

LIBRETTO VOCAL BOOK

INTO THE WOODS

Music & Lyrics by **Stephen Sondheim**

Book by **James Lapine**

Originally Directed on Broadway by **James Lapine**



MUSIC THEATRE
INTERNATIONAL

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No. 1

Opening (Part 1)

(NARRATOR, CINDERELLA, JACK. BAKER,
BAKER'S WIFE, STEPMOTHER, FLORINDA,
LUCINDA, JACK'S MOTHER, LITTLE RED RIDINGHOOD)

cue:
NARRATOR: Once upon a time...

Brightly (♩ = 132)

1 2 3 4

CINDERELLA: *mf* >

NARRATOR: ...in a far off kingdom

I wish...

5 (C): [N]: ...lived a young maiden... (to →) 7 ...a sad young lad... 8

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

JACK: *mf* >

I wish...

9 (C): [N]: and a childless baker... ...with his wife.

10 11

I wish...

(J):

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

BAKER: *mf* >

I wish...

13

12 (CINDERELLA):
More than the moon... *mf* The King is giv-ing a Fes - ti-val.

BAKER'S WIFE:
mf > I wish... More than life...

(JACK):
More than the moon... I wish...

(BAKER):
More than the moon... More than life...

15

(C):
wish to go to the Fes - ti-val... 16 and the Ball... 17 More than

(BW):
More than rich-es... More than

(J):
I wish my cow would give us some milk.

(B):
More than rich-es...

(CINDERELLA):
18 an - y - thing... 19 20 I

(BAKER'S WIFE):
an - y - thing... I want a child. *mp*

(JACK):
Please, pal, Squeeze, pal. *mp*

(BAKER):
I wish we had a child. *(mp)*

21 (C): *f* *mp* 22 *f* (to →)
wish to go to the Fes - ti - val. I wish...

(BW):
I wish we might have a child. I wish... *f*

(J):
I wish you'd give us some milk or ev - en cheese. I wish... *f*

(B):
I wish we might have a child. I wish... *f*

2

22A-22B

STEPMOTHER:

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

NARRATOR:

The poor girl's moth - er had died...

STEPMOTHER:

You, Cin - der - el - la, the Fes - ti - val?

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

FLORINDA: *f*

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

LUCINDA: *f*

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

(SM):

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

(F):

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

(L):

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

[N]: And her father had taken for his new wife...

STEPMOTHER:

29 *mf* The Fes - ti - val!!!???

A woman with two daughters of her own.

STEPMOTHER:

31 *mf* She
32 Peo-ple would laugh at you.

FLORINDA:

mf You
Look at your nails!

LUCINDA:

mf You
Look at your dress!

CINDERELLA:

mf Nev - er - the - less, I

(SM):

34 still wants to go to the Fes - ti - val, and dance be - fore the Prince?!

(F):

still wish to go to the Fes - ti - val, and dance be - fore the Prince?!

(L):

still wish to go to the Fes - ti - val, and dance be - fore the Prince?!

(C):

still wish to go to the Fes - ti - val, and dance be - fore the Prince!

[N]: All three were beautiful of face, but vile and black of heart.

36 (STEPMOTHER): (laughing) 37 38 (to →)

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

(FLORINDA): (laughing)

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

(LUCINDA): (laughing)

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

[N]: Jack, on the other hand, had no father, and his mother...

Well, she was not quite beautiful...

40 JACK'S MOTHER: *mp* > 41 42 43

I wish... I wish my

44 (JM): 45 46 47

son were not a fool. I wish my house was not a mess. I wish the

48 (JM): 49 50 51

cow was full of milk. I wish the walls were full of gold. I wish a lot of things.

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.
 JACK'S MOTHER: It's a she!

52 6

Safety

[JM]: How many times must I tell you? Only "shes" can give milk.

52-57

58 59 [Knocking at the door.]

BAKER'S WIFE:

Why, come in, little girl.

LITTLE RED RIDINGHOOD:

mf $\overset{\frown}{3}$ $\overset{\frown}{3}$ 61 $\overset{\frown}{3}$ $\overset{\frown}{3}$ $\overset{\frown}{3}$ $\overset{\frown}{3}$

I wish... It's not for me, it's for my

(LRR): 63 $\overset{\frown}{3}$ $\overset{\frown}{3}$ $\overset{\frown}{3}$ 12/8

Gran - ny in the woods. A loaf of bread, please,

NARRATOR:
Cinderella's Stepmother had a surprise for her.

(LRR): 64 65 66 *ten.*

To bring my poor old hun - gry Gran - ny 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.

67 **LITTLE RED RIDINGHOOD:** 68 69 70

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

CINDERELLA: *mp* 71 72 73

Birds in the sky, Birds in the eaves, in the leaves, in the fields, in the cast - les and

(CINDERELLA): 74 75

ponds, Come, lit - tle birds,

LITTLE RED RIDINGHOOD: *mp* $\overset{\frown}{3}$ $\overset{\frown}{3}$

And a few of those pies, please.

76 (CINDERELLA):
 Down from the eaves and the leaves, ov - er fields, out of cast - les and ponds.
 (LITTLE RED RIDINGHOOD):

78 (C):
 Ah, Ah,
 JACK: *mp*
 No, squeeze, pal...

81 (C): *mf*
 Ah, Ah, Ah,

83 (C): *f*
 Ah, Ah,
Poco rall.
Tempo primo (♩ = 132)

85 (C): *mf*
 Quick, lit-tle birds, Flick through the ash-es. Pick and peck, but swift-ly sift through the ash-es.

JACK'S MOTHER: Listen well, son. Milky-White must be taken to market.
 JACK: But, Mother, no! He's the best cow...

89 (C):
 In - to the pot.
 3
 90-92

JACK'S MOTHER: Was! Was! She's been dry for a week. We've no food nor money, and no choice but to sell her while she can still command a price.

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

9

93

93-101

JACK'S MOTHER:
Look at her! (*sings*)

Safety

JACK'S MOTHER: (*last 2 times*)
mf

102

103 104

There are bugs on her dugs. There are flies in her eyes.

(JM): 105

106 107 108 109

JACK: JM:

There's a lump on her rump big e-nough to be a hump! But- Son, we've no

110 (JM):

111 112 113

time to sit and dith - er, While her with - ers with - er with her. And

(JM): 114

115 116

[JM]: Sometimes I fear you're touched.

no one keeps a cow for a friend! Segue as one

No. 1a

Opening (Part II)

(LITTLE RED RIDINGHOOD)

cue:

SEGUE AS ONE from No. 1

Leggiero, jauntily (♩ = 138)

LITTLE RED RIDINGHOOD:

1 *mp* 2

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

(LRR): 3 4

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

(LRR): 5 6

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

(LRR): 7 8

In - to the woods to Grand-moth - er's house, *[Eats bun]*

(LRR): 9 10 (to →)

In - to the woods to Grand-moth - er's house. **BAKER'S WIFE:** You're certain of your way?

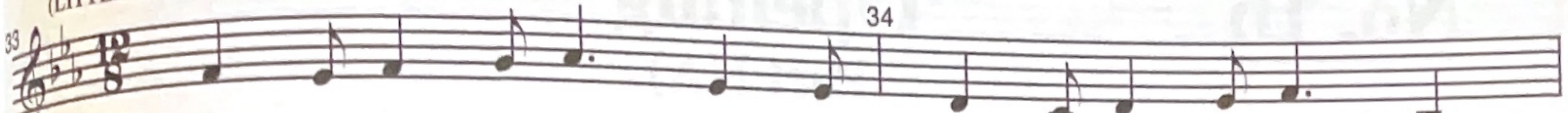
27 (LRR): 28 29

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

(LRR): 30 31 32

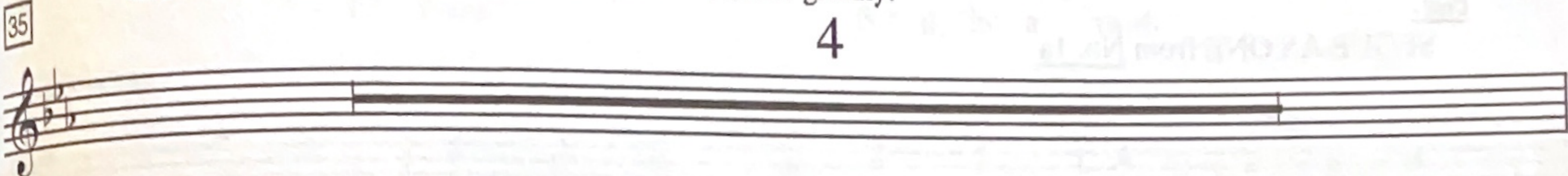
no one should. The woods are just trees, the trees are just wood. I


(LITTLE RED RIDINGHOOD):


33  34
 sort of hate to ask it, but do you have a bas - ket?


