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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| #3 | Act 1 Opening — Part 3 | (Cinderella, Florinda, Lucinda) |
| #4 | Act 1 Opening — Part 4 | (Baker, Baker’s Wife, Witch) |
| #5 | Act 1 Opening — Part 5 | (Jack, Jack’s Mother) |
| #6 | Act 1 Opening — Part 6 | (Witch) |
| #7 | Act 1 Opening — Part 7 | (Stepmother, Cinderella, Cinderella’s Father) |
| #8 | Act 1 Opening — Part 8 | (Baker, Baker’s Wife, Cinderella) |
| #9 | Act 1 Opening — Part 9 | (Baker, Cinderella, Baker’s Wife, Jack, Jack’s Mother, Little Red Ridinghood, Stepmother, Florinda, Lucinda, Cinderella’s Father) |

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| #13 | I Guess This Is Goodbye | (Jack) |
| #14 | Maybe They’re Magic | (Witch, Rapunzel) |
| #15 | Our Little World | (Rapunzel) |
| #15 (Alt.) | Rapunzel | |
| #16 | Baker’s Reprise | (Baker) |
| #17 | Grandmother’s House | (Orchestra) |
| #18 | I Know Things Now | (Little Red Ridinghood) |
| #19 | Jack’s Mother | (Orchestra) |
| #20 | Cinderella Coming | |
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| #21 | A Very Nice Prince | (Cinderella, Baker’s Wife) |
| #22 | First Midnight | (Baker, Mysterious Man, Witch, Cinderella’s Prince, Rapunzel’s Prince, Florinda, Lucinda, Stepmother, Jack, Jack’s Mother, Little Red Ridinghood, Cinderella’s Father, Rapunzel, Granny, Steward, Cinderella, Baker’s Wife) |
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Act 1 Opening—Part 1

NARRATOR: Once upon a time—

Brightly (¼ = 132)

CINDERELLA:

— in a far off kingdom —

I wish...

(WW, Brass, Strings—pizz)

(Flute)

(Piano, Violin, Viola)

(Piano, Cello, Bass)

(CINDERELLA)

— lived a young maiden —

— a sad young lad —

More than an - y - thing...

More than life...

More than jew - els...

JACK:

I wish...

(Clarinet, Bassoon)
—and a childless baker—

(CINDERELLA)

(JACK)  
I wish...  
More than life...

BAKER: **mf**

— I wish...  

(Clarinet, Bassoon)

(Piano, Violin, Viola)

—with his wife.

(CINDERELLA)

More than the moon...—  
The  
More than anything...  
More than the moon...—

(BAKER)

More than the moon...—  
More than the moon...—

BAKER’S WIFE: **mf**

I wish...

(Flute, Clarinet)

(Piano, Cello, Bass)
King is giving a Festival.

I wish...

More than life...

More than life...

I wish to go to the Festival—and the Ball...

I wish my...

More than riches...

More than riches...

(Clar, Bsn, Piano, Cello, Bass)
(CINDERELLA)

More than anything...

(JACK)
cow would give us some milk.

(BAKER)

I wish we had a

(BAKER'S WIFE)

More than anything...

(Piano, Violin, Viola)

(Clar, Ban, Piano, Cello, Bass)

18

I

Please, pal— Squeeze, pal...

child.

(Temple Blocks)

I want a child...

19

mp
(CINDERELLA)

wish to go to the Festival.

I wish...

(JACK)

I wish you'd give us some milk or even 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)

(Violins, Violas)

(+Bells)

(Piano, Viola, Cello)
Piano-Conductor

STEPMOTHER: 

You wish to go to the Festival? The poor girl's mother had died.

NARRATOR: 

mf

STEPMOTHER:

You, Cinderella, the Festival? You wish to go to the Festival? The

FLORINDA:

What, you Cinderella, the Festival? The Festival? The

LUCINDA:

What, you wish to go to the Festival? The

Festival? The King's Festival!??

Festival? The King's Festival!??

Festival? The King's Festival!??

Festival? The King's Festival!??
NARRATOR: —and her father had taken for his new wife—

STEPMOTHER: —a woman with two daughters of her own.

The Festi-ival!!!???

(Piano, Violins, Violas)

f mp

(Piano, Cello, Bass)

(STEPMOTHER)

FLORINDA: People would laugh at you— You

Look at your nails! LUCINDA:

mf

Look at your dress!

CINDERELLA: You

You

Never-the-less, I

(Bar, Horns, Viola, Cello—pizz.)
(STEPMOTHER)

still wants to go to the Festival—And dance before the Prince?!

(FLORINDA, LUCINDA)

still wish to go to the Festival—And dance before the Prince?!

(CINDERELLA)

still wish to go to the Festival—And dance before the Prince?!

(Violins, Violas)

(Bass, Horns, Viola, Cello—pizz.)

(STEPmother)

(laughing)

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

(FLORINDA, LUCINDA)

(laughing)

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

(Xylophone)

(plus Flute, Clar, Viols, Violas—pizz.)

Son.

(f) (mp)

cresc.
NARRATOR: All three were beautiful of face, but vile and black of heart. Jack, on the other hand, had no father, and his mother...

JACK'S MOTHER: Well, she was not quite beautiful--

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

I wish my house was not a mess.

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

(Cello—pizz.)
walls were full of gold— I wish a lot of things...

(Clarinet) solo

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—

(Bassoon)

(Cello, Bass—pizz.)

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

(KNocking on the BAKER'S Door)

(Bassoon)

(Cello, Bass—pizz.)

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

LITTLE RED RIDINGHOOD:
I wish...

(Trumpet—Str. Mute)

It's not for me, it's for my Granny in the woods.
A loaf of bread, please—
To bring my poor old hungry

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

NARRATOR:
Cinderella’s stepmother had a surprise for her.

Granny in the woods...
Just a loaf of bread, please...

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.

And perhaps a sticky...
Più Mosso ($j = 138$)
(LITTLE RED RIDINGHOOD)

bun?...
Or four?...

(Flute, Clarinet)

(CINDERELLA:)

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

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

Come, lit-tle birds,

LITTLE RED RIDINGHOOD:

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

(Bells)

(Violins, Viola)

(Horn, Cello)
down from the eaves and the leaves, over fields, out of castles and ponds...

JACK: Ah. Ah.

No, squeeze, pal...

(CINDERELLA)
Tempo primo (\( \dot{=} 132 \))

(CINDERELLA)

mf

Quick, little birds, flick through the ashes.

(Violin, Viola)

mf

(Cello)

(Bass)

Pick and peck, but swiftly, sift through the ashes.

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

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

into the pot...

(Flute, Trumpet—Str mute)

mf

(Corv Bell)

(Violin, Viola)

(Cello, Bass)

(Bassoon)

(Bassoon)

(Bassoon)
Piano-Conductor

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.

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

JACK'S MOTHER: Look at her!

There are

(Violins, Violas) (Piano, Violin, Viola)

p sub.
(Cello) mf

(Bassoon) (Cello, Bass)

Vamp

There are flies in her eyes.

There's a
(JACK’S MOTHER)  

hump on her rump big enough 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)  

time to sit and dither, while her withers wither with her—

And

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

(JACK’S MOTHER: Sometimes I fear you’re touched.

no one keeps a cow for a friend!

Segue

(Violins, Violas)

(Bassoon) (Violas, Cello)
Act 1 Opening—Part 2

Leggiero, jauntily \( \nu = 138 \)

LITTLE RED RIDING HOOD:

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

(Small Triangle)

3. In to the Woods— it's time, and so I must begin my journey.

(Bass)

5. In to the Woods and through the trees to where I am expected, ma'am,
In to the Woods to Grand-mother's house—

(Big Triangle)

Piano-Conductor

(Bass)

(Big Triangle)

(Bass)

In to the Woods to Grand-mother's house—

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

In to the Woods to Grand-mother's house—

way is clear, the light is good,

(Trumpet, Piano, Violin, Viola)
have no fear, nor nobody should. The

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

sort of hate to ask it, but do you have a basket?

(Temple Block)
BAKER: Don’t stray and be late.

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

LITTLE RED RIDING HOOD:

In – to the Woods and down the dell, the path is straight, I know it well.
Into the Woods, and who can tell what's waiting on the journey?

Into the Woods to bring some bread to Granny who is sick in bed.

Never can tell what lies ahead. For all that I know, she's already dead.
But into the Woods, into the Woods,

in - to the Woods To Grand-mother's house and home be - fore dark!

Segue
Più mosso (\( \dot{\}=160 \))

Vamp—vocal last time

CINDERELLA:

\( mp \)

Fly, birds, back to the sky,

back to the eaves and the leaves and the fields and the—
Con moto

FLORINDA:

Hurry up and do my hair, Cinderella! Are you really wearing that?

(Piano, Viola)

(CINDERELLA)

You look

LUCINDA:

Here, I found a little tear, Cinderella! Can't you hide it with a hat?

(Violins, Viola)
(CINDERELLA)

beautiful.

(FIORINDA)

I know.

(LUCINDA)

Put it in a twist.

She means me.

Who will be there?

Mother said be good,
Father said be nice,
that was always their advice. So be

(Babbles)

(Babbles)

(Violin, Viola)

(Cello)
Piano-Conductor

23

(CINDERELLA)

nice, Cinderella, good, Cinderella, nice good good nice—What's the

(FLORENTINA)

(Babbles)

(LUCINDA)

(Babbles)

(Tight-er!)

(Triangle)

(Flute, Clar, Violin, Viola—pizz)

(Clarinet)

(Strings—pizz)

(Bassoon)

(Bassoon, Cello—pizz)

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

(Babbles)

(Flute—solo)

(Violin, Viola)

(Cello)
(CINDERELLA)

mind, Cinder ella, kind Cinder ella—Nice good nice kind good nice—

(FLORINDA)

(Babbles)

(LUCINDA)

(Babbles)

(Mallets, Strings—pizz)

(Orchestra)

Segue

(Slap) Not that tight! Clod.

Segue
Act 1 Opening—Part 4

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

\[ j = 116 \]

2 times
(Violin, Viola—pizz.)

(Flute—tacet 1st time)
(solo—)

(Piano, Strings)

—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!

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

...you wish.
Nothing cooking in there now, is there?

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

BAKER:
What spell?

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

WITCH:

Greens, greens, and nothing but greens: Parsley, peppers, cabbages and celery, asparagus and watercress and fiddle-ferns and lettuce—! He said, "All right," but it wasn't quite, 'cause I
caught him in the autumn in my garden one night! He was robbing me, raping me,

rooting through my rutabaga, raiding my arugula and

ripping up the ramps (My champion! My favorite!)
(WITCH) should have laid a spell on him right there, could have turned him into stone or a dog or a chair or a

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

(Piano, Cello, Bass—pizz)

But I let him have the ram—pon—I'd lots to spare. In re—

(Piano, "Metallic Harpsichord")

(Piano, Cello, Bass—pizz)

turn, however, I said, "Fair is fair: you can let me have the baby 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.

...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)

(Violin)

(Viola) mp

(Piano, “Metallic Harpsichord”)

(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...
WITCH:
Beans. The special beans. I let him go, I didn't know he'd stolen my beans! I was

BAKER, BAKER'S WIFE:
Beans?

(Piccolo—frec)
(Cello—loci)

(Piano, "Metallic Harpsichord")

(Bassoon)

(Piano, Bass—pizz)

watching him crawl back over the wall! And then bang! Crash! And the lightning flash! And—well,
that's another story, never mind—Anyway, at last the

big day came and I made my claim, "Oh, don't take away the baby," they shrieked and screeched, but I

(Piano, "Metallic Harpsichord")

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

did, and I hid her where she'll never be reached. And your father cried, and your mother died, when for

(Piccolo—sua)

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

extra measure—I admit it was a pleasure—I said "Sorry, I'm still not mollified." And I

(Piccolo, Cello)

(Drums)

(Piano, "Metallic Harpsichord")

(Piano, Bass—pizz)

(Violin, Viola—pizz)

laid a little spell on them—You too, son—That your

(Strings—pizz)

(Bell Tree)

(Strings—arco, Crotales)

a tempo

family tree would always be a barren one...

So there's

(senza vibr.)

p

ff
no more fuss and there's no more scenes and my garden thrives— you should see my nectarines! But I'm

(Piano, "Metallic Harpsichord")

(Bassoon)
(with Cello)

(Piano, Bass—pizz)

telling you the same I tell kings and queens: don't ever never ever mess around with my greens!

(Clarinet—with Violin pizz)

Especially the beans.

Segue
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 ($r = 132$)

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

JACK: Yes.

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

Jack Jack Jack, head in a sack, the house is getting colder. This is not a time for dreaming.

Chimney stack starting to crack, the mice are getting bolder, the floor's gone slack, your mother's getting older, your
(JACK'S MOTHER)

Father's not back, and you can't just sit here dreaming pretty dreams.

To

Wish and wait from day to day will never keep the wolves away. So

Leggiero, jauntily ($=138$)

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

Into the Woods to sell the cow, you must begin the journey.
Straight through the Woods and don't delay—we have to face the marketplace.

Into the Woods to journey's end—

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:

Into the Woods to sell a friend—

WITCH: (last time) You

Segue
(\textit{\textit{Poco rubato}} (misterioso))

one: the cow as white as milk, two: the cape as red as blood, three: the hair as yellow as corn,
Piano-Conductor

(WITCH)

Non rubato

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

(Strings—wind)

(Crotales, Piano, "Celeste")

L.v. al fine

(Piano, "Celeste," Bass)

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

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

(+WWs, Brass)

(+"Marimba")

Segue
(d = 138)

STEPMOTHER:

Ladies,
our carriage waits.

(Clar, Horns, Strings)

(STEPmother)

CINDERELLA:

The Festival!

Now may I go to the Festival?

(Piano, Strings)

(STEPmother)

Darling, those nails! Darling, those clothes! Lentils are one thing but darling, with those, you'd

(Violin, Viola)

(Bassoon, Cello)
(STEPMOTHER)

make us the fools of the Festival and mortify the Prince!

FATHER:

(Violin, Viola)

(Bassoon, Cello)

We must be gone.

carriage is waiting.

(Clar, Piano, Violin, Viola)

(Bassoon, Piano, Cello)

CINDERELLA:

Vamp

Good night, Father.

