C#). Measure 88 starts with a forte (*ff*) dynamic. The melody consists of eighth and quarter notes.

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

(LITTLE RED RIDINGHOOD)

ff

Musical staff for Little Red Ridinghood, measures 88-89. The staff contains a melodic line in treble clef with a key signature of two sharps (F# and C#). Measure 88 starts with a forte (*ff*) dynamic. The melody consists of eighth and quarter notes.

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

(Trumpet, Horns)

Musical staff for Trumpet and Horns, measures 88-89. The staff contains a melodic line in treble clef with a key signature of two sharps (F# and C#). Measure 88 starts with a forte (*ff*) dynamic. The melody consists of quarter notes.

ff

(+WWs, Strings arco)

(Piano)

Musical staff for Piano, measures 88-89. The staff contains a melodic line in treble clef with a key signature of two sharps (F# and C#). Measure 88 starts with a forte (*ff*) dynamic. The melody consists of eighth and quarter notes.

(Cello, Bass, Timpani)

Musical staff for Cello, Bass, and Timpani, measures 88-89. The staff contains a melodic line in bass clef with a key signature of two sharps (F# and C#). Measure 88 starts with a forte (*ff*) dynamic. The melody consists of quarter notes.

Segue

Last Midnight

WITCH: Shhhh!

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

(Piano, Clarinet, Bassoon)

(Piano, Cello, Bass)

(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.*)

25 (WITCH) 26 27 28 *poco cresc.*

vow, did you? Had to get your

(+Clarinet, Bassoon, Horns)

(Piano) *poco cresc.*

(b) (Cello, Bass pizz.)

29 30 31 32

Prince, had to get your cow, have to get your

(Violin harmonics—*sva*)

(+Viola)

(+Cello—*arco*) *mp* (+Clarinet, Bassoon)

33 *dim.* 34 35 36 *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.)

41 42 43 44

boom _____ splat! No-thing but a

(Bass Drum) (Ratchet)

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* (+Cello) *mf* (+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*

(+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) 62 63 64

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.) (Violins arco) *mp*

(+Bassoon)

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)

(+Cello) *p*

(+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

(b)

87 (WITCH) 88 89 90

world.

(Horn solo) *mp*

(Strings)

(Piano) (+Clar.)

(Bass—pizz.)