BAKER: Don't stray and be late.


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

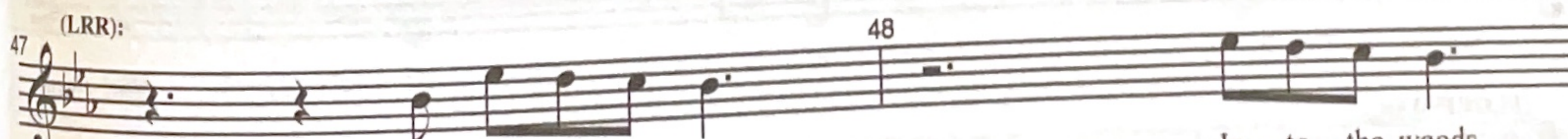
35  4


39 (LRR):  40
 In - to the woods and down the dell, The path is straight, I know it well.

(LRR):  42
 In - to the woods, and who can tell What's wait - ing on the jour - ney?

(LRR):  44
 In - to the woods to bring some bread To Gran - ny who is sick in bed.

(LRR):  46
 Nev - er can tell what lies a - head. For all that I know, she's al - read - y dead.

(LRR):  48
 But in - to the woods, In - to the woods,

(LRR):  50
 In - to the woods to Grand-moth - er's house, And home be-fore dark!
 Segue as one

No. 1b

Opening (Part IIA)

(CINDERELLA, FLORINDA, LUCINDA)

cue:

SEGUE AS ONE from No. 1a

Più mosso (♩ = 160)

Vamp (vocal last time)

54 (Start →) (♩ = 138) 4:44 CINDERELLA: (last x) (to →) 56 *mp* 57

Fly, birds, Back to the sky,

58 (C): 59 *cresc.* 60 (to →)

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

69 **Con moto** FLORINDA: *mf* 70 71 [to LUCINDA] 72

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

73 (CINDERELLA): 74 75 76 *mp*

You look

(FLORINDA):

LUCINDA: *mf* [to FLORINDA]

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

(CINDERELLA):
 77 beau-ti - ful. 78 79 80

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

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

81 (C):
 82 83 84
 Moth-er said be good, Fa-ther said be nice, That was al-ways their ad-vice. So be

(F):
 (Babble)

(L):
 (Babble)

85 (C):
 86 87 88
 nice, Cin-der-el-la, Good, Cin-der-el-la, Nice good good nice. What's the

(F):
 (Babble) Tight-er!

(L):
 (Babble)

listen to words

89 (CINDERELLA):
 good of be - ing good if ev - 'ry - one is blind And you're al - ways left be - hind? Nev - er

90 91 92

(FLORINDA):
 (Babble)

(LUCINDA):
 (Babble)

93 (C):
 mind, Cin - der - el - la, Kind Cin - der - el - la, Nice good nice kind good nice

94 95 96

(C):
 (Babble) (Scream)

(L):
 (Babble)

[FLORINDA slaps her]

97 (C):
 Sor - ry.

98 99 100

(F):
 (Slap) Not that tight! Clod.

(L):
 Hee, hee, hee, hee. Segue as one

No. 1c

Opening (Part III)

(NARRATOR, WITCH, BAKER, BAKER'S WIFE)

cue:

SEGUE AS ONE from No. 1b

Andante (♩ = 116)

NARRATOR:

Because the Baker had lost his mother and father
in a baking accident—well, at least that is what he believed

1 2x

he was eager to have a family of his own,
and was concerned that all efforts until now had failed.

[Knocking at BAKER'S door.]

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.

Poco meno mosso

Safety

8 3 11

WITCH: It's what you wish. [Point's to WIFE's belly] 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?

12-14 3 15 Safety

WITCH: In the past, when you were no more than a babe, your father brought his young wife
and you to this cottage. They were a handsome couple, but not handsome neighbors.

You see, your mother
was with child

16 3 19 Safety

WITCH (cont.): 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

Safety

3
20-22 23

24

WITCH: (Conversational)

cresc.

25 26

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

(Falling into "Rap" style)

(W): 26 27

- par-a-gus and wa-ter-ress and fid-dle-ferns and let-tuce! He said, "All right," but it was-n't, quite, 'Cause I

(W): 28 29

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

(W): 30 31

Root-ing through my ru-ta-ba-ga, raid-ing my a-ru-gu-la And ripping up the ram-pi-on (My cham-pi-on! My fa-vor-ite!). I

(W): 32 33

Rubato

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

(W): (Trances) 34 35

A tempo (Abruptly)

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

(W): 36 37

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

BAKER: I had a brother?

WITCH: No, but you had a sister.

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

(WITCH):

38 39

And we'll call it square."

cue to continue:
NARRATOR: She went on... [GO]

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?

40 **Safety**

41-43 (to ->)

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...

43A-43C 43E (to ->)

44 WITCH:

45

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

BAKER'S WIFE & BAKER:

Beans?

(WITCH):

46 47

watch-ing him crawl Back o - ver the wall, And then bang! Crash! And the light - ning flash! And well,

(W):

48 49

that's an-oth-er sto-ry, nev-er mind. An-y-way, at last the big day came And I made my claim. "Oh, don't

(W):

50 51

take a-way the ba-by," they shrieked and screeched, But I did, and I hid her where she'll nev-er be reached. And your

(WITCH):

52 53

fath-er cried, And your moth-er died When for ex-tra mea-sure (I ad-mit it was a plea-sure) I said,

(W):

54 55

"Sor-ry, I'm still not mol-li-fied." And I laid a lit-tle spell on them, you too, son,

Rubato

That your
A tempo
(Abruptly)

(W):

56 57

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

58 (W):

58 59

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

(W):

60 61

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

(W):

62 63

Es - pe - cial - ly the beans!

[Hold for applause]

Applause segue

No. 1d

Opening (Part IV)

(JACK'S MOTHER, JACK, WITCH)

cue:
APPLAUSE SEGUE from No. 1c

JACK'S MOTHER: Now listen to me, Jack. Lead Milky-White to market and fetch the best price you can.

Tempo primo (♩ = 132)

[JM]: 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 pinches his ear, hard.*)

JACK'S MOTHER, JACK:
Less. Than five.
(*SHE lets go.*)

20 **JACK'S MOTHER:** *mp*

Jack Jack Jack, Head in a sack, The house is get - ting cold - er.

(JM):

This is not a time for dream - ing.

(JM):

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

(JM):

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

(JACK'S MOTHER): *mf* 34

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

(JM): *dim.* 37

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

38 **Leggiero, jauntily** (♩ = 138)

(JM): *mp* 39

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

(JM): 41

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

(JM): 43

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

(JM): 45 JACK: 46 (to -)

44 In - to the woods to jour - ney's end. In - to the woods to sell a friend.

JACK'S MOTHER: Someday you'll have a real pet, Jack.
 JACK: A piggy? (JACK'S MOTHER shakes her head in disbelief)
 (JACK starts leading MILKY-WHITE out.)

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

Safety WITCH: (last x)

49 You

Segue as one

No. 1e

**Opening
(Part V)**

(WITCH)

cue:
SEGUE AS ONE from No. 1d

Maestoso (♩ = 138)

WITCH:

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

Poco rubato (misterioso)

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

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

Four: the slip - per as pure as gold. Bring me these be - fore the chime Of

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

(Vanishes)

child as per - fect as child can be.

Go to the wood!