I wish... Segue

(Piano, Strings)

(Piano, Cello, Bass)
Act 1 Opening—Part 8

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

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

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

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

The spell is on my house—
Only I can lift the spell,
the spell is on

BAKER’S WIFE: No, no, the
No. You are not to come and that is final.

spell is on our house.

We must lift the spell together, the spell is on

Now what am I to return with?

You don’t remember?
cow as white as milk, the cape as red as blood, the hair as yellow as corn, the slipper as pure as gold—cow as white as milk, the cape as red as blood, the hair as yellow as corn, the
NARRATOR: And so the Baker, reluctantly, set off to meet the enchantress' demands.

(BAKER)

slip- per as pure as gold...

(Flute)

(cresc.)

(Trumpet—Str. mute)

(cresc.)

(Piano, "Celeste")

(cresc.)

(Bassoon, Cello)

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

(BAKER)

The cow as white as milk, the

(Piano, Strings—pizz)

(cresc.)

(Cello, Bass)

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—
vis-\-it mother's grave, the grave at the hazel tree, and

(BAKER)

BAKER'S WIFE:
The slipper as pure as

\textit{(Piano, Strings—pizz)}

\textit{(Clar, Bassoon, Horns) cresc.}

(Cello, Bass)

tell her I just want to go to the King's Festival

Segue

gold... The cow, the cape, the slipper as pure as gold—

\textit{(WWs, Brass)}

\textit{(Piano, Strings—arco)}

\textit{(Bassoon, Piano, Cello)}
Act 1 Opening—Part 9

\( \text{\textcopyright 138} \)

**CINDERELLA:**
\[
\text{Into the Woods, it's time to go, it may be all in vain, I know.}
\]

**BAKER:**
\[
\text{Into the Woods, it's time to go, it may be all in vain, you know.}
\]

**BAKER'S WIFE:**

\[
\text{hair!}
\]

\((\text{Piano, Strings})\)

\[
\text{Into the Woods— but even so, I have to take the journey.}
\]

\((\text{Bass})\)

\[
\text{Into the Woods— but even so, I have to take the journey.}
\]
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:

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

(Piano, Strings)

In to the Woods to lift the spell—

(BAKER'S WIFE)

In to the Woods to lift the spell—

(CINDERELLA)

In to the Woods to visit Mother—
(CINDERELLA)
To go to the Festival—

(BAKER)

To make the potion—

(BAKER'S WIFE)
Into the Woods to fetch the things—

(Piano, Strings)

(Bass)

[Bar 13]

CINDERELLA, BAKER, JACK:
Into the Woods without regret, the choice is made, the task is set.

BAKER'S WIFE, JACK'S MOTHER:
Into the Woods without regret, the choice is made, the task is set.

(Flute)

(Bassoon)

(mp (+Clarinet, Horns) (+Cello))
CINDERELLA, BAKER, JACK:
Into the Woods, but not forgetting why I'm on the journey.

BAKER, BAKER'S WIFE, JACK'S MOTHER:
Into the Woods to get my wish, I don't care how, the time is now.
JACK’S MOTHER:
Into the Woods to sell the cow—

BASSOON

Piano, Strings

BAKER’S WIFE:
Into the Woods to lift the spell—

CINDERELLA:
To go to the Festival—

BAKER:
To make the potion—

LITTLE RED RIDINGHOOD:
Into the Woods to Grandmother’s house...
BAKER, CINDERELLA: \( \text{p} \)

(LITTLE RED RIDINGHOOD)

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

The

(Flute)

(Bassoon)

(F Flute, Strings)

(+Clarinet, Horns)

(Bass)

(+Cello)

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)

(Horn, Cello)

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

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

need to be afraid there—There's something in the glade there…

need to be afraid there—
ALL (+STETHOMOTHER, FLORINDA, LUCINDA, CINDERELLA’S FATHER):

Into the Woods without delay, but careful not to lose the way.
(ALL)

In to the Woods, who knows what may be lurking on the journey?

(Flute)

(Bassoon)

(Piano, Strings)

(Cello)

(Bass)

CINDERELLA:

Into the Woods to get the thing that makes it worth the journeying.

BAKER, BAKER'S WIFE:

Into the Woods to get the thing that makes it worth the journeying.

JACK'S MOTHER, JACK:

Into the Woods to get the thing that makes it worth the journeying.

STEPMOTHER, FLORINDA, LUCINDA, CINDERELLA'S FATHER:

Into the Woods to get the thing that makes it worth the journeying.
In to the Woods—
(BAKER, BAKER'S WIFE)
In to the Woods—
(JACK'S MOTHER, JACK)
In to the Woods—
(STEPMOTHER, FLORINDA, LUCINDA, CINDERELLA'S FATHER)
In to the Woods—
(Flute)
(Bassoon)
(Piano, Strings)
(Bass)
ALL:
cresc.
see— to sell— to get— to bring— to make— to lift— to go to the Festival!
(+ Trumpet, Horns)
Piano-Conductor

\[f\]

(ALL)

50

In to the Woods!

(1) (Flute, Trumpet)

(1) (Piano, Strings)

50

(+Clarinet, Horns)

(+Clarinet, Horns)

(+Cello)

51

In to the Woods, then out of the Woods.

(1) (Flute, Clar, Trumpet)

52

(+Cello)

52

53

54

and home before dark!

Segue.

Segue
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

\[ j = 144 \] 
(Violins, Violas—sord.)

PP

(Cello—solo)

\[ \text{mp} \]

I've been good and I've been kind, Mother, doing only what I learned from you.

(Flute, Clarinet)

(Piano)

(Cello)
Why then am I left behind, Mother, is there something more that I should do? What is

wrong with me, Mother? Something must be wrong.

Opportunity is not a lengthy visitor and good fortune,
like bad, can befall when least expected.

Meno mosso \( \left( \text{d} = 138 \right) \)

CINDERELLA: I wish--
Piano-Conductor

Vamp
(vocal last time)

CINDERELLA'S MOTHER:

Do you know what you wish? Are you

(Violas)

(Clarinet)

(Cello)

certain what you wish is what you want? If you know what you want,

then make a wish. Ask the tree,

and you shall have your wish.
CINDERELLA:

Shiver and quiver, little tree,

(Violins, Viola)

Silver and gold throw down on me.

I'm off to get my wish.

(Flute, Clar, Bella)

(Trompet) ff

(+ Viola 2 pizz.) (sim.)

poco cresc.

(Cello arco, Bass pizz)
Hello, Little Girl

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

\( \text{(Trumpet—Str. Mute)} \)

\( \text{(Strings pizz, Piano)} \)

\( \text{(Horn)} \)

\( \text{(Bass—pizz.)} \)

\( \text{(Viola)} \)

\( \text{(Bassoon)} \)

WOLF: Good day, young lady.
LITTLE RED RIDINGHOOD: Good day, Mr. Wolf.
WOLF: Whither away so hurriedly?
LITTLE RED RIDINGHOOD: To my grandmother's.

(Legend: Trumpet, Strings pizz., Piano, Horn, Bass, Violin 1—solo, Cello)

WOLF: And what might be in your basket?

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.
Slow and heavy \( (\text{j} = 100) \)

WOLF:

(Mmmh...)

Unnh...

\( \text{(B.D.)} \)

\( \text{(Cymbal)} \)

\( \text{(Horns)} \)

\( \text{(Clar, Bassoon, Piano)} \)

\( \text{(Cello, Bass, Piano)} \)

\( \text{p espr. (sotto voce)} \)

Look at that flesh, pink and plump.

\( \text{(Tom Toms)} \)

\( \text{(WWs, Horns, Piano)} \)

\( \text{(Cello)} \)

\( \text{(Piano)} \)

Helo...

lo, little girl...
(WOLF)

Ten - der and fresh.

not one lump.

(WWs, Horns, Piano)

lo, lit - tle girl...

(Triangle)

(Cello)

This one's e - spe - cial - ly lush.

de -
Piano-Conductor

(WOLF)

31

licious...

(Triangle)

32

Mmmh...

(smack)

33

Hello...

Andantino \( \text{\textit{\( \textbackslash d = 132 \)}} \)

(lo, little girl, what's your rush?)

(Piano)

mp

33

34

You're

(Violas, Cello)

(Bass)

35

missing all the flowers...

(VW)

(The
sun won't set for hours,

(WOLF)

(Wolf)

Violas, Cello

(Bass)

time.

LITTLE RED RIDINGHOOD:

mf

Mother said, "Straight ahead," not to delay or be misled.

("Celeste")

(Triangle)

(Piano)
slow, little girl, Hark! And hush the

(Piano)

(Violas, Cello)

(Bass)

birds are singing sweetly

(WWs)

You'll

miss the birds completely

you're
trav-eling so fleet-ly. (WVW)

Tempo primo (sotto voce)

Grand-mother first, then miss plump.

What a de-lec-ta-ble cou-ple:
(WOLF)

\[ \text{mf} \]

utter perfection—one brittle, one supple—One mo-

(Violins, Violas)

\[ \text{mf} \]

(Grazioso)

(WOLF)

\[ \text{mp} \]

- ment. my dear! Just

LITTLE RED RIDINGHOOD:

\[ \text{mf} \]

Mother said, "Come what may, follow the path and never stray."

("Celeste")

(Triangle)

\[ \text{mp} \]

(Bass—pizz. harmonic)
Piano-Conductor

(WOLF)

So, little girl — any path —

(Violas, Cello)

man — worth exploring —

(Bass)

one would be so boring —

(Horn)

cresc. poco a poco

And
(WOLF)

look what you're ignoring...

(Viols, Violas)

(Piano)

(Bass)

mf (sotto voce)

Think of those crisp, aging bones,

(Viols, Violas)

(WVs, Brass, Piano)

(Cello, Bass, Piano)

then something fresh on the palate.
Think of that scrumptious carnality twice in one day!

There's no possible way to describe what you
when you're talking to your meal.

(Flute, Trumpet, Clar)

(f, Horns, Strings, Piano)
LITTLE RED RIDINGHOOD:

Mother said not to stray. Still, I suppose a small delay...

(Piano)

(Viols, Violas)

(Triangle)

(Flute)

(Violins, Violas)

(Bass)

Vamp—(vocal last time)

Granny might like a fresh bouquet... Good
LITTLE RED RIDING HOOD

Wolf:

Good-bye, little girl.

bye, Mister Wolf.

and hello...

Vamp (Celesta) (On cue) (Piccolo) (Triangle) (Tutti)
After—Hello, Little Girl

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?

(Witch)

BAKER: You go up to the little thing, and you take it.

WITCH: You can't just take a cloak from a little girl. Why don't you take it!

BAKER: If I could, I would! But I...

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

(yelling)

WITCH: Get me what I need. Get me what I need!
BAKER: This is ridiculous. I'll never get that red cape, nor find a golden cow, or a yellow slipper— or was it a golden slipper and a yellow cow? Oh, no...

Andante ($q = 126$)
(Flute, "Belle")

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

(Baker's Wife): 6 times—(vocal last time)

1st time only
17
The cow as white as milk, the cape as red as blood, the

18

(Baker's Wife)

19 (BAKER'S WIFE)

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

20

hair as yellow as corn, the slipper as pure as—

21

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

(BAKER) You would be frightened for your life. Now go home immediately!
Baker's Wife:

28 I wish to help.

Our house.

Baker:

No! The spell is on my house—Only I can lift the spell, the

1st time only

(Violins, Violas—arco)

(Strings pizz)

(Cello—arco)

lift the spell together—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.
(poco rubato)

Larghetto ($\frac{4}{4}$ = 80)

JACK:

I guess this is good-

bye, old pal, you've been a perfect friend... I hate to see us
(JACK) I'll see you soon.
part, old pal, some-day I'll buy you back.

(Viola) I hope that when I do, it won't be on a

(Cello) Più mosso (i = 92) plate.

(Flute)
BAKER: (Angry) Take the cow and go home!
... BAKER’S WIFE: I was trying to be helpful.

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

BAKER’S WIFE: No one would have
given him more for that creature...
BAKER'S WIFE: ...We did him a favor. At least they'll have some food.

Moderately \( \frac{1}{4} = 92 \)

_Vamp—vocal last time_

BAKER'S WIFE: 

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.

_(Harmonica solo)_

3
(BAKER'S WIFE)

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.

(Flute, Clar. Trumpet)

(Viola)

(Cello)

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

mf (*Strings)
(BAKER'S WIFE)

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

(Horns, Trumpet)

Strings

(Piano, "Celeste")

Alta marcia

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)

(Violas, Cello)

(Horns)

(Bassoon, Bass)

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)
ev'ry one tells tiny lies—what's important, really, is the size. Only

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

end is right, it justifies the beans!
NARRATOR: And so the Baker continued his search for the cape as red as blood. As for Rapunzel...

Tranquillo ($d = 84$)

...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.
WITCH:

Children are a blessing—

if you know where they are.

Nothing's so distressing, though, as when they keep you guessing, so be sure you don't leave any doors ajar. Make a little
(RAPUNZEL)

Our little world is big enough for me.

(WITCH)

world. Our little world is big enough for me perfectly!

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

(Piano, Cello)  (sim.)

(Horns, Viola)  (pizz)

(Bassoon, Piano, Bass)  (Horns)

24

Our little world is all it needs to be.

25

Our little world is all it needs to be perfectly!

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

(Piano, Cello)  (sim.)

(Horns, Viola)  (arco/ pizz)

(Bassoon, Piano, Bass)
Brushing my hair, combing my hair, only my mother and me and my hair, Our little world is perfect, if she (RAPUNZEL)

WITCH:

Our little world is perfect!

just didn't drool.
WITCH: Rapunzel. Rapunzel. Let down your hair to me! Rapunzel... Rapunzel!

Rubato—colla voce

(RAPUNZEL)

 Woo. 

(Fife, Violin 1)

(p) 

(Violin 2, Violas)

(Piano)

pp

("Celeste")

Freely, not fast

(Rapunzel lowers her hair)

Moderato ($j = 120$)

("Celeste")

(Violin 1)

(Piano, Strings)
WITCH:

Look at her complexion, still untouched by the sun.

Children need protection, just the way they need affection, or they wonder and they wander and they run from your little...
RAPUNZEL:

Our little world is all I have to see...

(WITCH)

world. Our little world

(Piano, Cello)

(Violas)

(Bassoon, Piano, Bass)

Our little world is everything a

perfect!