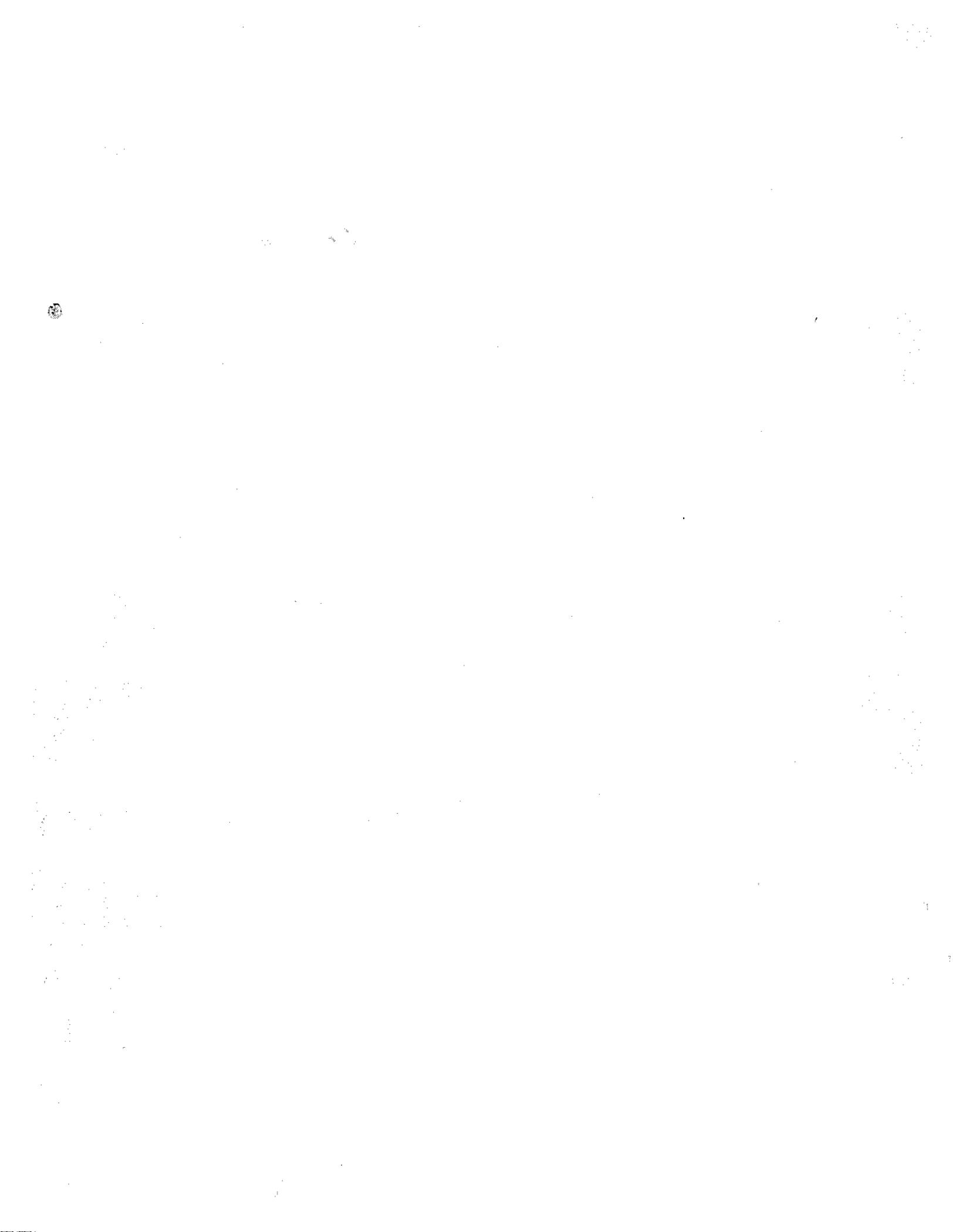
91 *mp* 92 93 94

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)

111 (WITCH) 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)

(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 $\overbrace{\hspace{2cm}}^3$ 162 *f* (looks upward)

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

(Flute, Clarinet, Trumpet) (+Horns, Bassoon)

mf *cresc.*

(Cello) (Violin, Viola)

(Bass)

163 164 165 166

when? Lost the beans a - gain! Pun - ish me the

(+Flute, Trumpet, Clarinet Sva) (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) 3 (pizz.) (+Horns) (arco) 3 (pizz.)

ff (Piano, Viola)
("Clavichord")

(Timpani, Bassoon, Cello, Bass)

177 178 179 180

boom

(arco) 3 (+Horns)

181 182 (disappears) 183 Dictated

cruunch!

(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.)

Detailed description: This system contains the first two measures of the piece. The Violin 1 part begins with a half note G4, followed by a half note F4, and then a half note E4. The piano accompaniment features a tremolo in the violin and viola parts, and a tremolo in the cello part. The piano part consists of a steady eighth-note accompaniment in the right hand and a half-note bass line in the left hand.

Vamp—(fade)

Detailed description: This system contains measures 3 through 5. The Violin 1 part continues with a half note D4, followed by a half note C4, and then a half note B3. The piano accompaniment continues with the same tremolo patterns as in the first system.

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)

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.) (+Flute ord.) They dis-ap-point in turn, I fear. For - give, though, they won't..... (+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.) *mf*

19 20 21 22

curs-es you can't un-do, — left by fath-ers you nev-er knew. — No more

(Clarinet) (+Piano)

(Bassoon, Viola, Cello) (+Bass—8vb) *mf*

23

(BAKER)

24

25 *dim.*

26

quests.
(Flute solo)

No more feel-ings.—

Time to shut the

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

Musical score for measures 30-32. The piano part (measures 30-32) features a melodic line in the right hand and a supporting bass line in the left hand. The string part (measures 30-32) consists of a sustained harmonic accompaniment. The piano part includes dynamic markings such as *p* and *mp*, and articulation marks like accents and slurs. The string part is marked with *mp* and includes a *dim.* marking at the end of measure 32.

33 MYSTERIOUS MAN:

34 35 36

p

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)

poco cresc.

(+Cymbal sim.)

(Piano, + "Celeste")

poco cresc.

(Cello, Bass pizz.)

49

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)

58

59

60

Run-ning a-way— we'll do it. Why sit a-round,— re-signed?—

(Horn, Viola)

(Piano) *P*

(+Bass)

61

62

63

64

Trou-ble is, son,— the farth-er you run,— the more you feel un - de-fined— for

(Clarinet, Horns, Viola)

p

65

66

67

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

69

70

71

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) 77 78 79
 son. No— more
(MYSTERIOUS MAN)
 son. (Violin, Viola)
p
p (+“Strings”) (Piano)
 (+Bass pizz.)

80 **(BAKER)** 81 82 83 *mf*
 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 90 *a tempo* 91 *rall. mf*

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

96 *rubato* 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) (Violin)

102 (BAKER) 103 *mf ten.*

store? All the

(Strings—trem.)

(+Bells)

(Piano) *f.*

104 **Meno mosso** (*rubato*) 105 *mp* 106 107

child- ren... (Triangle) All the Gi- ants... No

mf

mf (Piano, "Electric Piano") (+String pads non trem.)