Segue as one

No. 1f

Opening (Part VI)

(STEPMOTHER, CINDERELLA, CINDERELLA'S FATHER)

cue:
SEGUES AS ONE from No. 1e

(♩ = 138)

CINDERELLA:
(to →) 5 *mp*

1 2

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

STEPMOTHER:

La-dies, Our car-riage waits. The

6 (SM): 7 *mf*

Fes - ti - val...! Dar - ling, those nails! Dar - ling, those clothes!

8 (SM): 9

Len - tils are one thing but dar - ling, with those, You'd make us the fools of the Fes - ti - val And

10 (SM): (to →) 12 13

mor - ti - fy the Princel We must be gone.

CINDERELLA'S FATHER:

The car-riage is wait - ing.

14 CINDERELLA: 15 **Vamp** (last x)

Good night, Fa - ther I wish... Segue as one

No. 1g

Opening (Part VII)

(BAKER, BAKER'S WIFE, CINDERELLA)

cue:
SEGUE AS ONE from No. 1f

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.

Tempo Primo (♩ = 132)

4 (to →) 7A **BAKER:** *mf* (to →)

2-5 The

BAKER'S WIFE: *mf*

No, no, the

(BAKER):

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

(BW): 11 (to →)

spell is on our house. We must lift the spell to - geth - er, The spell is on

(B):

my house. **BAKER:** No. You are not to come and that is final.

BAKER'S WIFE:
You don't remember?

16 (BAKER'S WIFE):

our house. The

(BAKER): [B]: Now what am I to return with?

18 (BW):

cow as white as milk, The cape as red as blood, The hair as yellow as corn, The

(B):

21 (BW):

slipper as pure as gold...

(B):

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

NARRATOR:

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

As for Cinderella:

24 (BW):

hair as yellow as corn, The slipper as pure as gold...

(B):

CINDERELLA: *mp* 28

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

(BAKER'S WIFE):

(BAKER):

The cow as white as milk, The

how am I ev - er to get to the Fes - ti - val? I know! I'll vis - it Moth - er's grave, The

(BW):

The

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

grave at the ha - zel tree, And tell her I just want to go to the King's Fes - ti - val!

slip - per...

The

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

Segue as one

#1G - Opening (Part VII)

No. 1h

Opening (Part VIII)

(BAKER, CINDERELLA, BAKER'S WIFE, JACK, JACK'S MOTHER,
LITTLE RED RIDINGHOOD, STEPMOTHER, FLORINDA,
LUCINDA, CINDERELLA'S FATHER)

cue:

SEGUE AS ONE from No. 1g

Alla marcia (♩ = 138)

BAKER'S WIFE:

1 2

hair!

BAKER, CINDERELLA:

mp

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

(BW):

3 4

(B, C):

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

(BAKER'S WIFE):

5 6

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

(BAKER, CINDERELLA):

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

BAKER, BAKER'S WIFE:

7 8

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

CINDERELLA:

9 10

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

BAKER'S WIFE:

In - to the woods to fetch the things... 12

BAKER:

To make the po - tion...

CINDERELLA:

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

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

In - to the woods with - out re - gret, The choice is made, the task is set. 14

(C, B, BW, J, JM):

In - to the woods, but not for - get - ting Why { I'm } on the jour - ney. { you're }

(C, B, BW, J, JM, LRR):

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

JACK'S MOTHER:

In - to the woods to sell the cow... 18

JACK:

20

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

BAKER'S WIFE:

In - to the woods to lift the spell... 22

CINDERELLA:

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

BAKER:

To make the po - tion...

LITTLE RED RIDINGHOOD:

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

24

**CINDERELLA:
 BAKER, BAKER'S WIFE:
 JACK, JACK'S MOTHER:
 LITTLE RED RIDINGHOOD:**

(LRR): (*Mouth full*)

25
 In - to the woods to Grand - moth - er's house.

26

(C, B, BW, J, JM, LRR):

27
 way is clear, The light is good, I have no fear, nor

28

29

(C, B, BW, J, JM, LRR):

30
 no one should. — The woods are just trees, The trees are just wood. No

31

32

**BAKER &
 CINDERELLA:**

(C, B, BW, J, JM, LRR):

33
 need to be a - fraid there. There's some - thing in the glade there...

34

35

[STEPMOTHER, CINDERELLA'S FATHER, FLORINDA and LUCINDA are seen riding in their carriage.]

4

**CINDERELLA, BAKER, BAKER'S WIFE:
 JACK, JACK'S MOTHER, LITTLE RED RIDINGHOOD:
 STEPMOTHER, CINDERELLA'S FATHER, FLORINDA & LUCINDA:**

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

40

(C, B, BW, J, JM, LRRH, SM, CF, F & L):

41
 In - to the woods, who knows what may Be lurk - ing on the jour - ney?

42

43 (C, B, BW, J, JM, LRRH, SM, CF, F & L):

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

BAKER, BAKER'S WIFE:

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

JACK, JACK'S MOTHER:

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

STEPMOTHER, CINDERELLA'S FATHER:
FLORINDA & LUCINDA:

In - to the woods to see the King, To

47 ALL: *cresc.*

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

(ALL):

In - to the woods! In - to the woods! In - to the woods, then out of the woods, —

(ALL):

and home be - fore dark!

Applause segue

No. 2 Cinderella at the Grave

(CINDERELLA, CINDERELLA'S MOTHER)

cue:

APPLAUSE SEGUE from No. 1h

NARRATOR:

Moderato (♩ = 144) 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.

Safety

7 Con moto

CINDERELLA:
mp

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

(C):

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

(C): *mf*

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

CINDERELLA'S MOTHER: (*appearing in the tree*)

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

19 Meno mosso (♩ = 138)

2

CINDERELLA (*first time only*): I wish...

29 Safety (vocal last time) CINDERELLA'S MOTHER:

p (to -) 29A

Do you know what you wish? Are you

the Grave

(CINDERELLA'S MOTHER)

...ch at the grave of her mother and she visited there so
...her tears watered it until it had become a handsome tree.

4 5-6

9 10

14

17 18 mp

17 18 mp

(to ->)

what you wish? Are you

the Grave

(CINDERELLA'S MOTHER):

31 32

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

(CM): 34 35

Then make a wish. Ask the tree,

(CM): 37 (to ->) 39

And you shall have your wish. *(CINDERELLA'S MOTHER disappears)*

CINDERELLA: p 41 42

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

44 mp (to ->)

me. I'm off to get my wish.

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

4 46-49

*(CINDERELLA picks up the clothes and dashes offstage.
JACK is walking through the woods, leading MILKY-WHITE.*

4 52 Vamp

50, 51 -> 51A-51B Fine

JACK: Quiet. Silence everywhere,
Milky-White. Not to my liking...

No. 3

Hello, Little Girl

(WOLF, LITTLE RED RIDINGHOOD
*WOLF 2, *THREE LITTLE PIGS)

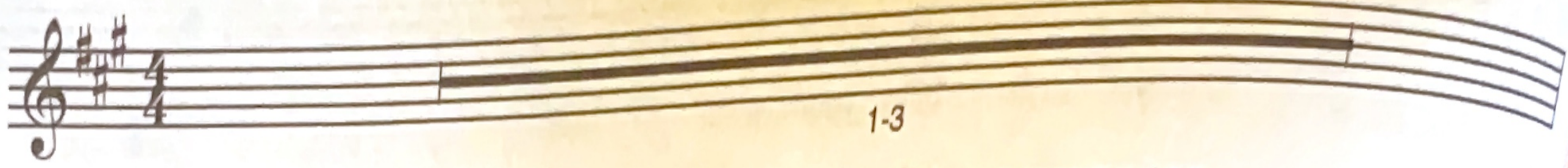
cue:

JACK: Come along Milky-White. There are spirits here. *[Exits.]*

(Another part of the woods. LITTLE RED RIDINGHOOD, enters skipping. SHE is surprised by the WOLF. Music stops.)