(WWs, Brass, "Celeste")

(pizz)

(Piano, Cello)

(Violas)

(Bassoon, Piano, Bass)

world ought to be

Washing my hair,

world ought to be perfect! Perfect!

(Bassoon, Piano, "Celeste," Horns)

(Flute) (Clarinet)

(Cello pizz)

(Piano, Bass)
(RAPUNZEL)

dry-ing my hair, unrav-el-ing my hair,

Tend-ing her hair,

stroking her hair, looking at her

(Clarinet, Horns)

(Bassoon, Piano, "Celeste," Horns)

(Violas)

(Bassoon, Piano, "Celeste")

(Cello pizz)

(Cello)

(Piano, Bass)

(Piano, Bass)

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

hair,

something we can share, Hair—

(Clarinet)

(+Flute)

(+Violins)
Our little world is perfect, or at least so she claims.

Our little world is perfect.

If she only would cut her nails...

Nothing to change her, each day like the other.
(RAPUNZEL)

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

(WITCH)

Nothing to divert her, to disconcert her,

(Violins, Violas)

Otherwise,

nothing that can possibly hurt her...
(RAPUNZEL)

Our little world is perfect and world enough for me—

(WITCH)

Our little world is perfect.

(Violins)

Our little world...

(Piano, Cello)

Growing my hair,

(Bassoon, Piano, Bass)

Our little world—

Braiding her hair—

(Bassoon, Piano) (Horns)
(RAPUNZEL) (d = \frac{d}{4})

what do I care what they're doing out there?

(WITCH)

If what was growing was
cresc. poco a poco

("Strings")

(Bassoon, Piano) (+Horns)

(Cello pizz.)

(Piano, Bass)

(WITCH)

only her hair—and not her, that I'd prefer.
Our little world, our little world is

Nevertheless, our little world is

perfect.
Our little world is perfect...

Unh...

De-licious...

Exclusive...

Exemplary...
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

(Flute)

(Flutes)

(Violins, Violas)

Brightly (\texttt{j} = 138)

(Clarinet)

\texttt{mf}

\texttt{mf} (Piano, Strings pizz)
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:

WITCH: Rapunzel. Rapunzel. Let down your hair to me.
...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.
LITTLE RED RIDING HOOD:
I'd rather a wolf than you, any day.
(Stomps on BAKER'S foot and exits)

(Baker): Rubato

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

Più mosso, non rubato

Do I want a child or not? It's a cloak, what's a cloak? It's a joke, it's a stupid little

(A Horn)

(=Bassoon)
cloak, and a cloak is what you make it. So you take it. Things are

Più mosso, alla marcia

only what you need them for, what's important is who needs them more—

Più mosso

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...
Grandmother's House

Slow and heavy ($j = 100$)

NARRATOR:
...cottage door standing open. (dialogue continues)
WOLF: The better to eat you with!

(BAKER slits the WOLF'S stomach, then recoils in disgust)
I Know Things Now

BAKER: I'm a baker!

LITTLE RED RIDINGHOOD:

Mother said, "Straight ahead!" Not to delay or be misled...

I should have heeded her advice... but he seemed so nice.

And he
showed me things, many beautiful things, that I didn't think to explore. They were off my path, so I never had dared. I had been so careful I never had cared. And he made me feel excited—well, excited and...
scared.

(Violins, Viola)

When he

(Bassoon, Cello)

said, "Come in!" with that sickening grin, how could

(Violin, Viola, Cello—solo)

I know what was in store?

Once his

(Bassoon, Piano, Bass)
teeth were bared, though, I really got scared—well, excited and scared—But he

(Violin, Viola, Cello)

(Bassoon, Piano, Bass)

Misterioso

drew me close and he swallowed me down, down a

(Violin, Viola)

(+Horn)

(Piano, Bass)

dark slimy path where lie secrets that I never want to know, and when

(+Flute, Clarinet)
everything familiar seemed to disappear forever, at the end of the path was Granny once again. So we...
wait in the dark until someone sets us free, and we're

(bassoon, cello)

(Piano)

(Piano, bass)

brought into the light, and we're back at the start. And I
know things now, many valuable things, that I
don't know before.

hadn't known before, do not put your faith in a

cape and a hood, they will not protect you the way that they should—and take

extra care with strangers, even flowers have their dangers. And though scary is exciting.
Nice is different than good.

(Violins, Viola)

Now I know: don't be scared. Granny is right, just be prepared. Isn't it nice to know a lot!

(Piano, "Harmonium")

mf
(Triangle)

...and a little bit not...

(Clarinet—solo)
(with Strings—pizz)

(Violins, Viola)

(Bassoon, Cello, Bass)
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)

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

(On cue)

(Xylo, Violins, Violas)

(gliss.)

(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 (\( \frac{4}{4} \) = 92)

(Trumpet—Str Mute)

solo

(Violins, Violas)

(Violas, Violas)

cresc. poco a poco

\( \text{P} \)

(Clar, Bassoon, Piano)

(Piano, Cello, Bass)

(Flute, Clarinet)

(dialogue)

(Tom Tom)

(Bassoon, Horns, Piano)

(Bassoon, Horns)

(Piano)
BAKER'S WIFE: Aren't you the lucky one.
Why ever are you in the Wood at this hour?
STEWARD: I think I see her over there.
A Very Nice Prince

BAKER'S WIFE:
Oh, yes. Now, the Prince, what was he like?

Vamp—(vocal last time)

CINDERELLA:

He's a very nice Prince.

BAKER'S WIFE:

And—?

("Celeste")

(Piano)

And— it's a very nice Ball.

And— when I entered, they

And—?
trum-pet-ed

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

And—? The Prince—? Yes, the Prince!

And—? The Prince—? Yes, the Prince!

And—? The Prince—? Yes, the Prince!

And—? The Prince—? Yes, the Prince!

And—? The Prince—? Yes, the Prince!

And—? The Prince—? Yes, the Prince!

And—? The Prince—? Yes, the Prince!

And—? The Prince—? Yes, the Prince!

And—? The Prince—? Yes, the Prince!

And—? The Prince—? Yes, the Prince!

And—? The Prince—? Yes, the Prince!

And—? The Prince—? Yes, the Prince!

And—? The Prince—? Yes, the Prince!

And—? The Prince—? Yes, the Prince!

And—? The Prince—? Yes, the Prince!

And—? The Prince—? Yes, the Prince!

And—? The Prince—? Yes, the Prince!

And—? The Prince—? Yes, the Prince!

And—? The Prince—? Yes, the Prince!
And it made a nice change.

Oh, the Prince...

He has charm for a

(BAKER'S WIFE)

And—?

No. The Prince!

Yes, the Prince.

Prince, I guess...

I don't meet a wide range.

Guess?
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.

(CINDERELLA)
And it’s all ver- y strange.

("Celeste")

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.

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

BAKER’S WIFE:
As pure as gold?

CINDERELLA:
I must get home.
BAKER'S WIFE:
Wait! I need your shoes!

(Flute, Clar, Trumpet, "Carillon")

(Cow): Mool!

(Horns)

(Violins, Violas)

(Chimes)

(Piano)

(Cello, Bass)

BAKER'S WIFE:
Hey! Come back here!

Segue
First Midnight

Pesante—ma sempre staccato

\( \frac{1}{4} = 116 \)

(Piano, Violins, Violas)

(Bass)

(Horn)

(+Clar, Horns)

(Bassoon, Piano, Cello)

BAKER:

One midnight gone...

MYSTERIOUS MAN:

No knot un-ties itself...
WITCH:

Sometimes the things you most wish for
are not to be touched...

(Piano, Violins, Violas)

Horn

(Bass)

(Basset Horn, Piano, Cello)

CINDERELLA'S PRINCE &
RAPUNZEL'S PRINCE:

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

(Trumpet—Str.Mute)

(Piano, Violins, Violas)

(Bass)

(Piano, Cello)

CINDERELLA'S
PRINCE:

Agreed?

RAPUNZEL'S
PRINCE:

Agreed.
FLORINDA:

Never wear mauve at a Ball...

LUCINDA:

Or pink...

STEPMOTHER:

Or open your mouth...

JACK:

The
diff'rance between a cow and a bean is a bean can begin an adventure...

Slot-ted spoons don't hold much soup...
LITTLE RED RIDINGHOOD:

The prettier the flower, the farther from the path...

CINDERELLA'S FATHER:

The closer to the family, the closer to the wine...

RAPUNZEL:

Ah ah ah ah
WITCH:

One midnight gone...

(RAPUNZEL)

ah

(Flute)

(Bassoon)

(Piano, Violins, Violas)

(Baritone)

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

STEWARD:

A servant is not just a dog, to a Prince...
CINDERELLA:

Opportuni-ty is not a length-ly vis-itor...

(Baker's Wife:

You may

Flute

(Bassoon)

(Piano, Violins, Violas)

(Bass)

(Piano, Cello)

poco a poco accel.

Baker:

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

(Cello)

cresc. poco a poco

(Baker)

gone...

Witch:

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

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 bet-ter to have...

Florinda:

Never wear

(Piano, Cello)
BAKER'S WIFE:
To get what you want, better keep what you have...
One midnight gone...

LITTLE RED RIDINGHOOD:
The prettiest flower...
One midnight gone...
One midnight gone...

+CINDERELLA,
BAKER & WITCH:

CINDERELLA'S:
PRINCE:
Rapunzel's
PRINCE:
Agreed?
Agreed.
One midnight gone...

BOTH PRINCES &
STEWARD:

LUCINDA:
Or pink...
One midnight gone...

(FLORINDA) mauve at a Ball...

JACK'S MOTHER:
Soted spoons don't hold much soup...
One midnight gone...

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

One midnight... one midnight... one midnight gone...

(Piano, Violins, Violas)

(Bass)

(Piano, Cello)
ALL:

In - to the Woods,  in - to the Woods,
(Flute, Clarinet)

(Piano, Violins, Violas)

(Bass)  (Bassoon, Piano, Cello)

Attacca

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

(Cello)  

Attacca
Giants in the Sky

Maestoso

JACK:

There are Giants in the sky!

big tall terrible Giants in the sky!

Andante moderato,
non rubato \( \cdot = 132 \)

When you're way up high and you look below at the
world you left and the things you know, little more than a glance is enough to show you

(Piano, "Bells")

(Piano, Cello)

just how small you are.

(+Violins, Violas)

When you're

(Bassoon—solo)

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

(Violins, Violas)

mp

(Piano, "Bells")

(Piano, Cello, Bass)
sky is lead and the earth is stone, you're free to do whatever pleases you, excepting things you'd never dare 'cause you don't care, when suddenly there's a
Broadly

big tall terrible Giant at the door,

(Flute, Trumpet)

(+Bells, Violin, Viola)

(Clarinet)

mf (Piano)

(Piano, Cello, Bass)

big tall terrible lady Giant sweeping the floor.

And she

(Flute, Trumpet)

(+Bells, Violin, Viola)

(Clarinet)
gives you food and she gives you rest and she draws you close to her giant breast, and you

know things now that you never knew before, not till the sky.

(Viols)
(Clarinet)
(Piano)
(Bassoon, Piano, Cello, Bass)
(Flute)
(Viols, Violas—pizz)
(Clarinet)
(Piano, Cello, Bass—pizz)
Only just when you've made a friend and all, and you

know she's big but you don't feel small, someone bigger than her comes along the hall to

swallow you for lunch.

And your
heart is lead and your stomach stone and you're really scared being all alone...

And it's

(Flute, Clarinet)

(Piano)

(Piano, Cello, Bass)

then that you long for the things you've known and the world you've left and the little you own— the

(+Trumpet)

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

(Strings)

(WWs, Brass, Piano)

(Piano)
scramble down and you look below, and the world you know begins to grow: the

(Strings)

roof, the house, and your mother at the door.

(Flute, Violin, Viola)

(The Horn)
Piano-Conductor

---150---

#23—Giants in the Sky

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

(Horn)

(Clarinet)

(Piano)

(Bassoon, Piano, Cello, Bass)

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

back again, only different than before,

af-ter the sky.

(+Crotales)
There are Giants in the sky!

There are

(Crotale, Piano, "Bells")

(Bassoon, Piano, "Bells," Strings)

big tall terrible awesome scary wonderful Giants in the

(Piano, "Bells")

(Flute, Clar, Trumpet)

(Horns, Piano, "Bells")

sky!

(Viols, Violas)
**Fanfares**

**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)*

_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?

_Fanfare 1_

*(Trumpet)_

*(Clarinet, Horns, Violins, Violas)_

_Fanfare 2_

*(Horns—solo)_

*(Bassoon, Cello, Bass)_

Dictated
CINDERELLA'S PRINCE:
Yet one has.

A la barcarolle (♩ = 52)
Vamp

CINDERELLA'S PRINCE:
Did I abuse her or show her disdain?

Why does she run from me? If I should lose her, how
(CINDERELLA'S PRINCE)

shall I regain the heart she has won from me?

(Cello)

(Piano, Violas, "Harp"—8va)

(Piano, Bass)

10

mf

A-gon-y! Beyond power of speech, when the one thing you

(WV, Horns, Piano, Cello)

(Cello)

(Piano, Violas, Cello)

(Piano, Bass)

mf

dim.

14

want

(Cello)

15

is the only thing out of your reach.

16

(Piano, Violas)

(Piano, Bass)
RAPUNZEL'S PRINCE:

High in her tower, she sits by the hour, maintaining her hair.

Blithe and becoming, and frequently humming a light-hearted air: Ah ah ah ah ah ah ah ah
A - gon-y! - Far more pain-ful than yours, when you know she would
(WWs, Horns, Piano, Cello)
(Piano, Violas, Cello)
(Piano, Bass)

A - gon-y! - if there onl-y were doors.
(Cello)

CINDERELLA'S PRINCE:

A - gon-y! - Oh the tor-ture they teach!
(RAPUNZEL'S PRINCE)

A - gon-y! - Oh the tor-ture they teach!
(Flute)

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

(Piano, Violas)
(Piano, Bass)
(RAPUNZEL'S PRINCE) Or half so fatiguing—as what's out of reach? Am I not

What's as intriguing— As what's out of reach?

(Cello)

P (Piano, "Harp")

sensitive, clever, well-mannered, considerate, passionate, charming, as kind as I'm handsome, and

(Violin, Viola)

(Violin, Viola, Cello) cresc. poco a poco

(Piano, Bass)

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

You are ev'rything maidens could wish for! Do I know?