108 **Tempo 1[∞]** 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)

The musical score is arranged in two systems. The first system includes:

- Flute solo—sostenuto**: Treble clef, 4/4 time, measures 1-3 with first endings.
- Clarinet solo—sostenuto**: Treble clef, 4/4 time, measures 1-3.
- Small Triangle**: Treble clef, 4/4 time, measures 1-3.
- Violin**: Treble clef, 4/4 time, measures 1-3.
- p (Violin, Violas)**: Treble clef, 4/4 time, measures 1-3.
- ("Harp," Cello)**: Bass clef, 4/4 time, measures 1-3.

The second system includes:

- Measures 4-5 of the Flute and Clarinet parts.
- Medium Triangle**: Treble clef, 4/4 time, measures 4-5.
- Measures 4-5 of the Violin, Violas, and Harp/Cello parts.

No One Is Alone—Part 1

CINDERELLA:

And I, the faraway Prince.

Tranquillo (♩ = 60)

(Flute solo)

LITTLE RED RIDINGHOOD:
...Mother would be very unhappy
with these circumstances.

Poco rubato

CINDERELLA:

14

Moth-er can-not guide you.——

Now you're on your own.——

(Piano)

(Piano, Bass)

18

19

20

21

mp

On-ly me be-side you.——

Still, you're not a - lone.

No one is a -
(Viola, Violin)

(Cello)

mp

22

23

24

25

lone,

tru - ly. No one is a - lone.

(Piano, Violas)

mp

(Cello)

26 (CINDERELLA)

27 28 29

Some-times peo-ple leave you — half-way through the Wood.

(Flute solo)
mp

(Viola) *mp* (Horn solo)

(Piano)

(Cello, Bass)

30 31 32 33

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.

Sua...
(Bells, "Celeste," Violins—trem.)

p
(Cello, Bass)

No One Is Alone-Part 2

BAKER: Then kill him!
(beat) No, don't kill him.

Tranquillo (♩ = 56)

(Piano)

Musical score for the first system, featuring piano accompaniment for piano and cello. The piano part is marked *p* and includes the instruction *(+Bass arco)*. The cello part is marked *(Cello)*. The system contains two measures, with measure numbers 1 and 2 indicated above the staff.

CINDERELLA:

(to LITTLE RED RIDINGHOOD)

Musical score for the second system, featuring vocal lines for Cinderella and Baker. Cinderella's line starts at measure 3 and includes the lyrics "Moth-er is-n't here now." and "Who knows what she'd say?". Baker's line starts at measure 4 and includes the lyrics "Wrong things, right things..." and "Who can say what's". The piano accompaniment is marked *p*. Measure numbers 3, 4, 5, and 6 are indicated above the staff.

BAKER: (to JACK) *p*

Musical score for the third system, featuring piano accompaniment. The piano part is marked *(Piano)*. The system contains two measures, with measure numbers 7 and 8 indicated above the staff.

Musical score for the fourth system, featuring vocal lines for Baker and Cinderella. Baker's line starts at measure 9 and includes the lyrics "Feel you've lost your way?". Cinderella's line starts at measure 10 and includes the lyrics "You are not a -". The piano accompaniment is marked *mp*. Measure numbers 7, 8, 9, and 10 are indicated above the staff.

Musical score for the fifth system, featuring vocal lines for Baker and Cinderella. Baker's line starts at measure 11 and includes the lyrics "true?". Cinderella's line starts at measure 12 and includes the lyrics "Do things, fight things..." and "You de-cide, but you are not a -". The piano accompaniment is marked *mp*. Measure numbers 7, 8, 9, and 10 are indicated above the staff.

Musical score for the sixth system, featuring piano accompaniment for violin and viola. The piano part is marked *(Violin, Viola)* and *mp*. The system contains two measures, with measure numbers 7 and 8 indicated above the staff.

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)
p

(Piano, Bass)

15 16 17 18

mp

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

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

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)

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

p

p

p

p

(CINDERELLA)

35

mf

Musical staff for Cinderella, measures 35-37. The staff shows a melodic line in treble clef with a key signature of two flats. Measure 35 starts with a quarter rest, followed by quarter notes in measures 36 and 37.

takes... Ev - 'ry - bod - y makes— one an - oth - er's ter - ri - ble mis - takes.

(CINDERELLA)

mf

Musical staff for Cinderella, measures 35-37. The staff shows a melodic line in treble clef with a key signature of two flats. Measure 35 starts with a quarter rest, followed by quarter notes in measures 36 and 37.

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)

(Bassoon, Bass)

mp

38

39

40

Musical staff for vocal part, measures 38-40. The staff shows a melodic line in treble clef with a key signature of two flats. Measure 38 starts with a quarter rest, followed by quarter notes in measures 39 and 40.

Witch - es can be right, Gi - ants can be good. You de - cide what's

mp

Musical staff for vocal part, measures 38-40. The staff shows a melodic line in treble clef with a key signature of two flats. Measure 38 starts with a quarter rest, followed by quarter notes in measures 39 and 40.

Witch - es can be right, Gi - ants can be good. You de - cide what's

(Horns, Bassoon)

p

p

(Clarinet)

(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*

(Cello, Bass pizz.)