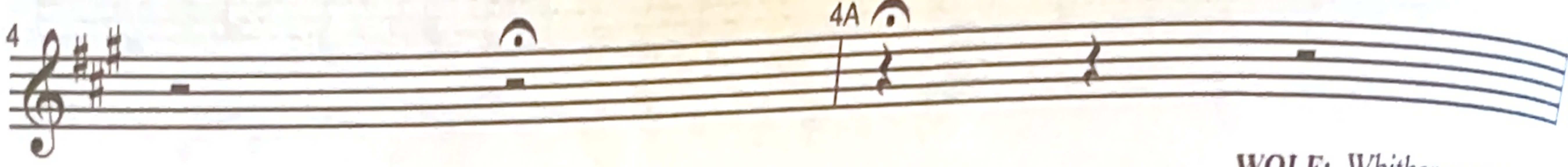
Brightly (♩ = 152)

3



WOLF:
Good day, young lady.

LITTLE RED RIDINGHOOD:
Good day, Mister Wolf.



(LITTLE RED RIDINGHOOD continues. WOLF stops her again. Music stops.)

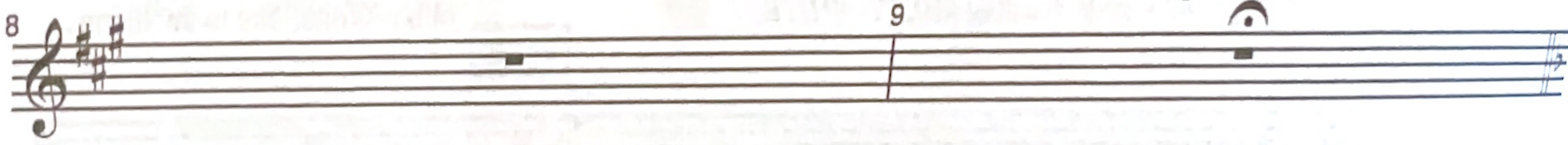
WOLF: Whither away so hurriedly?
LITTLE RED RIDINGHOOD: To my Grandmother's.



WOLF: And what might be in your basket?

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

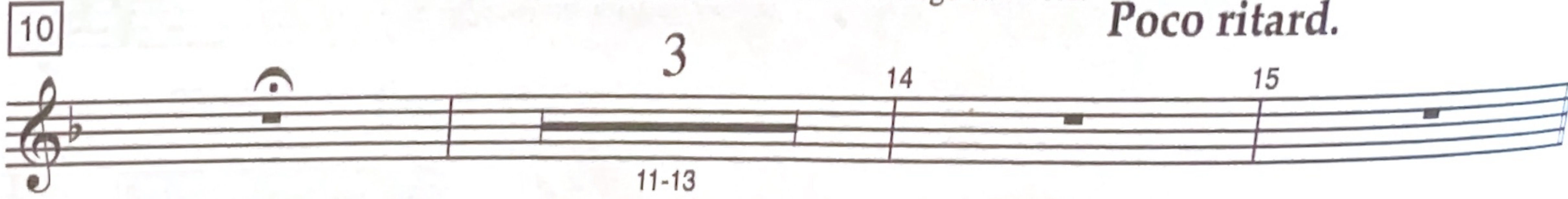
(LITTLE RED RIDINGHOOD continues briefly. WOLF stops her once more.)



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.

Poco ritard.



* WOLF 2 & THREE LITTLE PIGS appear only in the optional Revised Ending

Little Girl

RIDINGHOOD
LITTLE PIGS)

[Exits.]

RIDINGHOOD,
Music stops.)

3

1-3

LITTLE RED RIDINGHOOD:
Good day, Mister Wolf.

gain. Music stops.)

WOLF: Whither away so
hurriedly?LITTLE RED RIDINGHOOD:
To my Grandmother's.WOLF: And what might be in your
basket?

LITTLE RED RIDINGHOOD:

Bread and wine, so Grandmother
will have something good to make
her strong.

Grandmother live?

A quarter of a league further in the woods;
oak trees.

Poco ritard.

15

Ending

irl

(WOLF grunts lasciviously to himself as he watches LITTLE RED RIDINGHOOD skip off)

Slow and heavy (♩ = 100)

WOLF:

17 Mmmh... 18 19 (Rubbing his thighs) Unhh...

20 *p* *espressivo, sotto voce* (W): Look at that flesh, 21 Pink and plump. 22 Hel - lo, lit - tle girl. 23

24 (W): Ten - der and fresh, 25 Not one lump. 26 Hel - lo, lit - tle girl. 27

28 (W): *mp* This one's es - pe - cial - ly lush, 29 De - li - cious... 30 Mmmh... 31 Hel - (Smacks his lips) *mf*

Andantino (♩ = 132)

32 (W): *mp* - lo, lit - tle girl, What's your rush? 33 You're miss - ing all the flow - ers. 34 The 35

LITTLE RED RIDINGHOOD:

36 37 38 *mf* 39 Moth - er said, "Straight a - head," Not to de - lay or be mis - led.

(W): sun won't set for ho - urs, 40 Take your time. 41 But

42 WOLF: slow, lit - tle girl, Hark! 43 And hush, The birds are sing - ing sweet - ly. You'll

44 (WOLF):

miss the birds com-plete - ly, You're trav-el-ing so fleet - ly.

48 **Tempo primo**
(W): (*sotto voce*)

Grand-moth-er first, Then Miss Plump... What a de-lec - ta - ble cou -

51 (W):

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

54 **Grazioso**
LITTLE RED RIDINGHOOD:

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

(WOLF):

- ment, my dear! Just

56 (W):

so, lit-tle girl, An-y path. So man-y worth ex-plor - ing. Just

60 (W):

one would be so bor - ing. And look what you're ig - nor - ing. to Θ or ΘΘ

64 **Original Ending**
(W):

Think of those crisp, ag-ing bones, Then some-thing fresh on the pal - ate.

47
trav-el-ing so fleet - ly.

50 *cresc.*
What a de - lec - ta - ble cou -

53 *cresc.*
- tle, one sup - ple... One mo -

path and nev - er stray."

mp
Just

59
ex-plor - ing. Just

to \emptyset or $\emptyset\emptyset$
63
u're ig - nor - ing.

67
g fresh on the pal - ate.

69 *cresc.*
Think of that scrump-tious car-nal - i - ty twice in one day! There's no pos - si - ble

73 *cresc.*
way To de - scribe what you feel When you're talk - ing to your

76 **LITTLE RED RIDINGHOOD:**
77 *mp*
Moth - er said not to stray.

(WOLF):
meal!

79 (LRR):
81 (to ->) Still, I sup - pose, a small de - lay... Gran - ny might like a fresh bou - quet... 87 (to ->) **Safety (vocal last time)** (to ->) Good -

87A (LRR):
87B - bye, Mis - ter Wolf. 87C (to ->)

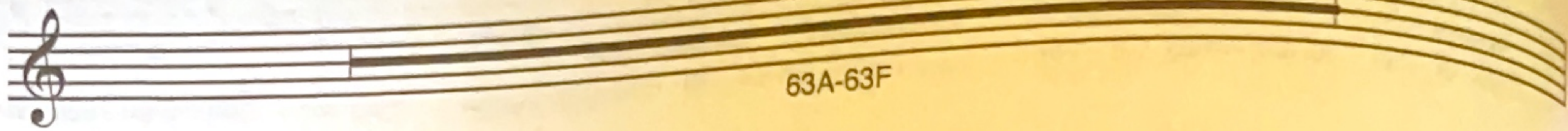
WOLF: (sotto voce, dolce)
Good - bye, lit - tle girl... And hel -

91 **Vamp** 92 93 (Howl)
- lo.