(Piano, Strings)
(RAPUNZEL'S PRINCE)
You know nothing of madness till you're climbing her hair and you see her up there as you're nearing her, all the while hearing her:

(CINDERELLA’S PRINCE)

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

(RAPUNZEL’S PRINCE)

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

And she’s just out of reach.

Al - ways ten feet be - low— and she’s just out of reach.
(CINDERELLA'S PRINCE)

\textit{Agony} that can cut like a knife! I must have her to

(RAPUNZEL'S PRINCE)

\textit{Agony} that can cut like a knife! I must have her to

\textit{(Cello)}

\textit{(Piano, Violas, Cello)}

\textit{(Piano, Bass)}

\textit{poco rit.}

wife.

wife.

(Cello—solo)

\textit{(Piano, Violas, "Harp"—solo)}

\textit{(Piano, Strings—pizz)}

\textit{(Piano, Bass)}
BAKER'S WIFE:
Two princes, each more handsome than the other.

Playoff

(Clarinet)

p

(Violin, Violas)

p

(Cello, Bass)

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

Segue
Jack, Jack/Rapunzel

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

Moderato \( \text{f}=132 \)

(Jflute—atool)

("Celeste," Violins, Violas)

(Cello)

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

Meno mosso \( \text{f}=76 \)

(Baker: Hello?)

(Violins)

(s/1/96)
WITCH: You've caused enough trouble!  
Keep out of my path! (She pokes Mysterious Man with cane)

(Bell Tree)

(Piano, Violins, Cello)

(Violas)

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

Andantino

RAPUNZEL:

Ah...

(Clarinet—solo)

(Viols, Violas)

(Bassoon, Horns, "Harp")
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 ($\frac{3}{4} = 92$)

(CINDEREELLA falls at
the feet of the BAKER'S WIFE)

Vamp
(On cue)
(Tom Tom)

(CINDEREELLA enters as if pursued)

(Horns, Piano,
"Marimba,
Cello, Bass)
Allegretto grazioso ($= 92$)

("Celeste")

(Baker's Wife): Was the ball just as wonderful as last evening?

Vamp—(vocal last time)

Cinderella:

Oh, it's still a nice Ball.

And— they have far too much

Baker's Wife:

Yes? And—?
(CINDERELLA)

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

(BAKER'S WIFE)

No, the Prince—
Yes, the Prince!

("Celeste")

(Clarinet, Bass)

(Piano)

(prop, Piano, Viola—trem)

(Cello)

really was—
I'm afraid I was

Oh?
Who?
(CINDERELLA)
rude.

(BAKER'S WIFE)
Now I'm being pursued.
And I'm not in the

("Celeste")
Oh?
How?
Yes?
And—?

(Piano)

(Piano, Viola—trem)

(Cello)

(CINDERELLA)
mood.

(Flute—solo)

("Celeste")

Vamp
(1st time only)
BAKER: Well... perhaps it will take the two of us to get this child.

Adagio (d = 120)

BAKER’S WIFE:

You’ve changed. You’re daring. You’re

(Bells) (Piano, “Electric Piano,” Viola)

You’re different in the Woods. More sure. More

(Violin, Violas)

You’re getting us through the Woods.

(“Electric Piano”)

(Piano, Violas, Cello, Bass)

You’re sharing.

(Flute)

(Violin, Viola)

(Piano, Violas, Cello, Bass)

(“Electric Piano”)
you could see you're not the man who started, and

much more open-hearted than I

knew you to be.

BAKER: It takes

(Cello, Bass)
two. I thought one was enough. It's not true.

two of us. You came through when the journey was rough. It took

you.

It took two of us. It takes
It takes patience and fear and despair.

Though you swear to change,

You've who can tell if you do?

It takes two.
(BAKER'S WIFE)

changed...

You're thriving.

There's

(Piano, Viola, Viola)

(Bassoon)

(Piano, Cello, Bass)

something about the Woods.

(Flute, Clarinet)

(Bells)

mp cresc.

mp

just surviving, you're

(Piano, Violins, Violas, Cello)

(Bassoon)

(Piano, Bass)
blossoming in the Woods.

At

(Baker's Wife)

(Flute, Clarinet)

(Piano, Violins, Violas, Cello)

(Piano, Cello, Bass)

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

(Violas)

(Clar, Bassoon)

(Cello, Bass)

ev- er. And then out here --- you're
passionate, charming, considerate, clever

BAKER: mf

It takes

one to begin, but then once you've begun, it takes

(Bassoon, Piano, Cello, Bass)

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

(Bassoon, Piano, Cello, Bass)
(BAKER)

do
when there's two of you If I

(Bassoon, Piano, Cello, Bass)

dare, it's because I'm becoming aware

(Clar, Horn, Trumpet)

(Piano) (+String—pizz)

(Bassoon, Piano, Cello, Bass)

of us as a

(+String—pizz)
(BAKER)

pair of us, each accepting a

(Clar, Horns, Trumpet)

(BAVER'S WIFE):

We've

share of what's there. We've

(+Flute)

(+String—pizz)

(+String—pizz)

(Bassoon, Piano, Cello, Bass)
(BAKER'S WIFE)  
We're strangers. I'm

(BAKER)  
changed. We're strangers. I'm

(Clarinet)  

(Violin, Viola)  

(Horns)  

(Viola, Cello, Bass)  

(meeting you in the Woods...)  
Who

(Flute, Clarinet)  

(Violin, Viola)  

(Bells)
(BAKER'S WIFE)

minds what dangers?  I

(BAKER)

minds what dangers?  I

(Stato)

f  (Clarinet)

(Violins, Violas, Horns)

(Cello, Bass)

know we'll get past the Woods.

And

know we'll get past the Woods.

And

(Flute, Clarinet)

mf cresc.

(Violin, Viola)
(BAKER'S WIFE)

74
75
once we're past let's

(BAKERS)

74
75
once we're past let's

(Bells)
(Flute)

(Piano)

(Clar, Bassoon)

(Cello, Bass)

76
77
hope the changes last beyond

hope the changes last beyond
(BAKER'S WIFE)

Woods, Beyond Witch-es and slip-pers and hoods, just the two_

(BAKER)

Woods, Beyond Witch-es and slip-pers and hoods, just the two_

(Snare Drum—Brushes)

(Clar, Brass, Piano, Strings)

(Bassoon, Cello, Bass)

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

— of us—beyond lies, safe at home— with our beau-ti-ful
(BAKER'S WIFE)

prize,

just the few of us. It takes

(BAKER)

prize,

just the few of us. It takes

(Snare Drum—Brushes)

(Clar, Brass, Piano, Strings)

(Bassoon, Cello, Bass)

trust. It takes just a bit more and we're done. 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)
Cow Death

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

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

On cue:
(MILKY-WHITE dies)

(Vamp)
(Chimes)
(2)
(3)
(Bass Drum)

(Clarinet, Bassoon, Brass, Strings)

mf
Second Midnight

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

Pesante (mf = 116)
2 times and fade

(Piano, Violins, Violas)

WITCH:

Two mid-nights gone!

CINDERELLA:

Wanting a ball is not wanting a Prince...
CINDERELLA:
The Ball...

CINDERELLA'S PRINCE:
Near may be better than far, but it still isn't there...

RAPUNZEL'S PRINCE:
So near...

Near may be better than far, but it still isn't there...

STEPMOTHER:
So far...

You can

(Trumpet—Str mute—toff)

mp

(Piano, Violins, Violas)

(Bass)

(Piano, Cello)

(Bassoon, Piano, Cello, Bass)

10

11

CINDERELLA'S PRINCE:

FLORINDA & LUCINDA:

So

(STEPMOTHER)

Two mid-nights gone!

never love somebody else's child—

the way you love—
CINDERELLA:

The Prince...

(CINDERELLA'S PRINCE) RAPUNZEL'S PRINCE:

ear...

So far...

(STERMOTHER)

your own.

(Flute)

(Bassoon)

(Piano, Violins, Violas)

(Bass)

GRANDMOTHER:

greatest prize can often lie at the end of the thorniest path...

(Flute, Trumpet)

(Bassoon, Horns)

(Piano, Cello)
(GRANDMOTHER)

Two mid-nights gone!

BOTH PRINCES:

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

STEPMOTHER, FLORINDA, LUCINDA:

Two mid-nights, Two mid-nights gone!

(Flute, Trumpet)
(Bassoon, Horns)
(Piano, Violins, Violas)
(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?

2 times and fade

(Piano, Violins, Violas)
(Bass)

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

(On cue)

(Triangle)

(Horn)
(+Clarinet, Horns)

(Bassoon, Piano, Cello)
Stay With Me

RAPUNZEL: No!

Adagio \( j = 100 \)
(Pesante)

(Piano, Violins, Violas)

(Piccolo)
(Clarinet, Cello)

(Piano, Cello, Bass)
(Piano, Bass)

WITCH: \( mf \)

What did I clearly say? Children must listen.

RAPUNZEL:

No, no, please!

What were you not to do? Children must see—

No!
(WITCH)

learn.

Why could you not obey?

(Snare Drum)

p

(Piano, Violins, Violas)

(Horns)

(Piano, Cello, Bass)

Children should listen.

What have I been to you?

(Horns)

(Bassoon, Horns)

(Piano, Cello, Bass)

dolce

mp

What would you have me be?—Handsome like a Prince?

Ah, but I am

(Bell Tree)

(“Harpischord”)
(WITCH)

old. I am ugly. I embarrass you. Yes! You are a-

RAPUNZEL:

(“Harpsichord”)
(soloistic, rubato)

No!

(Bassoon, Cello, Bass)

shamed of me. You are a-shamed. You don’t under-

No!

RAPUNZEL:

It was lonely atop that tower.

stand.

(Bassoon, Trumpet, “Harpsichord”)
WITCH:  
I was not company enough?

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

(Violins)

(Viola, Cello, Bass)

WITCH  
(intensely)

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

Someone has to shield you from the world. Stay with
(WITCH)

me.

("Harpsichord" — solo)

(Viols)

(sfz)

(Viola, Cello, Bass)

Rubato

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

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

(Bassoon, Trumpet, "Harpsichord")

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

(cresc.)
there could love you more than I?

[Music notation]

What out

there that I cannot supply?

Stay with

me.

Stay with me, the world is dark and
WITCH: I gave you protection and yet you disobeyed me.
RAPUNZEL: No!

*a tempo*

("Celeste")
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.

RAPUNZEL: No! NO!

Piano-Conductor
Mysterious Man:
In need of another cow?
(Drops sack of gold)

Brightly \( \text{\( \frac{j}{=138} \)} \)
(dialogue)
(Flute, Trumpet)

Narrator:
After having cast out Rapunzel...

Adagio \( \text{\( \frac{j}{=126} \)} \)
(Flute or Piccolo)
(Piano, Violins, Violas—arco)
NARRATOR: As for Cinderella, she returned from her final visit to the Festival.

Allegretto grazioso ($= 88$)

CINDERELLA:

He's a very smart

Prince,

he's a Prince who pre
pares.
("Celeste")

Knowing this time I'd run from him,
he spread pitch on the stairs.
("Celeste")
I was caught unawares.
And I thought: well, he cares—

("Celeste")

This is more than just malice.

Better stop and take stock while you're standing here stuck on the steps of the...
2 times

pal - ace.

(Violins)

You think,

(Clarinet)

(Piano, "Celeste")

(Cello, Bass)

what do you want?

You think, make a de - ci - sion.

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

(Violin)

(Clarinet)

(Piano, "Celeste")

(Cello, Bass)

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

(Flute)

(Bells)

(Violas, Cello, Bass)

wants?

(Violas, Viola)

(Clarinet)

(Piano, "Celeste")

And then what if you are

(Cello, Bass)
what a Prince would envision? Although

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

which do you pick: where you’re safe, out of sight, and yourself, but where ev’rything’s.

delicately
(Flute)

(Clarinet)

(Violas, Viole)

(Piano, “Celeste”)
wrong?

("Celeste," Violin, Viola)

(Clarinet)

(Piano)

(Cello, Bass)

everything’s right and you know that you’ll never be

(Flute)

p (Belle)

(Violas, Cello, Bass)

long?

(Violins, Viola)

And which

(Clarinet)

(Piano)

(Cello, Bass)
Ev'ry you pick, do it quick, 'cause you're start-ing to stick to the steps of the

(Violins)

(Flute)

(Bells)

(Viola, Cello, Bass)

Pal-ace.

(Violins, Viola)

(Clarinet)

(Piano)

It's your

first big de-ci-sion,

the choice is n't eas-y to make.

(Ke-

(Flute, Clarinet)

(Clarinet)

(Violin)

(Cello)
rive at a Ball is exciting and all—Once you’re there, though, it’s scary.

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

There's a lot that's at stake, but you've stalled long enough 'cause you're

still standing stuck in the stuff on the steps... Better
run a long home and avoid the collision.

Even though they don't care, you'll be better off there where there's nothing to choose, so there's nothing to lose. So you
Piano-Conductor

pry up your shoes.

(Viols, Viola)

Then from

(Clarinet)

(Piano, "Celeste")

(Flute)

(Cello, Bass)

out of the blue, and without any guide.

(Flute, Flute)

(mf)

(Viols)

you know what your decision is, which is not to de

(Piano, "Celeste")

dolce

(Violi)
Piano-Conductor

You'll just leave him a clue:

for example, a shoe.

And then see what he'll do.

Now it's he and not you who is stuck with a shoe, in a stew.
in the goo, and you've learned something, too, something you never knew, on the steps of the palace.

(Flutes, Clarinet, Violins)

(Clarinet)

(Piano, "Celeste")
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)

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

(Giant falls offstage)

(WITCH enters)
(dialogue)

WITCH: Now!
.hits BAKER with spell)
(JACK comes running onstage with a golden harp that sings)

(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)

(Violas, Violas)
(Cello, Bass)
(+"Low Wind Whistle"
WITCH:
You heard me. Feed them to the cow.

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

BAKER feeds MILKY-WHITE first object.  
(Cow swallows)

(Violin, Viola) 

(Bassoon, Cello, Bass)

BAKER feeds MILKY-WHITE second object.  
(Cow swallows)  (Chimes)

BAKER feeds MILKY-WHITE third object.
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 ($j = 132$)

BAKER'S WIFE:
Well, I happened to be passing by—

WITCH: I touched that hair!
Don't you understand?...