(Bassoon)

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*

47 (CINDERELLA) 48 49 50

While we're see-ing our side— our side— may-be we for-got: they are not a -

(BAKER)

While we're see-ing our side— our side— may-be we for-got: they are not a -

(LITTLE RED RIDINGHOOD)

Our side... May-be we for-got: They are not a -

(JACK)

(Flute solo)

(Horn solo)

(Violin, Viola)
(Piano)

(Cello, Bass arco) *p*

51 (CINDERELLA) 52 53 54 *poco rall.*

lone. No one is a - lone.

(BAKER & LITTLE RED RIDINGHOOD)

lone. No one is a - lone.

(JACK)

lone. No one is a - lone.

(Violin, Viola)

p
(Piano)

p (Cello)

(+Horns)

Poco meno mosso

(CINDERELLA)

55

Hard to see the light now.——

(BAKER)

Just don't let it go.——

(Violin—8va)

(Viola) pp

(Horn solo)

pp

(Piano)

(+Clarinet)

(Cello, Bass)

(CINDERELLA)

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

(+Clarinet)

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 (♩ = 144)

The musical score is arranged in five systems. The first system includes staves for Piccolo, Clarinet, and Trumpet, with dynamics *ff* and markings for trills and accents. The second system features Violins (8va) and Snare Drum, with dynamics *ff* and a snare drum roll. The third system is for the Piano, with dynamics *ff* and markings for "Music Box" and tremolos. The fourth system includes a Trumpet part with a "Vamp" section and dynamics *ff*. The fifth system continues the Piano and Strings parts, with dynamics *ff* and markings for staccato and trills.

Act 2 Finale—Part 1

Giocoso (♩ = 116)

(Violin, Viola)
(+Piano-trem)

1 *f*

2

3

4

Detailed description: This staff contains the first four measures of the Violin and Viola parts. It features a complex rhythmic pattern with many sixteenth notes and rests, marked with 'V' and 'tr' (tremolo) symbols. A dynamic marking of *f* (forte) is present at the beginning.

(Horns)

Detailed description: This staff contains the first four measures for the Horns. The music consists of a few notes with rests, marked with 'V' symbols.

(Piccolo, Bells, Clarinet 8va)
(Trumpet, "Carillon")

f

Detailed description: This staff contains the first four measures for the Piccolo, Bells, Clarinet 8va, Trumpet, and Carillon. It features a rhythmic pattern of notes and rests, marked with 'V' symbols. A dynamic marking of *f* (forte) is present.

(Cello, Bassoon)
(Bass)

Detailed description: This staff contains the first four measures for the Cello, Bassoon, and Bass. It features a rhythmic pattern of notes and rests, marked with 'V' symbols.

5

6

7

8

Detailed description: This staff contains measures 5 through 8 of the Violin and Viola parts, continuing the complex rhythmic pattern from the first staff.

Detailed description: This staff contains measures 5 through 8 for the Horns, continuing the simple rhythmic pattern from the second staff.

Detailed description: This staff contains measures 5 through 8 for the Piccolo, Bells, Clarinet 8va, Trumpet, and Carillon, continuing the rhythmic pattern from the third staff.

Detailed description: This staff contains measures 5 through 8 for the Cello, Bassoon, and Bass, continuing the rhythmic pattern from the fourth staff.

L'istesso—risoluto

9

(Piano, Violins, Violas)

Musical score for measures 9 and 10. The piano part is in 12/8 time with a mezzo-forte (*mf*) dynamic. The bass line is marked *(Bass—pizz.)*. The horn part is marked *(Horn)*. The clarinet and horn part is marked *(+Clar, Horn)*. The cello and bassoon part is marked *(+Cello, Bassoon)*.

11

12

JACK'S MOTHER:

Musical score for measures 11 and 12. The piano part continues. The horn part is marked *(+Clar, Horn)*. The cello and bassoon part is marked *(+Cello, Bassoon)*. The vocal line for Jack's Mother is shown above the piano part.

The

13

14

Musical score for measures 13 and 14. The piano part continues. The horn part is marked *(+Clar, Horn)*. The cello and bassoon part is marked *(+Cello, Bassoon)*. The vocal line for Jack's Mother continues with the lyrics: "slot - ted spoon can catch the po - ta - to..."

MYSTERIOUS MAN:

15

2

2

2

16

Musical score for measures 15 and 16. The piano part continues. The horn part is marked *(+Clar, Horn)*. The cello and bassoon part is marked *(+Cello, Bassoon)*. The vocal line for the Mysterious Man begins with the lyrics: "Ev - 'ry knot was once straight rope..."

(Piano, Violins, Violas)

17 18

(+Clar, Horn)

(Bass—pizz.)