(LITTLE RED RIDINGHOOD looks around. THREE PIGS enter followed by WOLF #2)

63A Revised Ending

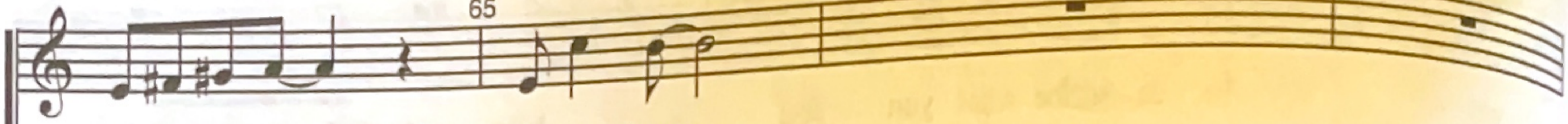
6



63A-63F

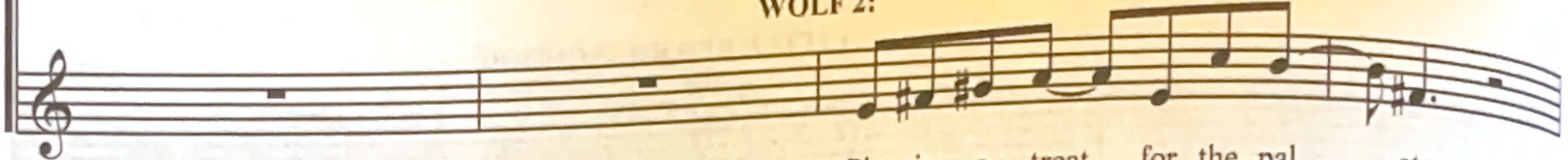
64

WOLF 1:



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

WOLF 2:



Pig is a treat for the pal - ate.



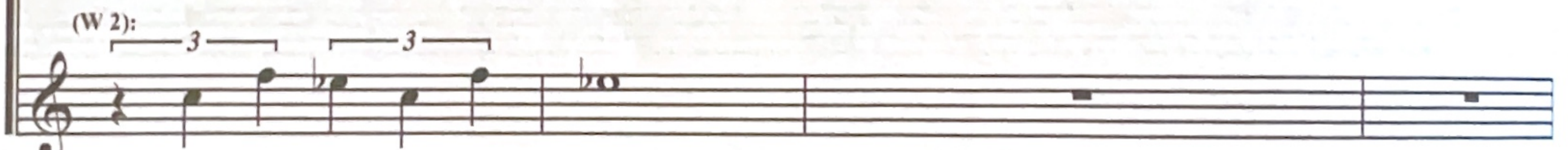
All of that scrump - tious car - nal - i - ty, Ah, — what a day! —



Ah, — what a day! —



To de - scribe what you feel



There's no pos - si - ble way



When you're talk - ing to your meal!



When you're talk - ing to your meal!

#3 - Hello, Little Girl

(LITTLE RED RIDINGHOOD):
mp

Moth-er said not to stray. Still, I sup-pose, a small de-lay Gran-ny might like a fresh bou-quet

Safety (vocal last time) 87A

(LRR): Good - bye, Mis - ter Wolf.

WOLF 1:

Good - bye, lit - tle girl

(WOLF 1):

87B-1 (to ->) 87C (sotto voce, dolce) (to ->)
And hel -

WOLF 2:

Good - bye, lit - tle pig - gies (sotto voce, dolce)
And hel -

Dictated

(Howls and exits)

(W 1): 91 92 Vamp 93 (Howl) (Howls and exits)

(W 2): 91 92 Vamp 93 (Howl)

No. 3a

Underscore After "Hello, Little Girl"

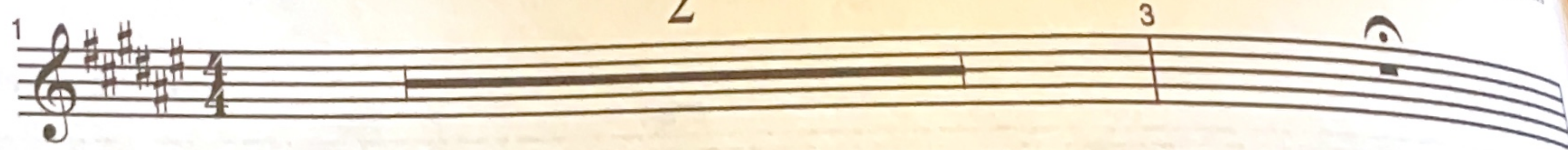
(UNDERScore)

cue:

BAKER: Is harm to come to that little girl in the red cape?

WITCH (appearing): Forget the little girl and get the capel
BAKER: You frightened me.

Lento



WITCH: That's the cape. Get it. Get it. Get it!
BAKER: How am I supposed to get it?

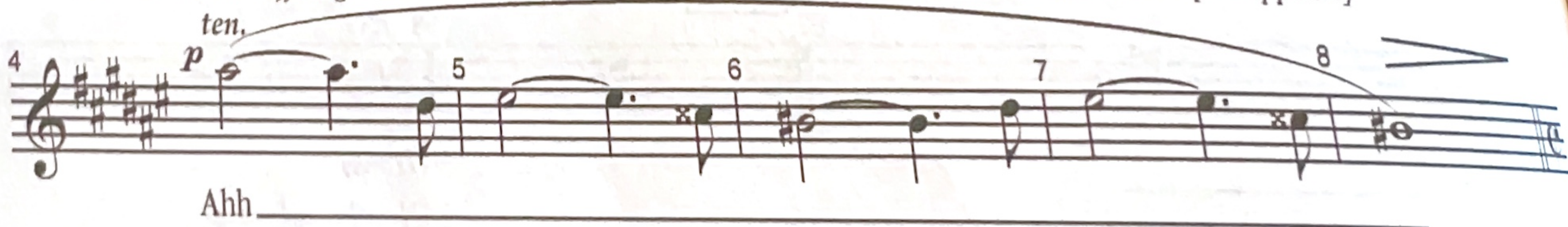
WITCH: You go up to the little thing, and you take it.
BAKER: I can't just take a cloak from a little girl. Why don't you take it!

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



WITCH: Ah, my Rapunzel... Listen to her beautiful music...
Get me what I need. Get me what I need! [Disappears]

RAPUNZEL: (offstage - dolce)



BAKER: This is ridiculous. I'll never get that red cape, nor find a golden cow,

9 **Con moto** (♩ = 126)



OPTIONAL:

Cut m. 12A and Vamp m. 12B with *Vocal last x*

[B]: or a yellow slipper... or was it a golden slipper and a yellow cow? Oh, no...

Simply (♩ = 126)

(Play 3x, then cut off)

(Play 3x, then cut off)

BAKER'S WIFE: (in the clear)



The

(Baker's Wife):

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

(BW):

15

hair as yellow as corn, The slipper as pure as...

BAKER: What are you doing here?

BAKER'S WIFE: You forgot your scarf...

BAKER: You have no business being alone in the wood. And you have no idea what I've come upon here. You would be frightened for your life. Now go home immediately!

7

Safety (vocal last time)

(JACK enters, dragging MILKY-WHITE by a rope on its neck)

BAKER'S WIFE:
I wish to help.

BAKER'S WIFE:

Our house. We must

BAKER:

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

(BAKER'S WIFE, seeing JACK, puts her hand across BAKER'S mouth)

lift the spell together. A cow as white as...

(B):

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

BAKER'S WIFE:
(in the clear)

The

No. 4 I Guess This Is Goodbye

(JACK)

cue:

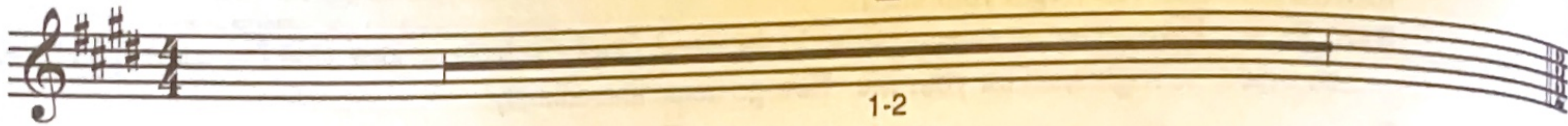
JACK: Could I buy my cow back someday?

BAKER: (*uneasy*) Well, possibly. [*GO on Visual*]

(Hands JACK the beans, counting out five and keeping one for his pocket; BAKER'S WIFE then takes MILKY-WHITE)

Larghetto (♩ = 80)

2

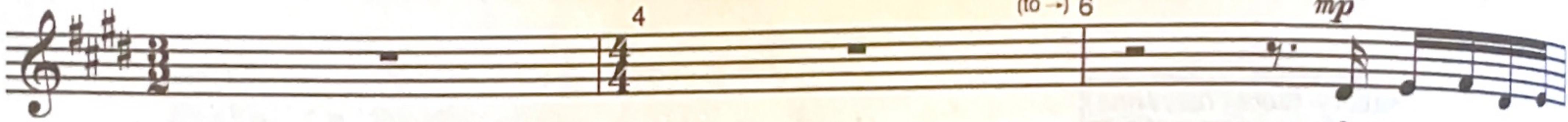


BAKER: Good luck there, young lad.