(Violin, Violas)

(Trumpet—Sforzato)
(Chimes)

(Flute, Clar, Piano, "Xylo")

BAKER, BAKER'S WIFE:

Vamp

Noooo...

MYSTERIOUS MAN:
The corn! The corn!

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

(Piano, Cello, Bass)
(BAKER feeds COW)

WITCH: This had better work, old man, before the last stroke of midnight, or your son will be the last of your flesh and blood.

BAKER: Son?

MYSTERIOUS MAN: Please. Not now.

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

Vamp—cut off on cue

(falls to the ground) All is repaired.
BAKER: He's dead!

(Flute, Clarinet, Trumpet)

(Chimes)

(Piano, Violins, Violas)

(Horns)

(Bassoon, Piano, Cello, Bass)

(WITCH is transformed)

Segue
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.)

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

2 times—continue on cue

(Violin, Viola—pizz.)

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

(L’istesso)

<table>
<thead>
<tr>
<th>(Trumpet—Str mute)</th>
<th>(Flute, Clar)</th>
</tr>
</thead>
<tbody>
<tr>
<td>( mf )</td>
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</table>

(Strings)

<table>
<thead>
<tr>
<th>(Piano, Horns)</th>
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<tbody>
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<td>( mf )</td>
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</table>

(Bass)

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

<table>
<thead>
<tr>
<th>(Piano, Strings)</th>
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</thead>
<tbody>
<tr>
<td>( Vamp )</td>
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</tbody>
</table>

(Bassoon, Piano, Cello, Bass)
Vamp—(vocal last time)

**FLORINDA:**

Careful, my toe!  **STPOMOTHER:**  What'll we do?

(Violas, Violins)

Darling, I know—It'll have to go—

(Bassoon, Cello)

**STPOMOTHER**

when you're his bride you can sit or ride, you'll never need to walk!

(Piano, "Celeste")

**STPOMOTHER looks at FLORINDA**

encouragingly, then cuts off her toe)

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

(Violas—pizz)

(Viola—pizz)

(WWs, Xylo, Piano)
...riding off to become his bride.

2 times
(Trumpet—Str mute)

solo

(Flute, Clar)

(Strings)

Piano, Horns

(Bass)

(PRINCE and FLORINDA
arrive at the grave)

Fiù mosso ($\frac{7}{4} = 138$)
molto legato, misterioso

CINDERELLA'S MOTHER:

Look at the blood within the shoe;

(Violin, Viola, Cello)

(p. (l.r.)

(Piano, Horns)
this one is not the bride that's true.

Search for the foot that fits.

Tempo 1°
Act 1 Finale—Part 2

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

Risoluto (\( \frac{4}{4} = 132 \))

(Violin, Viola—pizz)

(Piano, Violin, Viola)

(Bassoon, Cello, Bass)

(LUCINDA struggles with shoe)

Vamp

Vamp—(vocal last time)

STEPMOTHER:

LUCINDA:

Darling, be still. Cut off a bit of the heel and it will. And

Why won’t it fit?

(Piano, Violins, Violas)

(Bassoon, Cello—pizz)
(STEPMOTHER)
when you're his wife you'll have such a life, you'll never 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)

(Cinderella's Father:)
I always wanted a son!

(I'stesso)

(Trumpet—solo)

(Clar, Horns, Violins, Viola)

(Flute, Clar)

(Strings)

(Piano, Horns)

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

(Flute, Clar, Trumpet, Piano)

(PRINCE and CINDERELLA arrive at the grave)

(\( \text{\( \text{d} = 138 \)} \)) Vamp—(vocal last time)

CINDERELLA'S MOTHER:

No blood at all within the shoe; this is the proper bride for you.

Fit to attend a Prince.

(L'istesso)

(Triangle) Vamp

(Piano, "Bell Tree")

(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,...

...Rapunzel, overjoyed at seeing him, fell into his arms, weeping. Two of her tears wetted his eyes and their touch restored his vision.
WITCH: I was going to come fetch you as soon as you learned your lesson. (dialogue continues)

(Strings)

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

(Piano, “Bell Tree”)
(+Bell Tree)

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

(Strings)

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.

\[ \text{\textit{(Trumpet-solo)}} \]

\[ \text{\textit{(Violins, Viola)}} \]

\[ \text{\textit{(Clarinet)}} \]

\[ \text{\textit{(Bassoon)}} \]

\[ \text{\textit{(Bass)}} \]

\[ \text{\textit{(WW, Bells, Piano)}} \]
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)

(Violins, Viola)

(Clar, Bassoon, Piano)

(Horns, Cello, Bass)

(1st time only)
Baker's Wife: I see your prince has found you.
Cinderella: Yes.
Baker's Wife: Thank you for the slipper.

L'estesso
3 times—(vocal last time)

Cinderella:

I didn't think I'd wed a Prince.

(Clarinet)

I didn't think I'd ever find you.

(Violin)

(Cello, Bass)

Cinderella, Cinderella's Prince, Baker, Baker's Wife:

I didn't think I could be so happy!

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 \( \left( \text{\textit{j}} = 126 \right) \)

("Loud Thump")

(Narrator, Violins, Violas—pizz)

(Clar, Brass, Piano)

(f p)

(Bassoon, Piano, Cello, Bass)

NARRATOR:

Ever after...

Journey

ALL: \( f \)

Ever after!
(NARRATOR)

over, all is mended, and it's not just for today, but to-

(Piano)

(Violins, Violas—arco)

(Bassoon, Piano, Cello, Bass)

m襟

morrow, and extended ever after! All the

ALL: f

Ever after!

(Trumpet, Horns)

(Piano, Violins, Violas)

mf

(Clar, Bassoon) (+Piano, Cello)
(NARRATOR)
curses have been ended, the reverses wiped away. All is

(Flute, Clar, Trumpet)

(Violins, Violas)

(Bassoon, Piano, Cello, Bass)

ten-der-ness and laughter for ever after!

(WWb, Brass)

(Piano, Violins, Violas)

mf
(NARRATOR)

ALL:

There were

Happy now and happy hence and happy ever after!

(Clar. Trumpet)

(Horns)

(Piano, Xylo, Violins, Violas)

(Cello, Bass—pizz)

dangers— and confusions— and the paths would often swerve.

We were frightened— but we hid it—

We did not.

(Piano)

(Violins, Violas)

(Bassoon, Piano, Cello, Bass)
constant disillusion but they never lost their nerve.

And they

MEN:

It's amazing that we did it.

Not a lot. And we

(reached the right conclusions, and they got what they deserve!)

WOMEN:

(reached the right conclusions, and we got what we deserve!)

(Flute, Clarinet)

(Piano, Violins, Violas)
(ALL)

Not a sigh and not a sorrow, tenderness and laughter.

(Horns)

Joy today and bliss tomorrow, and forever after!

FLORINDA: I was

(Bassoon, Cello, Bass)
LUCINDA:

I was vain. I was smug. We were happy.

FLORINDA:

greedy. I was haughty. We were happy.

(Flute, Clar, Violin, Viola)

(Bassoon, Cello, Bass)

It was fun. Then we went into the woods to get our wish and now we're really blind.

But we were blind. Then we went into the woods to get our wish and now we're really blind.

WITCH:

I was perfect. I had
(WITCH)

everything but beauty. I had power, and a daughter like a flower

(Flute, Clar, Violin, Viola)

in a tower. Then I went into the Woods to get my wish and now I'm

(Bassoon, Cello, Bass)

FLORINDA & LUCINDA:

We're unworthy.

We're ordinary. Lost my power and my flower. I'm un
happy now, unhappy hence, as well as ever after.

Happy now, unhappy hence, as well as ever after.

(Clar, Trumpet)

(Horns)

(Cello, Bass—pizz)

ALL OTHER WOMEN:

FLORINDA & LUCINDA

To be

Had we used our common sense, been worthy of our discontents, ...To be

WITCH

To be

Had we used our common sense, been worthy of our discontents, ...To be
(WOMEN)
hap-py and for-ev-er, you must see your wish come true. Don't be

(Flute, Clar, Violins)

(Bassoon, Cello)

(Flute, Clarinet)

(Piano, Violins, Violas)

(Bassoon, Horn, Cello)

(Piano, Bass)

GROUP 1:
poco cres.
dan-ger-ous en-deavor, but the on-ly thing to do--

(Trumpet, Horn)

(Piano, Violins, Violas)

(Bassoon, Cello) poco cres.

(Piano, Bass)
(GROUP 1)

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

GROUP 2: p

Though it's

(Hi-Hat & Snare Drum—Brushes)

p

(Piano, Violins, Violas)

p

(Bassoon, Piano, Cello, Bass)

GROUP 3: p

Though it's

wolves, you mustn't stop. you mustn't swerve, you mustn't

fear-ful, though it's deep, though it's dark, and though you may lose the path, though you may en-count-er
(GROUP 1)
ponder.

(GROUP 2)
you have to act! When you know your wish, if you

wolves,
you mustn't stop. you mustn't swerve, you have to

(GROUP 3)
fearful, though it's deep, though it's dark, and though you may lose the path, though you may encounter

(Hi-Hat & Snare Drum—Brushes)

(Piano, Violins, Violas)

(Bassoon, Piano, Cello, Bass)

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 mustn't swerve or ponder. 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

ALL: \( f \)

into the Woods, where nothing's clear, where witches, ghosts and wolves appear.

(Forte, Clarinet, Trumpet)

(Horn)

(Piano, Violin, Violas)

(forte, Bassoon, Horn, Cello)

(Piano, Bass)

Into the Woods and through the fear, you have to take the journey.
(ALL)

Into the Woods and down the dell, in vain perhaps, but who can tell?

(Fife, Clar, Trumpet)

(Horn)

(Piano, Violins, Violas)

(Bassoon, Horn, Cello)

(Piano, Bass)

WOMEN:

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

MEN:

Into the Woods to lift the spell,
(WOMEN) to wed the prince,
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)

(MEN)

save the house, to find the fath - er, to
to kill the wolf, to con - quer the king-dom, to
(ALL)

have, to wed, to get, to save, to kill, to keep, to go to the Festival!

(Flute, Clar, Trumpet)

(Horn)

(Piano, Violins, Violas)

(Bassoon, Horn, Cello)

(Piano, Bass)

In to the Woods,

(Flute, Clar, Trumpet)

(Horns)

(Piano, Violins, Violas)

(Bassoon, Piano, Cello, Bass)
(ALL)
into the Woods, then out of the woods.
(Flute, Clar, Trumpet)
(Horn)
(Piano, Violins, Violas)
(Flute, Clarinet)
(Bassoon, Horn, Cello)
(Bassoon, Horns, Piano)

NARRATOR:
ALL: ff
To be continued... and
("Celeste")

happy ever after!
(Flute, Trumpet)
(Horns, Violins, Viola)
(Bassoon, Cello, Bass)
Act 2 Opening—Part 1

NARRATOR:
Once upon a time—

\( \text{\( \text{mf} \)} \)

\( \text{sf2} \)

(WV, Brass, Strings—pizz)

---later---

CINDERELLA:
I wish...

(Piano, Strings)

---in the same far-off kingdom---

---lived a young Princess---

More than anything...

(Piano, Cello, Bass)

---the lad Jack---

(CINDERELLA)

More than life...

More than footmen...

JACK: \( \text{mf} \)

I wish...

(Clar, Bassoon)

(Piano, Cello, Bass)
(NARRATOR) 
—and the Baker and his family—

(CINDERELLA)

(JACK) I wish...

No, I miss...

BAKER: 

(mf)

BABY: I wish...

(Clarinet, Bassoon)

(Waah!

(Piano, Strings)

(Piano, Cello, Bass)

More than the moon... I

More than any-thing... More than the moon... More than the moon... More than the moon...

BAKER’S WIFE:

(Waah!

(Flute, Clarinet)

There, there...
Piano-Conductor

(CINDERELLA)

12

13

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

(JACK)

time

(BAKER)

I muse...

BABY:

More than life...

Waah!

(Piano, Strings)

(Piano, Cello, Bass)

14

15

has come for a Fes-ti-val... and a Ball... More

I miss my

More than rich-es.....

BAKER'S WIFE:

Waah! Sh...

(+Clar, Bassoon)
(JACK) than anything...
kingdom up in the sky.
(BAKER) More than anything...

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

(Piano, Strings) mp

(Baker's Wife) Another room...

(BASSOON, CELLO) mf

(JACK) (Harp)

(FLUTE, "Harp") Sgue
Act 2 Opening—Part 2

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

Espressivo (\( \dot{\text{d}} = 120 \))
Vamp—vocal last time

CINDERELLA:

I nev'er thought I'd wed a Prince...

CINDERELLA'S PRINCE:

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

CINDERELLA & CINDERELLA’S PRINCE:

I nev-er thought I could be so hap-py!
CINDERELLA:
Not an unhappy moment since...

JACK & JACK'S MOTHER:
I didn't think we'd be this rich...

BAKER & BAKER'S WIFE:
I never thought we'd have a

CINDERELLA &
CINDERELLA'S PRINCE:
I never thought I could be so happy!

(JACK & JACK'S MOTHER)
I never thought I could be so happy!

(BAKER & BAKER'S WIFE)
baby... I'm so happy!

STEPMOTHER:
Happy

(Piano, Cello, Bass)
(STEPMOTHER)

now, happy hence, happy ever after—

We're so happy

(FLORINDA &
LUCINDA:)

We're so happy

(Flute, Piano—solo)

(Piano, Cello)

(CINDERELLA'S PRINCE:

Not one

you're so happy! Just as long as you stay happy, we'll stay happy!

(FLORIDA & LUCINDA)

you're so happy! Just as long as you stay happy, we'll stay happy!

(Violins, Violas)

(+Clar, Bassoon)
(CINDERELLA'S PRINCE)

JACK:

poco rall. CINDERELLA'S PRINCE:

row...

With my cow...

Darling, I must

JACK'S MOTHER:

BAKER & BAKER'S WIFE:

Pots of pence...

Little gurgles...

(a tempo)

go now...

Wishes may bring problems,

JACK'S MOTHER:

We should really sell it.

BAKER:

Wishes may bring problems,

Where's the cheese-cloth?

(Violin, Viola)

(Violin, Viola)

(+WWs)

(Clar, Bassoon)

(Cello)
such that you regret them. Better, that, though, than to never get them...