(+Cello, Bassoon)

19 **THE PRINCES:** 20

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

(Trumpet—Str mute)

mf

21 **SNOW WHITE,**
CINDERELLA: 22

(*aton*) Ex - cuse me.

(+Cello)

23 **STEWARD:** 24 25

The great-er the good, the hard-er the blow...

(Trumpet—Str mute)

(Piano, Violins, Violas)

(Bass—pizz.) (+Viola) (+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:**

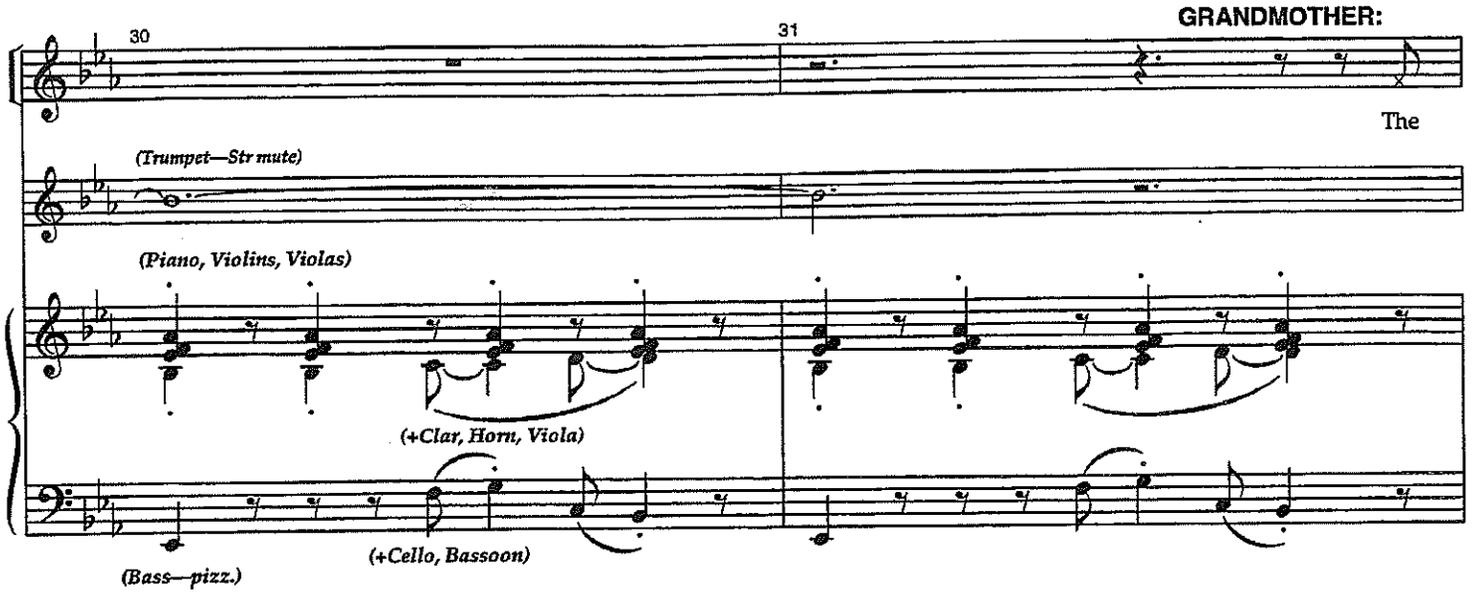
The

(Trumpet—Str mute)

(Piano, Violins, Violas)

(+Clar, Horn, Viola)

(Bass—pizz.) (+Cello, Bassoon)