3

Poco rubato

JACK: *poco rubato*
mp



I guess this is good-

7

(J):



- bye, old pal, You've been a per-fect friend. I hate to see us part, old pal. Some day I'll buy you

10 (J):

mf



back. I'll see you soon a - gain. I hope that when I do, it won't be on a

Più mosso (♩ = 92)

[JACK exits.]

13 (J):

p



plate.

BAKER: Take the cow and go home!

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

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

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

15

4



Segue as one

No. 5 Maybe They're Magic

(BAKER'S WIFE, BAKER)

cue:
SEGUE AS ONE from No.4

Moderately (♩ = 92)

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

Safety (vocal last time)

1 BAKER'S WIFE: *mp* (to -)

If you

(BW): (to -) 3

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

BAKER:

Home.

(BW): 5

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

(B):

Will you please go home.

(BW): 7

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

(BW): *mf* 9

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

#5 - Maybe They're Magic

10 **Alla marcia**

(BAKER'S WIFE):

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

(BAKER):

Look at her, she's cry-ing.

(BW):

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

(B):

Yes!

(BW):

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

BAKER:

What?

f (to -)

59

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

63 **Faster**

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

No. 5a

Rapunzel

(RAPUNZEL)

Cue:
BAKER: Take the cow and go home. I will carry this out in my own fashion!
[BAKER and BAKER'S WIFE exit] [GO]

NARRATOR:

And so the Baker continued his search for the cape as red as blood. (WITCH enters) As for Rapunzel, the Witch was careful not 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:

Tranquillo (♩ = 84)

Poco rall. A tempo 3

Musical staff for Narrator's introduction. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Tranquillo' with a quarter note equal to 84 beats per minute. The time signature is 3/4. The staff contains several measures of music, including a fermata over a measure marked 'K-M' and another marked 'N'. The piece ends with a double bar line and a repeat sign.

Rubato **WITCH:** Rapunzel, Rapunzel. Let down your hair to me. Rapunzel... Rapunzel! [CUTOFF - Jump to m. 5]

Vamp (Cutoff on cue - Jump to m. 5)

RAPUNZEL:

Musical staff for Rapunzel's 'Ah'. It starts with a treble clef and a key signature of one sharp. The tempo is 'Rubato'. The staff contains a melodic line with four measures numbered 1 through 4, all under a single slur. Below the staff, the word 'Ah' is written. The staff ends with a double bar line and a repeat sign.

[RAPUNZEL lowers her hair]

[WITCH climbs RAPUNZEL'S hair.]

Freely, not fast (on cue)

Slower

Musical staff for Witch's accompaniment. It starts with a treble clef and a key signature of one sharp. The tempo is 'Freely, not fast' and 'Slower'. The time signature is 2/8. The staff contains two measures, numbered 5-6 and 7-8. The second measure has a sharp sign above it. The staff ends with a double bar line and a repeat sign.

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. [GO ON]

Musical staff for Prince's introduction. It starts with a treble clef and a key signature of one sharp. The tempo is 'Brightly'. The time signature is 4/4. The staff contains a few measures of music, with a measure numbered 10. The staff ends with a double bar line and a repeat sign.

[Another part of the woods. BAKER steps into LITTLE RED RIDINGHOOD's path; the girl is eating a sweet as she enters]

Brightly (♩ = 138)

4

Musical staff for Prince's accompaniment. It starts with a treble clef and a key signature of one sharp. The tempo is 'Brightly'. The time signature is 4/4. The staff contains several measures of music, with a measure numbered 11-14. The staff ends with a double bar line and a repeat sign.

No. 5a-Alt Our Little World

[London Version]

(RAPUNZEL, WITCH)

cue:

BAKER: Take the cow and go home.
I will carry this out in my own fashion!
[BAKER and BAKER'S WIFE EXIT in different directions.]

NARRATOR:

And so the Baker continued his search for the cape as red as blood. (WITCH enters.) As for Rapunzel, the Witch was careful not to lose this beauty to the outside world, and so shut her within a doorless tower that lay deep within the forest.

Tranquillo (♩ = 84)

Poco rall. A tempo

Rall.

4A RAPUNZEL:

5 Moderato (♩ = 120)

WITCH:
mp

(WITCH enters.) As for Rapunzel,
and so shut her within a doorless

Rall.

4 (to →)

4D Ah

8 *mp* Ah,

If you

so dis - tress - ing, though, as

(WITCH): 13 14
When they keep you guess - ing, so be Sure you don't leave an - y doors a - jar. Make a lit - tle

(RAPUNZEL): 16 17 18
Our lit - tle world _____ Is big e - nough for me, _____

(WITCH): *mf*
world. Our lit - tle world _____ Is big e - nough for me, _____ Per - fect!

(R): 20 21 22
Our lit - tle world _____ Is all it needs to be, _____

(W): *mp* *f*
Our lit - tle world _____ Is all it needs to be, _____ Per - fect!

(R): 24 25 26
Brush - ing my hair, Comb - ing my hair, On - ly my moth - er and me and my hair.

(W):

(R): 28 29 30 (to →)
Our lit - tle world is per - fect, If she just did - n't drool.

(W): *mp*
Our lit - tle world is per - fect!

Version)

WITCH:
Rapunzel, Rapunzel. Let down your hair to me! Rapunzel... Rapunzel! [CUTOFF - Jump to m. 37]

Rubato, colla voce [Cutoff on cue - Jump to m. 37]

33 (RAPUNZEL): *p*

Ah _____

[RAPUNZEL lowers her hair]

37 Freely, not fast **2** Moderato (♩ = 120) **2**

37-38 39-40

41 WITCH: *mf*

Look at her com-plex-ion, Still un-touched by the sun. _____

45 (W):

Chil-dren need pro-tec-tion Just the way they need af-fec-tion, Or they

47 (W):

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

49 RAPUNZEL: *mp*

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

(W): *mp*

world. Our lit-tle world, _____

52 (R):

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

(W): *f* *mp*

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

#5A - Alt Our Little World (London Version)

55 (RAPUNZEL):

world ought to be! _____

(WITCH):

world ought to be, _____

58 (R):

(W): *mp*

Tend-ing her hair

61 (R): (♩ = ♪)

Wind-in-

(W):

hair.

63 (R): (♩ = ♪)

(W):

66 (R):

57

56

(RAPUNZEL):

world ought to be! —

Wash-ing my hair, —

(WITCH):

world ought to be, —

Per - fect! Per - fect!

(♩ = ♪)
59

(♩ = ♪)
60

Dry-ing my hair,

Un - rav - el - ing my hair,

(W): mp

Tend-ing her hair,

Strok-ing her hair,

Look-ing at her

(R): (♩ = ♪)

(♩ = ♪)
62

Wind-ing and bind-ing and mind-ing my

Hair.

Or they

(W):

cresc.

lit - tle

Some-thing we can share: Hair.

(R): (♩ = ♪)

hair,

(W):

Our lit - tle world

is per - fect,

Or at least so she claims. —

see. —

(W):

Our lit - tle world —

is per - fect.

is ev - 'ry - thing a

If she on - ly would cut — her nails,

Did -

(W): dim.

mf

mp

is ev - 'ry - thing a

Noth-ing to change her,

Each day like the oth - er,

Version)

69 (RAPUNZEL): n't have those point - y teeth, ———— 70 Ti - ny eyes

(WITCH): Noth - ing to di - vert her, To dis - con - cert her, 71

72 (R): Oth - er - wise *mf cresc.*

(W): *cresc.* Noth - ing that can pos - si - bly hurt ———— her

74 (R): *f* Our lit - tle world is per - fect and World e - nough for me. 75 76

(W): *f* Our lit - tle world is per - fect.

77 (R): 78 *mp* 79 Grow - ing my hair, —

(W): *dim.* *mp* Our lit - tle world, Braid - ing her hair, —

80 (R): (♩ = ♩) 81 (♩ = ♩) 82 (♩ = ♩) What do I care What they're do - ing out there?