(JACK'S MOTHER)  
such that you regret them. Better, that, though, than to never get them...

(BAKER)

(Violin, Viola)  
Better, that, though, than to never get them...

(Cello)

(CINDERELLA:)

I'm going to be a perfect wife!

JACK:  
I'm going to be a perfect son!

JACK'S MOTHER & BAKER'S WIFE:  
I'm going to be a perfect mother!

BAKER:  
I'm going to be a perfect

(Piano)
(+Strings, Bassoon)
(+Clar, Viola)
(Piano, Cello, Bass)
I’m going to see that he is so happy!

I’m going to see that she is so happy!

I’m going to see that she is so happy!

Father! I’m so happy!

I never thought I’d love my life!

I would have settled for another!

I never thought I’d love my life!

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

BAKER, BAKER'S WIFE, JACK & JACK'S MOTHER:
We had to go through thick and thin.

STEPMOTHER, FLORINDA & LUCINDA:
We had to lose a lot to win.

(Cellos, Violas)

(Cello)

(C+WWs)

(C+WWs)

(Violins, Violas)

Percussion

cresc. poco a poco

(C+WWs)

(C+WWs)

Bass—arco

(Horn—stopped)

CINDERELLA:
I ventured out and saw within.
(CINDERELLA)  
Enormous crash as the BAKER'S house caves in)  
I nev-er thought I'd be so much I had-n't been! I'm so hap-py...

(BAKER, BAKER'S WIFE, JACK, JACK'S MOTHER)  
I nev-er thought I'd be so much I had-n't been! I'm so hap-py...

(STEPMOTHER, FLORINDA, LUCINDA)  
I nev-er thought I'd be so much I had-n't been! I'm so hap-py...

(+Bells, "Strings")  
(+Clar, Bassoon, Horns)

(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 ($\frac{3}{4}$ = 116)

(Piano, “Metallic Harpsichord”)
sides, you ever see a bear with forty-foot feet?

No scorch marks, usually they're linked.

BAKER'S WIFE:

A Dragon?

(Baclar, "Metallic Harpsichord")

(Bassoon)

(Bassoon)

(WITCH)

Imaginary.

Extinct.

Possible. Very, very possible...

(BAKER)

Man-ti-core?

Griffin?

Giant?

BAKER'S WIFE

Griffin?

(Bell Tree)

(Strings)

(discussion)

WITCH: Boom...

(Bass Drum)

...CRUNCH!

(Racket)

(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 ($d = 126$)

("Knocks"—Temple Block)
(Violas, Violas—pizz, sord)

(Cello pizz)

(Picc—Son, Clar)
(+Tpt—Harm)

(+Bass—arco)

(Piano—Strings)
(+Xylo)

(Bassoon)
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")

(Flute)

(Violin, Viola)

(Cello, Bass)

(Violin, Viola—soli)

(Piano)

(+Bass—pizz)

(Violin, Viola)

JACK: I promise.

Segue
Act 2 Opening - Part 6

LITTLE RED RIDINGHOOD:
What happened to your house? (dialogue continues)

Allegretto \( \frac{\dot{\text{e}}}{132} \)

...
Act 2 Opening—Part 7

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

Allegretto \( \text{\( j = 132 \)} \)

(Piccolo)

(Violins, Viola—pizz)

CINDERELLA: ...Thank you, birds.

Vamp

Segue
Act 2 Opening–Part 8

BAKER'S WIFE:
We'll take you to Granny's. (dialogue continues)

Andante con moto \( \text{j = 132} \)

(Jack: ...I'm going to find that Giant anyway!)

Segue
Act 2 Opening—Part 9

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

BAKER:

\begin{align*}
&mf \\
&\text{In to the Woods, it's always when you think at last you're through, and then} \\
\end{align*}

(Piano, Strings)

\begin{align*}
&\text{into the Woods you go again to take another journey.} \\
\end{align*}

(Cello, Bass)

(Bassoon, Cello)

BAKER'S WIFE:

\begin{align*}
&mf \\
&\text{Into the Woods, the weather's clear, we've been before, we've naught to fear...} \\
\end{align*}

(Bassoon)

(+Clar, Horns)
JACK:

In to the Woods, to find a Giant!

(BAKER'S WIFE)

In to the Woods, away from here—

(Piano, Strings)

(Bassoon, Cello)

poco cresc.

LITTLE RED RIDINGHOOD:

In to the Woods, to Grandmother's house...

(Bassoon, Cello)

(Bassoon, Horns)

BAKER:

In to the Woods, the path is straight, no reason then to hesitate—

(Flute)

(Bassoon, Cello, Bass)

(+Clar, Horns)
13 BAKER'S WIFE:

In to the Woods, it's not so late, it's just another journey...

15 CINDERELLA:

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

17 in to the Woods to see what's wrong...
Jack:

Into the Woods—to slay the giant!

(Flute)

(Bassoon)

(Cello, Bass)

Jack, Baker, Cinderella:

Into the Woods,

Baker's Wife:

Into the Woods, to shield the child...

Little Red Ridinghood:

Into the Woods, to flee the winds...

dim. poco a poco

dim. poco a poco
Piano-Conductor

23 (BAKER) find a future...

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)

CINDERELLA:

To fix...

(BAKER'S WIFE)

To hide...

(LITTLE RED RIDINGHOOD)

(Trumpet—Str mute)

(Piano, Strings—pizz)
(LITTLE RED RIDINGHOOD)

JACK: To battle...

CINDERELLA: To move...

(Trumpet)

(WWs, Piano, Strings—pizz)

Vamp—(stop on cue)

(1st time only) See what the trouble is...

(Stop at Witch's entrance)
WITCH: I was just trying to be a good mother.
Stay with me! There's a Giant running about!

Fanfare

(Trumpet—solo)

(Bass—arco)
RAPUNZEL'S PRINCE: Does she? Now, brother.
Do tell what you're really doing here.

A la barcarolle ($= 52$)

CINDERELLA'S PRINCE:

High in a tower-like yours was, but higher--

(Piano, Violas, "Harp"—sva)

$p$ espr.

(Piano, Bass—pizz)

beauty asleep.

All 'round the tower a
thicket of briar a hundred feet deep.

Agony!—No frustration more keen, when the one thing you want is a thing that you've not even seen.
RAPUNZEL'S PRINCE:

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

(Cello)

(Flute)

Piano, Violas, "Harp"—Soo

(CINDERELLA'S PRINCE)

What un-mis-tak-a-ble

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

(Flute)
(CINDERELLA'S PRINCE)

agon-y!

Is the way always barred?

(RAPUNZEL'S PRINCE)

agon-y!

Is the way always barred?

She has skin white as

Did you learn her name?

snow—

No, there's a dwarf standing guard.

(Cello)

(mp)
(CINDERELLA'S PRINCE)
mf

A - gon-y— such that princ-es must weep!

(RAPUNZEL'S PRINCE)
mf

A - gon-y! Such that princ-es must weep!

(Cello)

(WW6, Horns, Piano, Cello)

mf

Always in thrall most to an-y-thing al-most, or some-thing a-sleep.

If it were

Always in thrall most to an-y-thing al-most, or some-thing a-sleep.

(Cello)

(Piano, "Harp")
(CINDERELLA'S PRINCE)  
not for the thickest—

(CINDYERELLA'S PRINCE)  
not for the thickest—

(RAPUNZEL'S PRINCE)  
It's the thickest.

(Violin, Viola)  
A thickest's no trick. Is it thick? The quickest is pick it a-

(Piano, Violin, Viola, Cello)  
cresc. poco a poco

Yes, but even one prick— it's my thing about blood. It's no sicker than

(part missing)

Well, it's sick!
your thing with dwarves. Dwarfs...

Not forgetting the

Dwarfs. Dwarfs are very upsetting. Not forgetting the

a tempo

tasks unachievable, mountains unscaleable— if it’s conceivable

tasks unachievable, mountains unscaleable— if it’s conceivable

(Violins, Viola)

poco cresc.

(Bass)
(CINDERELLA'S PRINCE)

but un - a - vail - a - ble, Ahhh. Ahhh.

(RAPUNZEL'S PRINCE)

but un - a - vail - a - ble, Ahhh. Ahhh.

(Flute)

(Violins, Viola)

(Viola, Cello)

(f)

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

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

(Cello)

(WW,o., Horns, Piano, Cello)

(f)

years—

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)

A - gon-y— that can cut like a knife!

Ah, well, back to my

(RAPUNZEL'S PRINCE)

A - gon-y— that can cut like a knife!

Ah, well, back to my

(Cello—solo)

(Piano, Violas, "Harp"—pizz)

Piano-Conductor

#50—Agony (Reprise)

molto rall.

a tempo

wife...

wife...
After Agony (Reprise)

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

Allegro moderato \( (J = 120) \)

Meno mosso \( (J = 112) \)
STEWARD: I don't make policy. I just carry it out! (dialogue continues)

BAKER: But I heard Giants never strike the same house twice.

STEWARD: She's right. You can't reason with a dumb Giant!
NARRATOR: The Giant, who was nearsighted, remained convinced that she had found the lad.
(dialogue continues)

Larghetto misterioso ($= 88$)

(Clar, Horns, Strings)

(Bassoon, Cello, Bass)

STEWARD: Don’t be ridiculous! I’m not giving up my life for anyone!
NARRATOR: You must understand, these were not people familiar with making choices... (dialogue continues)

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

WITCH: Here's the lad! (WITCH pushes NARRATOR to GIANT) (GIANT drops NARRATOR) (STEWARD strikes JACK'S MOTHER)

GIAN: If he is not, I will return and find you! (RAPUNZEL is stepped on)

(8/2/86)
Witch's Lament

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

Staccato ma pesante ($\frac{1}{4} = 96$)

(Piccolo, Clar)

(Cello—Sel)

(Piano, Strings)

(Piano, Bass—arco)

(10/23/86)
rubato

WITCH:

This is the world I meant. Could n't you listen? Could n't you stay content... stale... behind

(Clar, Bassoon, Cello, Bass)

A tempo ($ \dot{=}$ 100)

(WITCH)

walls, as could not?

(Flute, Trumpet)

(Piano, Strings)

(Bassoon, Horns)

(Clar, Cello—pizz)
Espressivo e misterioso

(WITCH)

No matter what you say,

Piano, "Harpsichord"

No matter what you know,

children won't listen,

children refuse to learn.

fuse
(WITCH)

Guide them along the way, still they won't listen.

Children can only grow from something you love to

something you lose.
100 Paces

**WITCH:** ...I'll find that lad, and I'll serve him to the Giant for lunch!

**Largo** ($j = 72$)

(Piano, Strings—trem)

(Vamp—(fade))

(Bell tree)

**On cue**

**BAKER'S WIFE:**
One hundred paces—GO!

**Urgently** ($j = 104$)

(Flute, Clar, Trumpet)

(4 times)

(Snare Drum)

(Clar, Horns, Piano, Strings)

(Piano, Strings)

(Bassoon, Piano, Cello, Bass)

rail.

(+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:

An - y - thing can hap - pen in the Woods. May I kiss you?

(Violin)

(Viola, Cello, Bass)

BAKER'S WIFE: Uh—

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

(Flute)
BAKER'S WIFE: This is ridiculous, what am I doing here? I'm in the wrong story.

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.

(They resume the kiss, then she pulls away.)
CINDERELLA'S PRINCE:
How foolish.

Vamp—(vocal last time)

CINDERELLA'S PRINCE:

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

(Violine)

(Viola, Cello, Bass)

Let your hes-i-ta-tions be hushed.

(Flute)

Any mo-ment, big or small, is a mo-ment, af-ter all.
Seize the moment, skies may fall any moment.

(He kisses her.)

Right and wrong don't matter in the woods, only feelings.
(CINDERELLA'S PRINCE)

Let us meet the moment unblushed.

(Piano)

Life is often so unpleasant—You must know that,

(as a peasant—Best to take the moment present)

(Flute, Horn)

(Viola, Cello, Bass)
(CINDERELLA'S PRINCE)

as a present for the moment.

(Flute, Horn)

(Violin)

(Viola, Cello, Bass)
Grazioso \( \frac{j}{\text{ }} = 152 \)

\textit{Vamp—(stop on cue)}

(Bass)

\textbf{BAKER'S WIFE:} The Giant. I had almost forgotten. Will we find each other in the Woods again?

\textbf{Vamp—(vocal last time)}

\textbf{CINDERELLA'S PRINCE:}

This was just a moment in the Woods. Our moment.

shimmering and lovely and sad.
Leave the moment, just be glad for the moment that we had.

Ev’ry moment is of moment when you’re in the Woods...

CINDERELLA’S PRINCE: Now I must go off to slay a Giant.
That is what the next moment holds for me.

I shall not forget you.
How brave you are to be alone in the Woods.

...And how alive you’ve made me feel.
Moments in the Woods

Grazioso \( j = 152 \)

BAKER'S WIFE: What was that?

Was that me? Was that him? Did a Prince really kiss me?

And kiss me? And did
a tempo
(BAKER’S WIFE)

I kiss him back?
Was it wrong? Am I mad? Is that

(Piano)
(+Bells, Strings—pizz)
(Piano)

(Strings—arco)

all? Does he miss me? Was he suddenly getting bored with me? Wake

(Cello, Bass)
(Bass)

Poco più mosso ($\text{j} = 138$)

up! Stop dreaming. Stop prancing about the woods.

(Horns—stopped)

(Clar, Bassoon, Cello)
(BAKER'S WIFE)

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

(Horns-stopped)

(Clar, Bassoon, Cello)

Più mosso \( \text{(j = 148)} \)

crisply, risoluto

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

(Strings)

(Flute, Clar, Tpt, Bells, Strings-pizz)

There are vows, there are ties, there are needs, there are stan-dards, there are
(BAKER'S WIFE)

Why not both instead?

There's the answer, if you're clever.

Have a

poco rall. a tempo

child for warmth, and a baker for bread, and a Prince for whatever. Never! It's these
Woods. (Violins—pizz)

Face the facts, find the boy, join the group, stop the Giant—just get out of these Woods. Was that him? Yes, it was. Was that me? No, it wasn't, just a trick of the Woods. Just a moment, one peculiar passing
moment. Must it all be either less or more, either plain or grand? Is it always "or"? Is it never "and"? That's what Woods are for: for those moments in the Woods...