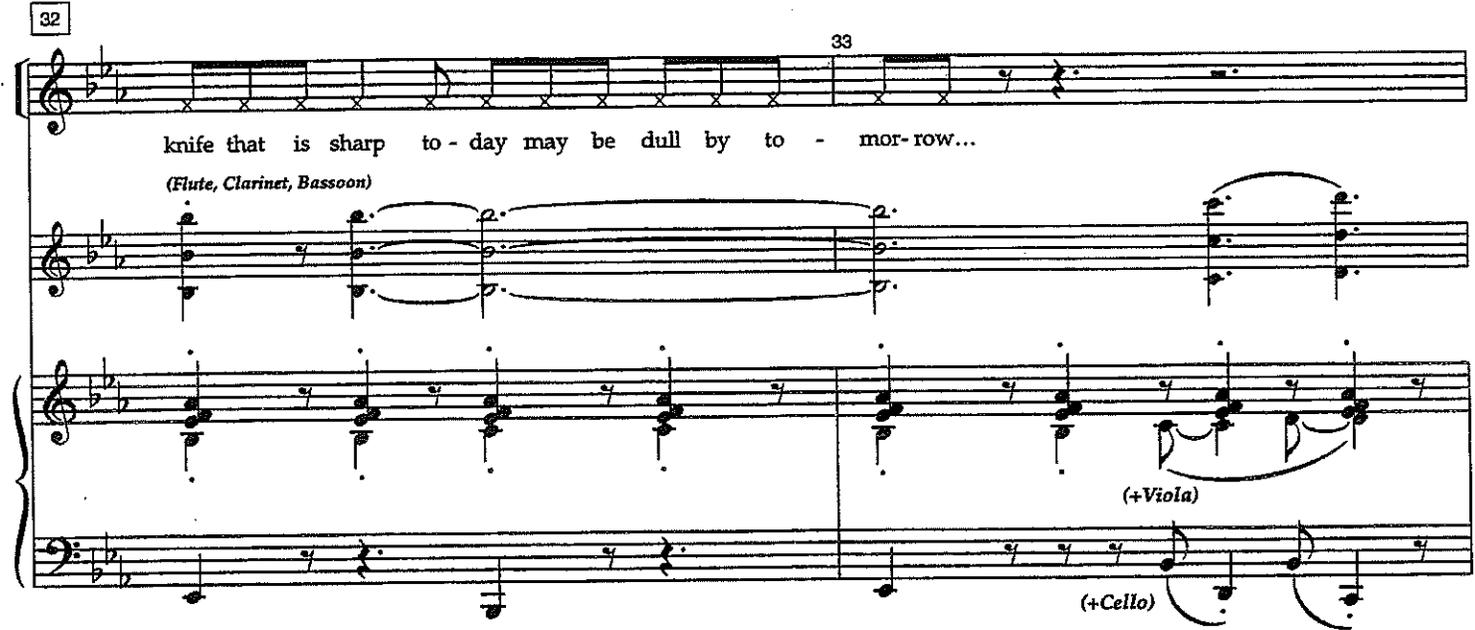
32 33

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 39

(Snare Drum—tacet)
(Viola 2)

(Piano) (+Clarinete)

(+Flute)

(+Cello, Bass)

(Violin 2)

40 41

(Viola 2)

(+Clarinete)

(+Flute)

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*

2

3

4

(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 (Viola 2) p

20 (Violin 1) (Violin 2)

(Violin 1)

(+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)

(BAKER) 10 *ten.*

9

A - lone...

Meno mosso (♩ = 100)

11

BAKER'S WIFE:

12 13 14

Some-times peo- ple leave you— half- way through the Wood.

(Flute)

mp

(Horn)

(+"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)

mp

(Horn)

19 20 21 22

lone. No one is a - lone.

(Piano, Violin, Viola)

(Cello)

(+Bass)

23 *p* (BAKER'S WIFE)

24 25 26

Hold him to the light now, _____ let him see the glow. _____

(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

Things will be all right now. _____ Tell him what you know...

(Flute)

(Horns, Clarinet, Bassoon)

p (Piano, "Electric Piano")

(Cello, Bass)

31 (+Strings—sord.)
(Piano)

32 33 34

p

35 WITCH:

Musical score for measures 35-37. The vocal line (Witch) begins at measure 35 with a piano (*p*) dynamic. The lyrics are "Care-ful the things you say,—" followed by "child-ren will lis-ten." in measure 37. The piano accompaniment includes a celeste part labeled ("*Celeste*") and a string part labeled "(*Piano*) (+*Strings—sord.*)". Both piano parts feature a triplet of eighth notes in measure 37.

Musical score for measures 38-40. The vocal line continues with the lyrics "Care-ful the things you do,—" followed by "child-ren will" in measure 40. The piano accompaniment continues with the same textures as in the previous system.

Musical score for measures 41-44. The vocal line starts at measure 41 with the word "see." and continues with "And learn.—" in measure 43. The piano accompaniment includes a celeste part labeled ("*Celeste*"—*8va, Clarinet*) and a viola part labeled "(*Viola*)". The piano part also includes parts for "(+*Clarinet*)" and "(+*Bassoon*)".

45 (WITCH)

mp

(+“Celeste”)

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

56

learn what to be. Care-ful be-fore—you say, “Lis-ten to me.”

(Horn)

(Crotales)

p

(Flute)

mf

p (Strings)

(Bass, Bassoon—*sva*)

(WITCH)

57 58 59 60

Child- ren will lis- ten. —

(Crotales)

(Flute)

(Strings)

(Piano)

(Trumpet-Harmon mute)
(+Flute—8va)

**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")

mf (+Strings)

MEN: 77 78 +WOMEN: 79

Some-times the spell— may last— past what you can see—

(Flute, +Trumpet 8vb)

(Horns, Clarinet)

(Piano)

(+Cello, Bass)

80 81 *f* 82

and turn a - gainst you....

(Bells)

f

(+ "Celeste"—8va)

(Cello, Bass)

83

WITCH:

p Care - ful the tale — you tell. — — — That is the spell. — — —

OTHERS:

Ah. — — —

(Bells)

p ("Celeste")

p (Strings-senza sord.)

86

Child - ren will lis - ten...