(W): *cresc.* If what was grow - ing was

(RAPUNZEL):

84 85

(WITCH):

on - ly her hair — And not her, That I'd pre - fer. —

(RAPUNZEL):

87 88 (to →)

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

(WITCH):

Ne - er - the - less, — Our lit - tle world — is per - fect. —

(RAPUNZEL):

88B 88C

(WITCH):

Applause segue

PLAYOFF

88D

(RAPUNZEL):

88E (to →)

Our lit - tle world — is per - fect.

(WITCH):

Our lit - tle world — is per - fect.

(RAPUNZEL grunts in pain as the WITCH climbs up her hair)

(The WITCH keeps swinging and climbing up with difficulty as RAPUNZEL leans forward in pain.)

89 (RAPUNZEL): (grunts) Unh, Unh, Unh,

(WITCH): *f* De - li - cious, Ful - fill - ing,

(RAPUNZEL'S PRINCE enters from around a tree)

92 (RAPUNZEL): Unh, Unh, unh, Unh

(WITCH): *mf* Ex - clu - sive, *mp* Un - chang - ing, *p* Ex - em - pla - ry...

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.

95

Meno mosso

3

98

(Another part of the woods. BAKER steps into LITTLE RED RIDINGHOOD's path; the girl is eating a sweet as she enters)

99

Brightly (♩ = 138)

4

No. 5a-Alt Our Little World

[Revival Version]

(RAPUNZEL, WITCH)

CUE:
BAKER: Take the cow and go home.
I will carry this out in my own fashion!
(BAKER and BAKER'S WIFE EXIT in different directions.)

NARRATOR:
And so the Baker continued his search for the cape as red as blood. (WITCH enters.)
As for Rapunzel, the Witch was careful not to lose this beauty to the outside world,
and so shut her within a doorless tower that lay deep within the forest.

Tranquillo (♩ = 84)

Poco rall. A tempo

4A **RAPUNZEL:** + Cl *p*

Ah, Ah, Ah

5 (R): **Moderato** (♩ = 120)

Ah,

WITCH: *mp*

Chil-dren are a bless-ing, If you

(R):

Ah

(W):

know where they are. Noth-ing's so dis-tress-ing, though, as

12 (RAPUNZEL): 13 14

(WITCH):
When they keep you guess-ing, so be Sure you don't leave an-y doors a - jar. Make a lit-tle

15 (R): 16 17 18
Our lit - tle world _____ Is big e - nough for me, _____

(W):
world. Per - fect!

19 (R): 20 21 22
Our lit - tle world _____ Is all it needs to be, _____

(W): *mp* *f*
Our lit - tle world _____ Per - fect!

23 (R): 24 25 26
Brush-ing my hair, Comb-ing my hair, On - ly my moth-er and me and my hair.

(W):

27 (RAPUNZEL): 28 29 30
Our lit - tle world is per - fect, If she just did - n't drool.

(WITCH): *mp*
Our lit - tle world is per - fect!

37

41 (RAPUNZEL)

(WITCH): *mf*
Look at

45

Chil - dren need

(R):

47 (W):
won - der and

WITCH: Rapunzel, Rapunzel. Let down your hair to me! Rapunzel... Rapunzel! [CUTOFF - Jump to m. 37]

Rubato, colla voce [Cutoff on cue - Jump to m. 37]

(RAPUNZEL):

Ah

[RAPUNZEL lowers her hair]

Freely, not fast

2

Moderato (♩ = 120)

2

37

37-38

39-40

(RAPUNZEL):

42

43

44

Ah,

Ah,

(WITCH):

Look at her com-plex-ion,

Still un-touched by the sun...

45

46

Chil-dren need pro-tec-tion Just the way they need af-fec-tion, Or they

(R):

48

(W):

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

#5A - Alt Our Little World (Revival Version)

49 (RAPUNZEL):

mp

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

(W): *mp* _____ *f* Per - fect!

(R): 53 54 55 56

Our lit - tle world _____ Is ev - 'ry - thing a world ought to be! _____

(W): *mp* _____ *f* *mf* Per - fect! Per - fect!

57

(R): 58 59

Wash - ing my hair, _____ Dry - ing my hair, Un -

(W): *mp* _____ Tend - ing her hair, _____ Strok - ing her

(R): (♩ = ♩) 60 61

- rav - el - ing my hair, _____ Wind - ing and bind - ing and mind - ing my

(W): _____ hair, _____ Look - ing at her hair, _____

(R): (♩ = ♩) 62 (to →) 62A (to -)

Hair. _____

(W): *cresc.* _____ Some - thing we can share: _____ Hair.

51 sec. *f*
 52
 Per - fect!

56
f *mf*
 Per - fect! Per - fect!

my hair, Un -

Strok - ing her

- ing my

INTO THE WOODS

(RAPUNZEL):
 What do I care What they're do - ing out there?

(WITCH):
 If what was grow - ing was

(R):
 on - ly her hair_ And not her, That I'd pre - fer.

(RAPUNZEL grunts in pain as (to ->) 89 (grunts))
 Our lit - tle world_ is per - fect. Unh,

(W):
 Our lit - tle world_ is per - fect. De - li - cious,
 the WITCH climbs up her hair)

(R): (to ->) 89A (The WITCH keeps swinging and climbing up with
 90A (to ->))
 Unh, Unh,

(W):
 Ful - fill - ing,
 difficulty as RAPUNZEL leans forward in pain.)

(R):
 Unh, Unh, unh,

(W):
 Ex - clu - sive, Un - chang - ing,

#5A - Alt Our Little World (Revival Version)

91B (RAPUNZEL):

92B 92C 92D

Per - fect

(WITCH):

Unh...

p

Ex - em - pla - ry...

Per - fect

[RAPUNZEL'S PRINCE enters from around a tree.]

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.

95 **Meno mosso** 3 98

95-97

(Another part of the woods. BAKER steps into LITTLE RED RIDINGHOOD's path; the girl is eating a sweet as she enters)

99 **Brightly** (♩ = 138) 4

99-102

No. 5b Baker's Reprise

(BAKER)

CUE: LITTLE RED RIDINGHOOD: I'd rather a wolf than you any day!
[D.B. as LITTLE RED RIDINGHOOD steps on BAKER'S foot.]

(♩ = 92)

BAKER: **2** Rubato

(Stomp) If you know what you need, then you go and you find it and you

Più mosso, non rubato

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

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

Più mosso, alla marcia

onl - y what you need them for, What's im - port - ant is who needs them more...

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... [SEGUE]

Più mosso

2

Ritard.

Segue as one

No. 5c Grandmother's House

TACET

No. 6

I Know Things Now

(LITTLE RED RIDINGHOOD)

cue:

GRANNY: What kind of hunter are you?

BAKER: I'm a baker!

Andante risoluto (♩ = 144)

LITTLE RED RIDINGHOOD:

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

I should have heed - ed her ad - vice... But he seemed so nice. And he

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

off my path, so I nev - er had dared. I had been so care - ful I nev - er had cared. And he

made me feel ex - cit - ed... Well, ex - cit - ed and scared. When he

said, "Come in!" with that sick - en - ing grin, How could I know what was in store? — Once his

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

Now

D)

5
to de-lay or be mis-led.

8 9
nice. And he

13
thought to ex-plore. — They were

17
re-ful I nev-er had cared. And he

mp 20 *mp*
scared. When he

24
know what was in store? — Once his

f 27 *p*
ell, ex - cit - ed and scared, But he

Now

Misterioso (LITTLE RED RIDINGHOOD):

28 29 30
drew me close And he swal-owed me down, Down a dark slim - y path Where lie

(LRR): 32 *mf*
se-crets that I nev-er want to know, And when ev - 'ry-thing fa - mil - iar Seemed to

(LRR): 34 *cresc.* 35
dis - ap-pear for - ev - er, At the end of the path was Gran-ny once a - gain! So we

36 (LRR): *f* 37
wait in the dark Un - til some - one sets us free, And we're

(LRR): *dim.* 39 *mp*
brought in - to the light, And we're back at the start. And I

40 (LRR): 41 42 43
know things now, man - y val - ua - ble things, That I had - n't known be - fore: — Do not

(LRR): 45 46 47 *mf*
put your faith in a cape and a hood, They will not pro-tect you the way that they should. And take

(LRR): 49 50
ex - tra care with stran-gers, E - ven flow - ers have their dan-gers. And though scar-y is ex-cit-ing.