Oh, if life were made of moments, even now and then a
(BAKER'S WIFE)

bad one— But if life were only moments,

(Flute, Clar, Bassoon)

Piano

(Cello)

Vamp—(vocal last time)

then you'd never know you had one—

First a

(Strings—pizz)

(Clar, Bassoon, Cello, Bass)

74

witch, then a child, then a Prince, then a moment— Who can
live in the Woods?

And to get what you wish, only

(Baker's Wife)

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

(Clar, Strings—pizz)

(Strings—pizz)

(Bassoon, Cello)

(mf)

(dp)

(Clar, Bassoon, Cello, Bass)

just for a moment— These are dangerous Woods....

(WS, Brass, Bells, Strings—pizz)

(mf)

(+Horns)

Let the moment go...

Don't forget it for a moment, though.
Just remembering you've had an "and", when you're back to "or". Makes the "or" mean more than it did before. Now I understand and it's time to leave the...
(BAKER'S WIFE)

woods. (Strings—pizz)

(WWs, Trumpet, Xylo, Piano, Strings)

(Clar, Bassoon, Cello, Bass)

Vamp—(stop on cue)

(Strings—pizz)

(Clar, Bassoon, Cello, Bass)

(Giant Steps)

p cresc.

(Crash)

Segue
BAKER: She should be back by now.
LITTLE RED RIDINGHOOD: She wouldn't get lost.
(dialogue continues)

**Pesante (\( \text{j} = 96 \))**

4 times

(Bell Tree)

(Snare Drum)

(Violin solo)

(Piano, Strings)

(+Bassoon, Cello, Bass)

(WITCH enters with JACK)

(On cue)

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

(+Triangle)

(+“Harp”)

(Bell Tree)

(WW's, Strings—trem)

(10/23/96)
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 \( \dot{=} 132 \)
Vamp (start slow, accel. to tempo)

JACK:

But it isn't my fault, I was given those beans! You persuaded me to trade away my cow for beans! And without these beans there'd have
(JACK)
been no stalk to get up to the Giant’s in the first place!

BAKER:
Wait a minute,

(Clarinet)

(Piano)

(+Strings pizz) (+Clarinet, Violin, Viola)

(+Cello)

(+Bassoon, Cello, Bass)

(BAKER)
magic beans for a cow so old that you had to tell a lie to sell it,

(Clarinet)

(+Strings pizz.)

(+Cello, Bass)
which you told! Were they worthless beans? Were they over-sold? Oh, and

tell us who persuaded you to steal that gold!

LITTLE RED RIDINGHOOD:
(to JACK) *mf*

See, it's
JACK:

No!
(BAKER) No!

It's not!

So it's your fault...
(LITTLE RED RIDINGHOOD) It's your fault.

Yes, it is!

(Horn 1, Viola) (Horn 2, Cello)

(Bassoon, Bass)

(JACK)

Wait a minute, though—I only stole the gold to get my cow back from

(BAKER)

true.

(Violin) (Clarinet)

(Viola, Violin) (Piano, Pizz strings)

(+Cello)
(JACK)

you!

Yes!  (BAKER)

LITTLE RED RIDINGHOOD:

(to BAKER)

No, it isn't! I'd have kept those beans, but our

(Violin)  (Clarinet)

So it's your fault!

(Horn 1, Viola)  (Horn 2, Cello)  (Viola, Violin)  (Piano)  (Cello pizz.)

(Bassoon, Bass)

WITCH:

(BAKER)  (referring to WITCH)

It's his house was cursed. She made us get a cow to get the curse reversed!
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

(WITCH)

So. No. Wait a minute, though— I

(LITTLE RED RIDINGHOOD)

Baker: mf

his fault! Yes, it is, It's his.

CINDERELLA: mf

It was his fault... I guess...

(Horn 2, Cello) mf

(Bassoon, Bass)
(JACK)
chopped down the bean-stalk, right? That's clear. But without any bean-stalk, then what's queer is

(Wood Block)

(Cello pizz.)

(JACK)
how did the second Giant get down here in the first place? Second place...

CINDERELLA:

Yes!

BAKER:

Hmm...

LITTLE RED RIDINGHOOD:

How?

(Wood Block continues sim.)

(+WW's, Brass, Xylo)

(Violin, Viola)

(Piano)

(+Cello)

(Bass, Cello pizz.)
(JACK) who had the other bean?

(CINDERELLA) You pocketed the other bean.

(BAKER) The other bean?

(Horns) I

(BASS, CELLO PIZZ.)

(BAKER) didn't! Yes, I did.

(LITTLE RED RIDINGHOOD) So it's your f—!

So it's
Then whose is it?

(BAKER) \( \text{\textit{mf}} \) (to CINDERELLA)

No, it is-n't! Wait a min-ute! She ex-changed that bean to ob-

(LITTLE RED RIDINGHOOD)

her f--!

(Clarinet) \( \text{\textit{mf}} \)

(Piano) \( \text{\textit{mf}} \)

(Piano, Strings, WWs, Horns) \(+\text{Violins pizz.}\)

(CINDERELLA) \( \text{\textit{mf}} \)

(BAKER)

You mean tain your shoe, so the one who knows what hap-pened to the bean is you!
that old bean—that your wife? Oh, dear—But I never knew, and so I threw—Well,

(CINDERELLA)

See, it's her fault—and it isn't mine at

don't look here!

LITTLE RED RIDINGHOOD:

So it's your fault!
(CINDERELLA) (to JACK) all!

Well, if you hadn't gone back up again—

(Clarinet) (Bassoon, Cello) (Horn) (Flute, Violin, Viola)

(JACK) need-y—

But I got it for my mother—!

(CINDERELLA) You were greedy! Did you need that hen? LITTLE RED RIDINGHOOD:

So it's (+Violin, Viola) (+Clarinet) (+Piano) (+Xylophone, Cello)
Yes, and what about the harp in the third place?

(LITTLE RED RIDINGHOOD)
her fault then!

BAKER: 

The harp—yes!

(JACK: 
referring to LITTLE RED RIDINGHOOD)

She went and dared me to! 

(LITTLE RED RIDINGHOOD)

You dared me to! She

I dared you to?

(Clarinet)

(Clarinet, Viola)

(Piano)

(Xylophone, Cello)

(Bass)

(Horns, Clar, Bassoon)

(Cello, Bass pizz.)
said that I was scared— to. She dared me!

(CINDERELLA)
(to LITTLE RED RIDINGHOOD)

So it's

(BAKER)
(to LITTLE RED RIDINGHOOD)

So it's

(LITTLE RED RIDINGHOOD)

Me?
No, I didn't!

Your fault!
Your fault!
If you hadn't dared him to—

(to JACK)

Your fault!
—And you had left the harp alone, we

(to CINDERELLA)

Wait a minute—!

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

(+Horns)

(+Timpani)
(Cello, Bass)
(Clarinet, Bassoon)
(JACK) (to WITCH) cres. poco a poco

Yes, if she hadn't raised them in the
wouldn't be in trouble in the first place!

(LITTLE RED RIDINGHOOD)

you hadn't thrown away the bean in the first place!
It was your fault!

(Clarinet, Bassoon)

(Cello, Bass)

you hadn't raised them in the first place!
It's your fault!

first place!

(to WITCH) You raised the beans in the first place!

cresc. poco a poco Right! It's you who raised the beans in the first place!

(WWs, Strings arco)

Right! It's you who raised the beans in the first place!

(Piano)
(JACK)

You're responsible! You're the one to blame! It's your fault!

(CINDERELLA)

You're responsible! You're the one to blame! It's your fault!

(BAKER)

You're responsible! You're the one to blame! It's your fault!

(LITTLE RED RIDINGHOOD)

You're responsible! You're the one to blame! It's your fault!

(Trumpet, Horns)

(+-WWs, Strings arco)

(Piano)

(Cello, Bass, Timpani)

Segue
**WITCH:** Shhhhh!

**Allegretto (J = 152)**

It's the last midnight.

(Piano, Clarinet, Bassoon, Horns)

(Piano, Cello, Bass)

It's the last wish.
Piano-Conductor

(WITCH)

last midnight, soon it will be

(Clarinet, Bassoon)
(+Horns)

(Piano) cresc. poco a poco

(Cello, Bass)

 boom squish! Told a little

(Bass Drum) (Ratchet)

(+Flute, Violin)

(Violin harmonics—8va)

(+Viola) mp

(+Cello, Bass—pizz.)
(WITCH)

vow,

(+Clarinet, Bassoon, Horns)

did you?

Had to get your

Piano

Poco cresc.

(Cello, Bass pizz.)

Prince,

(Violin harmonics—8ve)

had to get your cow,

have to get your

(+Viola)

(+Cello—arco)

mp (+Clarinet, Bassoon)

(dim.

wishes, doesn't matter how—Any way, it doesn't matter now)—It's the

(+Horns) (+Clarinet, Bassoon)
Poco più mosso

(WITCH)

last

(mid - night, it's the

(+ Clarinet, Bassoon, Horns)

(Piano)

(+ Cello)

(+ Bass — pizz.)

boom

(splat! Nothing but a

(Bass Drum) (Ratchet)

(vast mid - night, ev - ry - bod - y

(+ Clarinet, Bassoon, Horns)

(+ Cello)

(+ Bass — pizz.)
(WITCH)

smashed

(+Clarinet, Bassoon)

flat!
(Clarinet, Horns, Trumpet)

Nothing we can

(Piano) mp
(+Cello) mf

(+Strings—pizz.)

(+Bass—pizz.)
(+Bassoon, Cello)

do. (Triangle)

Not exactly true:

We can always

p

(+Violin)

(+Viola)

(+Cello, Bass—pizz.)

give her the boy....
No?
No, of course what really matters is the

(Snare Drum)

p

(WWs, Horns, Strings)

(+Trumpet)

(Cello, Bass—pizz.)

(Bassoon, Cello—
blame, someone you can blame. Fine, if that's the thing you enjoy, placing the blame. If that's the aim, give me the blame.

just give me the boy. No... You're so

CINDERELLA,
LITTLE RED RIDINGHOOD:

No!
You're not good, you're not bad, you're just nice.

I'm not good, I'm not nice, I'm just right.

I'm the witch. You're the
I'm the hitch, I'm what no one believes, I'm the Witch.

You're all liars and thieves, like his
(WITCH)

fath-er,

(Horn)

like his son will be too—Oh, why

(Strings trem.)

(Piano)

(Cello, Bass)

both-er?

(Cymbal)

You'll just do what you do. It's the

(p)

(cresc.)

(Trumpet, Horns)

(String trem sim.)

(cresc.)

(Piano, Violin, Viola)

(last—mid-night,

so good—)

(Piano) f

(Bassoon, Cello)

(+Horns)

(+Bass)
(WITCH)

byé, all.

Com-ing at you

(Flute, Clarinet)

(Piano, Violin, Viola)

(Bassoon, Cello)

(Bass)

(+Horns)

fast, mid-night—soon you'll see the

(Piano, Violin, Viola)

(Bassoon, Cello)

(+Horns)

sky fall.

Here, you want a

(+Flute 8va, Clarinet)

(Clarinet)

(+Bassoon)

(Horns, Cello, Bass)
(WITCH)  bean?  (Xylophone)  Have an-oth-er bean.  Beans were made for

(Clarinet, Bassoon, Horns)

(Cello, Bass)

127  128  129  130  mf

mak-ing you rich!

(+Violins, Viola trem)
(+Trumpet)

= Plant them and they

soar—

Here, you want some more?

Listen to the

(Piano, "Electric Piano")

(Violin, Viola, Cello)  (Bass)
(WITCH)

roar: Giants by the score! Oh well, you can blame another Witch. It's the

(Xylophone)

(Piano, "Electric Piano")

(Violin, Viola, Cello)

(Bass)

(+Flute, Clarinet—15ma)
(+Trumpet 8va)
(Piano, Violin, Viola)

(Bassoon, Cello)

(+Bass)

(+Horns)

(+Bass)

(+Cello, Horn)

last midnight. It's the last verse. Now, before it's
past midnight.

I'm leaving you my

last curse:

I'm leaving you a

lone.

You can tend the garden, it's yours. Separate and a
lone,
ev - ry - bod - y down on all fours. All right, Moth - er,

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

way you did then! Give me claws and a hunch, just a - way from this bunch and the
Piano-Conductor

(WITCH)

gloom and the doom and the

(Flute)

(Trompet, Clarinet)

(ff)

(+Violin—Soa)

(+Horns)

(arco)

(pizz.)

(Piano, Viola)

("Clavichord")

(Timpani, Bassoon, Cello, Bass)

boom

(arco)

(+Horns)

Dictated

cruunch!

(Flute Soa)

(Tutti)

(ff)
Arms of a Princess

BAKER: My child will be happier in the arms of a Princess...
CINDERELLA: But wait...
(dialogue continues)

Larghetto ($j = 88$)

2 times

(Violin)

(Violin, Viola trem.)
(+Flute ord.)

(Violin 1)

(p)

(Violin 2)

$pp$

(Violin 3)

(Violin 4)

(Violin 5)

(Violin 6)

(Cello trem.)

(Vamp—(fade))

(10/23/96)
Mysterious Man:
Aren't you running away?

Adagio (J = 116)
poco rubato

Baker:

No more questions. Please.

No more

(Piano) (+Clarinet, Horns)

(Horn-solo) pp (+Viola, Cello)

Tests.

Comes the day you say... "What for?" Please—no

(Clarinet)

Non rubato

More.

Mysterious Man:

We disappoint, we disappear, we die but we don't...
(Baker)

What?

(Mysterious Man)

They disappoint in turn, I fear. Forgive, though, they won't...

(Violin, Viola trem.)
(+Flute ord.)
(Clarinet, Bassoon)

(a tempo)

(Baker)

rid- dies—

(Graphics)
(+Piano)
(Piano)
(+Clarinet, Bassoon)
(+Bass—pizz.)

Curses you can't undo, left by fathers you never knew.

(Clarinet)
(Bassoon, Viola, Cello)
(+Bass—Sob)
quests.
(‘Celeste’)

Time to shut the door.

Just—no more.
MYSTERIOUS MAN:

Running away—let's do it,
free from the ties—that bind.

No more despair—or burdens to bear—out there in the yonder.

Running away—go to it.Where did you have—in mind?

(Bassoon-solo)

(+Cymbal—brushes)

(+"Celeste")

(Cello, Bass pizz.)
Have to take care—unless there's a "where"—you'll only be wandering blind. Just more

Questions, different kind. Where are we to go?