87

GROUP 1:

p Though it's

Segue

Act 2 Finale—Part 4

Allegretto (♩ = 120)

GROUP 1:

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:

Though it's

(Piano, Violins, Violas)

(Piano, Bassoon, Cello—pizz)

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:

Though it's

(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)

f

(+Bassoon, Cello)

(+Bass—pizz)

11

12

In - to the Woods, no tell - ing when, be read - y for the jour - ney.

(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:**

MEN:
In - to the Woods, but mind the past.

In - to the Woods, but mind the fu - ture.

(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 *mp*

(Bassoon, Cello) (Horns)

(WOMEN)

(non legato)

mp

19

way is dark, the light is dim, but

(MEN)

(non legato)

mp

way is dark, the light is dim, but

(Flute—Sua, Clar, Trumpet—Cup, Violin, Viola)

mp

(Horns, Bassoon, Cello)

21

22

now there's you, me, her and him.

now there's you, me, her and him. The

(+Piano)

23

24

The chances look grim, but

chances look small, but

(WOMEN)

mf

25 *mf* 26

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.*)

(BAKER)

27

p

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.

(Cello, Bass)

(Bassoon)

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) *p*

(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

(+Horns)

(+Cello, Bassoon)

44 45 *f*

46 47

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

48 (ALL) 49 *ff*

and

(+Snare roll—cresc.)
(Flute, Clarinet) (+“Bells”)

mf cresc.

(Bassoon, Horns, Piano)

mf cresc.

(Strings—trem.)

p

CINDERELLA: *mf*

50 51

hap - py ev - er af - ter! I wish...

(Drum) \wedge

(Piccolo, Clarinet, Trumpet, Horns)

ff *ff* *fff*

ff *fff*

Bows & Exit

(Flute, Clar, Trumpet—Str mute)

(Horns)

(Piano, Violins, Violas)

(Piano, Cello, Bassoon)

(Piano, Bass)

(Piano, Cello)

1 2 3 4 5 6

The musical score is written for Piano-Conductor and includes parts for Flute, Clarinet, Trumpet (with strings muted), Horns, Piano, Violins, Violas, Cello, Bassoon, and Bass. The score is in 12/8 time and consists of six systems of music. The first system includes measures 1 and 2, the second system includes measures 3 and 4, and the third system includes measures 5 and 6. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte) and *v* (accents) are indicated throughout the score.

(Flute, Clar, Trumpet—Str mute)

(Piano, Violins, Violas)

(Piano, Cello, Bassoon)

(Piano, Bass)

Musical score for Piano-Conductor, measures 7-14. The score is written for a piano and includes parts for strings and woodwinds. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into four systems, each with three staves: a single staff for woodwinds (Flute, Clarinet, Trumpet—Str mute) and a grand staff for piano (Piano, Violins, Violas and Piano, Cello, Bassoon). The piano part includes a bass line. Measure numbers 7, 8, 9, 10, 11, 12, 13, and 14 are indicated. Dynamics include *mp* (mezzo-piano) and *v* (fortissimo). The score features various musical notations such as notes, rests, slurs, and articulation marks.

(Flute, Clar, Trumpet—Str mute)

Musical score for measures 15 and 16. The top staff is for the Flute, Clarinet, and Trumpet (with strings muted), featuring melodic lines with slurs and accents. The middle staves are for the Piano, Violins, and Violas, showing harmonic accompaniment. The bottom staff is for the Bassoon, Piano, and Cello, with a bass line. The measure numbers 15 and 16 are clearly marked.

(Flute, Clar, Bassoon—Sub)

Musical score for measures 17 and 18. The top staff continues the melodic line for Flute, Clarinet, and Bassoon (Sub). The middle staves show the Piano and Strings playing pizzicato. The bottom staff continues the bass line. Measure numbers 17 and 18 are marked.

Musical score for measures 19 and 20. The top staff continues the melodic line. The middle staves show the Piano and Strings. The bottom staff continues the bass line. Measure numbers 19 and 20 are marked. A dynamic marking of *mf* is present in the bottom right of the system. The text "(Cello, Bass)" is located below the bottom staff.

(Flute, Clar, Trumpet—Str mute)

Musical score for measures 21-22. The score is written for Piano-Conductor. It features five staves: a single staff for woodwinds (Flute, Clarinet, Trumpet—Str mute) and a grand staff for strings (Piano, Violins, Violas; Piano, Cello, Bassoon; Piano, Bass). Measure 21 starts with a *mf* dynamic. Measure 22 includes a *f* dynamic. The woodwind staff has a melodic line with slurs. The string staves have a rhythmic accompaniment with slurs and accents. A *(+Cello)* marking is present at the end of measure 22.

Musical score for measures 23-24. The score continues with the same instrumentation. Measure 23 starts with a *f* dynamic. Measure 24 includes a *f* dynamic. The woodwind staff has a melodic line with slurs. The string staves have a rhythmic accompaniment with slurs and accents. A *(+Cello)* marking is present at the end of measure 24.