Where are we ever to go?
(MYSTERIOUS MAN)

Running away – we'll do it. Why sit around – resigned?

(Piano)

(Trouble is, son – the farther you run – the more you feel undefined – for)

(Clarinet, Horns, Viola)

what you have left undone and, more, what you've left be –

(Piano, "Electric Piano")

(+Violin, Viola)
(MYSTERIOUS MAN)

We disappoint, we leave a mess, we die but we don't....

(Viola—trem, Flute—ord)

(Clarinet, Bassoon)

(Cello pizz, Horn—stopped)

BAKER:

We disappoint in turn, I guess. Forget, though, we won't....

Like father, like

MYSTERIOUS MAN:

Like father, like

(Flute)
Piano-Conductor

a tempo

(BAKER)

76

77 78 79

80 81 82 83

84 85 86 87

son.

(MYSTERY MAN)

son. (Violin, Viola)

(BAVER)

Gi - ants, wag - ing war.

(Clarinet, Bassoon, Cello)

just pur - sue our lives with our children and our wives?

(Clarinet, Horns - open)

(Viola)

(Viola, Cello, Bass)

#63—No More
hap- pi - er day ar-rives, how do you ig-nore all the
(Clar, Horns, Viola)

(a tempo
(Piano, "Electric Piano")

MV (Viola, Cello, Bass)
r + (Cello)
a tempo

wolves, all the lies, the false hopes, the good-byes, the re-vers-es,
(Horns, Bassoon, Viola)
(+Clarinet)

(Bass pizz.)

all the won-ders ing what ev-en worse is still in
(Viola, Horn, Clarinet, Bassoon)
(Viola)
store?
(Strings—trem.)
(+Bells)
(Piano)

Meno mosso
(rubato)

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

Tempo 1∞

more...
(Violin, Viola)
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)
No One Is Alone—Part 1

CINDERELLA:
And I, the faraway Prince.

Tranquillo \( \( \dot{\text{q}} = 60 \)

(Flute solo)

(Piano, "Celeste")

(Piano, "Celeste")

(dialogue)

Vamp

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

CINDERELLA:

Mother cannot guide you. Now you're on your own.

Onley me beside you. Still, you're not alone.

No one is alone, truly. No one is alone.
(CINDERELLA)

Sometimes people leave you         halfway through the Wood.

(Orchestral)

Other may deceive you.             You decide what's good.          You decide a -

(Violin, Viola)
(CINDERELLA)

lone. (Piano, Violas)

But no one is a -

(Cello)

(Piano, Bass)

LITTLE RED RIDINGHOOD:

I wish...

I know...

(Clarinet)

(Flute)

poco rall.

(Bells, “Cleste.” Violins—trem.)

(Cello, Bass)
No One Is Alone—Part 2

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

Tranquillo (d = 56)

CINDERELLA:
(to LITTLE RED RIDINGHOOD)

Mother isn't here now._
Who knows what she'd say?

Baker: (to Jack) p

Wrong things, right things...
Who can say what's

Nothing's quite so clear now_.
Feel you've lost your way?

You are not a-
true?

Do things, fight things...

(Violin, Viola)
Piano-Conductor

(CINDERELLA)

lone.
Believe me. No one is alone.

(BAKER)

lone.
No one is alone, believe me.

(Violin, Viola)

You move just a finger, say the slightest word.

(Piano)

You move just a finger, say the slightest word.

(Cello)

(Horn solo)

(Viola)

(+Cello, Clarinet)
(CINDERELLA)

something's bound to linger, under be heard.

(BAKER)

something's bound to linger, under be heard. No one acts a-

(Horn solo)

(Viola)

(Piano)

(+Cello, Clarinet)

(+Bass)

People make mis-

lone.

Careful, no one is alone.

People make mis-

(Violin, Viola)

(+Trumpet, Horn)
CINDERELLA

27

Mothers, people make mistakes, holding to their
takes.

BAKER

Fathers, people make mistakes, holding to their
takes.

(Violin, Viola)

mf

own, thinking they're alone. Honor or their mis-

own, thinking they're alone.

(Violin, Viola)

mf > p

(Piano, "Celeste")

(+ Trumpet-cup, Horns)

(p)

(+ Trumpet-cup, Horns)
Piano-Conductor

(CINDERELLA)

35

\( \text{Ev'-ry-body makes--} \quad \text{one an-other's terrible mistakes.} \)

(Violin, Viola)

36

\( \text{Ev'-ry-body makes--} \quad \text{one an-other's terrible mistakes.} \)

(Trumpet, Horns)

37

\( \text{Ev'-ry-body makes--} \quad \text{one an-other's terrible mistakes.} \)

(Violin, Viola, Cello)

38

\( \text{Witches can be right, Giants can be good. You decide what's} \)

(Horns, Bassoon)

\( \text{Witches can be right, Giants can be good. You decide what's} \)

(Clarinet)

(Cello, Bass pizz.)
(CINDERELLA) poco rall.
right, you decide what's good. Just remember.

(BAKER) right. you decide what's good. Just remember.

(Horns, Bassoon)

(Clarinet)

(Bassoon)

(Cello, Bass pizz.)

a tempo

(CINDERELLA)

someone is on your side. Our side—Someone else is not.

(BAKER)

someone is on your side. Our side—Someone else is not.

LITTLE RED RIDINGHOOD:

Our side.

JACK:

Our side.

(Flute solo)

Our side.

(Violin, Viola)

(Horn solo)

(Clarinet)

(Cello, Bass arco)
While we're seeing our side—our side—maybe we forgot: they are not a—

(BAKER)

While we're seeing our side—our side—maybe we forgot: they are not a—

(LITTLE RED RIDINGHOOD)

Our side... May-be we forgot: They are not a—

(JACK)

Our side... May-be we forgot: They are not a—

(Flute solo)

(Horn solo)

(Violin, Viola)

(Piano)

(Cello, Bass arco)

(CINDERELLA)

lone.

(BAKER & LITTLE RED RIDINGHOOD)

lone.

(JACK)

lone.

(Violin, Viola)

(Piano)

(Cello)

(+Horns)
Poco meno mosso
(CINDERELLA)

Hard to see the light now.

(BAKER)

Just don't let it go.

(Violin-6th)

(Viola) pp

(Horn solo)

(p+C

(Piano)

(Cello, Bass)

59

60

61

62

(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)

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)

\( PP \)

\( ^* \) "Electric Piano"

\( (\sim) \)

\( (\sim) \) Bass
GIANT: Thank you. Now justice will be served and I shall leave your kingdom.

Allegro con fuoco ($d = 144$)

(Piccolos, Clar, Trumpet)

(Violins—8va)
(+Snare drum roll throughout)

(Snare Drum roll—cresc.)

(+Horns)

(f"Music Box", Piano—frem)

(+Strings—staccato)

Vamp

(8va)
Act 2 Finale—Part 1

Giocoso \( \left( \frac{\text{Violin, Viola}}{\text{Trumpet, "Carillon"}} \right) \)

\( \text{(Piano-trem)} \)
L'istesso—risoluto

(Piano, Violins, Violas)

(Bass—pizz.)

(Horn)

(+Clar, Horn)

(+Cello, Bassoon)

JACK'S MOTHER:

The

-slot ted spoon can catch the potato...

(+Clar, Horn)

(+Cello, Bassoon)

MYSTERIOUS MAN:

Ev 'ry knot was once straight rope...

(+Clar, Horn)

(+Cello, Bassoon)
THE PRINCES:

The harder to wake, the better to have.

SNOW WHITE, CINDERELLA:

(yawn) Excuse me.
Piano-Conductor

---375---

#68—Act 2 Finale—Part

STEWARD:

The greater the good, the harder the blow...

(Trumpet—Str mute)

(Piano, Violins, Violas)

(Bass—pizz.)

23
24
25

26

27

28

29

LUCINDA & FLORINDA:

And how to get back...

And eat first...

(+Viola)

(+Cello)
GRANDMOTHER:

(The Trumpet—Str mute)

(Piano, Violins, Violas)

(+Clar, Horn, Viola)

(Bass—pizz.)

(+Cello, Bassoon)

knife that is sharp to-day may be dull by to-mor-row...

(Fife, Clarinet, Bassoon)

(+Viola)

(+Cello)

RAPUNZEL:

Ahhhh...
Act 2 Finale—Part 2

BAKER: Now we can all return home and let us hope there will be no more killing.

(Tranquillo \( \dot{j} = 116 \))

LITTLE RED RIDINGHOOD:
Yes. I'll be your mother now.

(Final measures with additional strings)
CINDERELLA: ...There are times when I actually enjoy cleaning.

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: Maybe I just wasn't meant to have children—

BAKER'S WIFE: Don't say that! Of course you were meant to have children!

(Viola, Cello)

how will I go about being a father with no one to mother my child?

Just calm the

(Bass)
Yes, calm the child.

Look,

tell him the story of how it all happened. Be father and mother, you'll know what to do.
Meno mosso ($J = 100$)

BAKER'S WIFE:

Sometimes people leave you—half-way through the Wood.

Do not let it grieve you—no one leaves for good. You are not alone.

No one is alone.
Piano-Conductor

(BAKER'S WIFE)

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

(Flute, Violin—Sos)
(Violin, Viola)

(Piano)
(+Clar.)

(Cello, Bass)

BAKER: (to Baby)
Shh. Once upon a time...
in a far off kingdom... (cont in

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

(Flute)

(Horns, Clarinet, Bassoon)

(Piano, "Electric Piano")

(Cello, Bass)

(+Strings—sord.)

(Piano)
WITCH:

Careful the things you say, children will listen.

(Piano)

Careful the things you do, children will see.

("Celeste"—Sax, Clarinet)

And learn.

("Celeste"—Sax, Clarinet, (Viola)

(+ Clarinet)

(+ Bassoon)
(WITCH)

Chil-dren may not ob-yey, but chil-der-en will lis-ten.

(Flute, Clarinet)

Children will look to you for which way to turn, to

(Horns, Clarinet)

learn what to be. Care-ful be-fore you say, "List-en to me."

(Horn)

(Crotalas)
(WITCH)

Children will listen.

(Crescendo)

(Flute)

(Strings)

(Piano)

(WITCH, JACK, LITTLE RED RIDINGHOOD, CINDERELLA:
(during the following verse the remainder of the COMPANY enters)

Careful the wish you make, wishes are children.

(Horns, Clarinet)

(Strings—Sna, Bells, "Celeste")

(+Cello, Bass)
ALL:

Careful the path they take, wishes come true,
not

(Celeste—Bells, Bells, Clarinet)

(Piano)

(+Cello, Bass)

WOMEN:

Careful the spell you cast,
not just on children.

(Flute, +Trumpet 8th)

(+Clarinet, +Bassoon)

(Trumpet)

(Bells, "Celeste")

(+Clarinet, Bassoon, Horns)

(+Strings)
Sometimes the spell may last past what you can see.

(Flute, Trumpet solo)

(Horns, Clarinet)

(Piano)

(+Cello, Bass)

and turn against you...

(Bells)

(+"Celeste"—Sea)

(Cello, Bass)
WITCH:

Careful the tale you tell. That is the spell.

OTHERS:

Ah.

Bella

"Celeste"

(Strings-senza cord.)

Children will listen...

GROUP 1:

Though it's

Segue
Act 2 Finale—Part 4

Allegretto ($j = 120$)

GROUP 1:

fearful, Though it's deep, though it's dark and though you may lose the path, though you may encounter

GROUP 2:

Though it's

(Piano, Violins, Violas)

wolves, you can't just act, you have to

fearful, though it's deep, though it's dark and though you may lose the path, though you may encounter

GROUP 3:

Though it's
(GROUP 1) *mp* cres.  
You can’t just act, you have to think. There are wolves.

(GROUP 2) *mp* cres.  
you can’t just act, you have to think. There are fear-ful, though it’s deep, though it’s dark and though you may lose the path, There are

(ìll Hat, Snare Drum) *p* cres. poco a poco  
(Piano, Violins, Violas) cres. poco a poco

(Piano, Bassoon, Cello—pizz)

always wolves, there are always spells, there are always bears, or a Giant dwells there. So always wolves, there are always spells, there are always bears, or a Giant dwells there. So

(Snare Drum continues—sim.)  
(Trumpet, Flute, Clarinet, Horns)

cresc.
 Alla marcia—L’istesso—

ALL: \( f \)

into the Woods you go again, you have to every now and then.

(Piano, Strings, Trumpet, WWs—8ca)

(+Bassoon, Cello)

(+Bass—pizz)

Into the Woods, no telling when, be ready for the journey.

(ALL)

Into the Woods, but not too fast or what you wish you lose at last.

(Violins, Violas)

(Cello)

(Bass)
WOMEN:

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

MEN:

In - to the Woods, but mind the past.

(Violins, Violas)

(Cello)

(Bass)

or tempt the wolf or steal from the Gi - ant—The

In - to the Woods, but not to stray, or tempt the wolf or steal from the Gi - ant—The

(Bassoon, Cello)

(Horns)
way is dark, the light is dim, but

now there’s you, me, her and him.

The chances look grim, but

The chances look small,
Everything you learn there will help when you return there.

BAKER:

The light is getting dimmer... I think I see a glimmer—

(CINDERELLA, JACK, LITTLE RED RIDINGHOOD)

light is getting dimmer...

(Flute, Clarinet)

(Cello, Bass)

(Bassoon)
In to the Woods— you have to grope, but that's the way you learn to cope.
35 (ALL)
In to the Woods to find there’s hope of getting through the journey.
(Flute, Bassoon)

(Piano, Violins, Violas)

(Cello)
(Bass)

36
37
38
In to the Woods, each time you go there’s move to learn of what you know.

40
In to the Woods, but not too slow— In to the Woods, it’s nearing midnight—
In to the Woods to mind the wolf, to heed the Witch, to honor the Giant, to

mind, to heed, to find, to think, to teach, to join, to go to the Festival! In to the Woods,
(ALL)

(AF snare roll—cresc.)
(Flute, Clarinet)

(mf cresc.
(Barsoom, Horns, Piano)

(mf cresc.
(Strings—trem.)

CINDERELLA:

(happy ever after! I wish...

(Drum)
(Piccolo, Clarinet, Trumpet, Horns)

(ff ff)

(ff fff)