Musical score for measures 25-26. The score continues with the same instrumentation. Measure 25 starts with a *f* dynamic. Measure 26 includes a *f* dynamic. The woodwind staff has a melodic line with slurs. The string staves have a rhythmic accompaniment with slurs and accents. A *(+Cello)* marking is present at the end of measure 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)

Musical score for measures 35-36. The top staff is for woodwinds (Flute, Clarinet, Trumpet) and strings (muted). The middle staves are for Piano, Violins, and Violas. The bottom staff is for Bassoon, Piano, and Cello. The key signature has one sharp (F#). Measure 35 shows a melodic line in the woodwinds and a rhythmic accompaniment in the strings. Measure 36 continues the melodic line and accompaniment.

(Piano, Bass)

(Flute, Clar, Bassoon—Sub)

Musical score for measures 37-38. The top staff is for woodwinds (Flute, Clarinet, Bassoon) and strings (pizzicato). The middle staves are for Piano and Strings (pizzicato). The bottom staff is for Bass. The key signature has one sharp (F#). Measure 37 shows a melodic line in the woodwinds and a rhythmic accompaniment in the strings. Measure 38 continues the melodic line and accompaniment.

(Piano, Strings—pizz)

Musical score for measures 39-40. The top staff is for woodwinds (Flute, Clarinet, Bassoon) and strings (pizzicato). The middle staves are for Piano and Strings (pizzicato). The bottom staff is for Cello and Bass. The key signature has one sharp (F#). Measure 39 shows a melodic line in the woodwinds and a rhythmic accompaniment in the strings. Measure 40 continues the melodic line and accompaniment, ending with a forte (f) dynamic marking.

(Cello, Bass)

41 *(Trumpet—open, Horns)*

f

42

(Piano, Violins, Violas)

(Cello)

(Piano, Bass)

43

44 *(Horns)*

45 *(Flute, Clar, Trumpet—Str mute)*

f

46

(Horns)

(Piano, Violins, Violas)

(Bassoon, Piano, Cello)

(Piano, Bass)

(Flute, Clar, Trumpet—Str mute)

Musical staff for Flute, Clarinet, Trumpet, and Muted Strings. Measures 47 and 48. The staff contains eighth-note patterns with slurs and accents.

(Horns)

Musical staff for Horns. Measures 47 and 48. The staff contains sustained chords with accents.

(Piano, Violins, Violas)

Musical staff for Piano, Violins, and Violas. Measures 47 and 48. The staff contains sustained chords with accents.

(Cello, Bass)

Musical staff for Cello and Bass. Measures 47 and 48. The staff contains sustained chords with accents.

49

Musical staff for Flute, Clarinet, Trumpet, and Muted Strings. Measure 49. The staff contains eighth-note patterns with slurs and accents.

50

Musical staff for Horns. Measures 49 and 50. The staff contains sustained chords with accents.

Musical staff for Piano, Violins, and Violas. Measures 49 and 50. The staff contains sustained chords with accents.

(Horns, Bassoon)

Musical staff for Horns and Bassoon. Measures 49 and 50. The staff contains sustained chords with accents.

51

Musical staff for Flute, Clarinet, Trumpet, and Muted Strings. Measure 51. The staff contains eighth-note patterns with slurs and accents.

52

Musical staff for Horns. Measures 51 and 52. The staff contains sustained chords with accents.

Musical staff for Piano, Violins, and Violas. Measures 51 and 52. The staff contains sustained chords with accents.

(Cello, Bassoon)

Musical staff for Cello and Bassoon. Measures 51 and 52. The staff contains sustained chords with accents.

(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

(+Flute, Clarinet—8va)

mf *cresc.*

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) 65

p *cresc.*

(+Strings—trem) (Piano) 66

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)

79 80 81 82 *mf*

(Bassoon)

83 (Flute, Clarinet, Strings)

84 85 86 (+Flute 8va)

(Clar, Bassoon, Horns, Piano)

mf

(Piano, Bass)

87 88 89 90 (+Trumpet)

f

91 (Trumpet, Flute, Clarinet)

92 93 94

ff

(+Strings—pizz)

(+Timpani)
(+Bass—arco)

(Flute, Clarinet, Trumpet)

(Piano, "Electric Piano")

(+Violin—trem)

(+Horns)

(+Viola—trem)

(Bassoon, Timp, Piano, Cello, Bass)

cresc.

cresc.

(Flute—loco, Clarinet, Trumpet)

(+Violin—8va)

(+"Clavichord")

(+Strings—pizz)

(+Strings—arco)

(+Strings—pizz)

ff

ff

105 (Flute, Clarinet, Trumpet)
(Horns)
(+Strings—arco)
(+Cello)
(+Bassoon)
(+Bass, Timpani)

Dictated
109 110 111
(+Flute 8va)
(Tutti)
fff
(Timpani)
fp