(LRR): 51 51A
Nice is dif - f'rent than good.

52 (LITTLE RED RIDINGHOOD):

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

55 (LRR):

And a lit - tle bit not...

No. 6a

Jack's Mother

(UNDERScore)

TACET

No. 6b

**Cinderella Coming
from the Ball**

(UNDERScore)

TACET

No. 7

A Very Nice Prince

(CINDERELLA, BAKER'S WIFE, MILKY-WHITE)

cue: SEGUE AS ONE from No. 6b

Allegretto grazioso (♩. = 92)

Safety (vocal last time)

CINDERELLA:

4 *mp* He's a ver-y nice prince. 5 6 7

BAKER'S WIFE:

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

(C): And... 9 When I en-tered, they trum-pet-ed. 10 Oh, the Prince... Well, he's

(BW): And...? The Prince...? Yes, the Prince!

(C): 12 tall. 13

(BW): Is that all? Did you dance? Is he charm - ing? They

(C): 15 We did noth - ing but dance. 16 17

(BW): say that he's charm - ing. Yes...?

18 (CINDERELLA):
 And it made a nice change. Oh, the Prince...

(BAKER'S WIFE):
 And...? No, the Princel Yes, the Prince.

21 (C):
 He has charm for a prince, I guess... I don't meet a wide

(BW):
 Guess?

24 (C):
 range. And it's all ver - y

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.

52 (C):
 strange.

Safety 2
 53-54

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.

60
 60-63

CINDERELLA: It looks like a giant beanstalk rising into the sky.
 BAKER'S WIFE: As pure as gold? 4
 CINDERELLA: I must get home.

64-67 68

69
 69-70 71 Moo! 72-74

BAKER'S WIFE: Wait! I need your shoes! MILKY-WHITE:
 BAKER'S WIFE: Hey! Come back here!

SEGUE AS ONE

#7 - A Very Nice Prince

No. 8

First Midnight

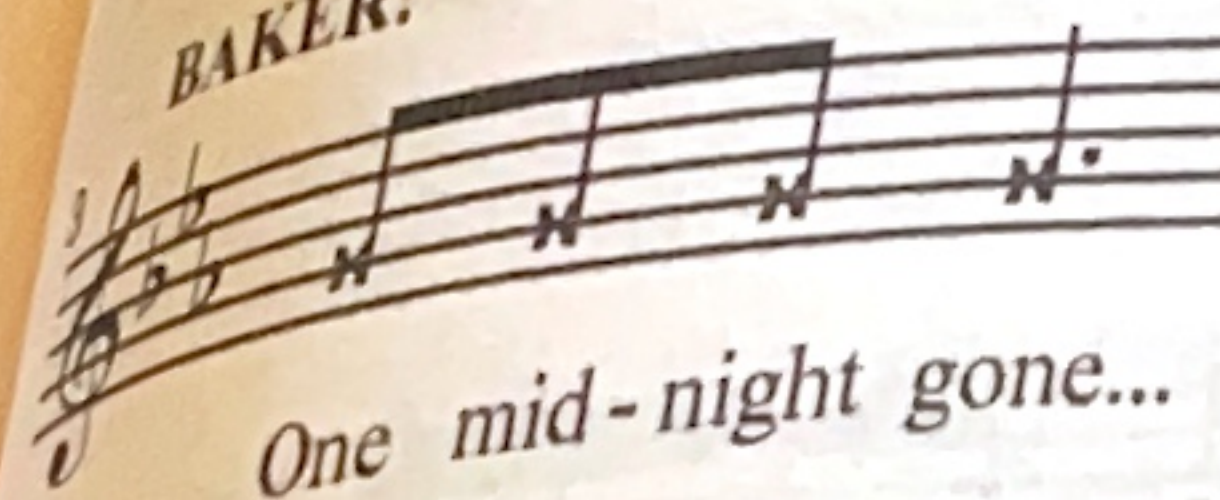
(BAKER, MYSTERIOUS MAN, WITCH, CINDERELLA'S PRINCE, RAPUNZEL'S PRINCE, FLORINDA, LUCINDA, STEPMOTHER, JACK, JACK'S MOTHER, LITTLE RED RIDINGHOOD, CINDERELLA'S FATHER, RAPUNZEL, GRANNY, STEWARD, CINDERELLA, BAKER'S WIFE)

cue: SEGUE AS ONE from No. 7

Pesante, ma sempre staccato (♩ = 116) 2



BAKER:



One mid-night gone...

MYSTERIOUS MAN:



No knot un-ties it-self...

WITCH:



Some-times the things you most wish for

Are not to be touched...

CINDERELLA'S PRINCE:



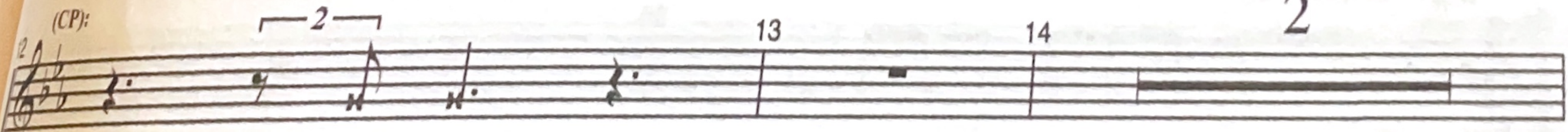
The hard-er to get, the bet-ter to have...

R'S PRINCE:



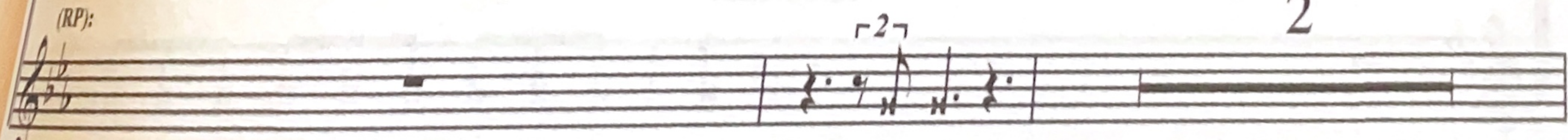
The hard-er to get, the bet-ter to have...

(CP):



A-greed?

(RP):



A-greed.

STEPMOTHER:

FLORINDA:

16 Nev - er wear mauve at a ball... Or o - pen your mouth...

17

18

LUCINDA:

Or pink...

JACK:

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

21

22

JACK'S MOTHER:

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

24

25

26

LITTLE RED RIDINGHOOD:

26A The pret - ti - er the flow - er, the far - ther from the path...

26B

(to 27)

CINDERELLA'S FATHER:

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

29

30 RAPUNZEL: (Offstage)

Ah ah ah ah ah

31

32

33

GRANNY:

The

WITCH:

3

One mid - night gone...

(G):

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

35

STEWARD:

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

STEPMOTHER:
18
Or o - pen your mouth...

CINDERELLA:
Op - por - tu - ni - ty is not a length - y vis - i - tor...
37 38

BAKER'S WIFE:
You may

an can be - gin an ad - ven - ture...

BAKER:
One mid - night
40

26
soup...

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

her from the path...

(B):
gone...
One mid - night gone... One mid - night gone...
42

the wine...

GRANNY:

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

The

C'S PRINCE / R'S PRINCE:

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

FLORINDA:

Nev - er wear

#8 - First Midnight

BAKER / CINDERELLA:

44

43

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

BAKER'S WIFE:

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

LITTLE RED RIDINGHOOD:

LRRH / WITCH:

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

C'S PRINCE:

R'S PRINCE:

C.P. / R.P. / STEWARD:

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

FLORINDA:

LUCINDA:

mauve at a Ball... Or pink... One mid-night gone...

JACK'S MOTHER:

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

CINDERELLA'S FATHER / MYSTERIOUS MAN / GRANNY:

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

ALL:

45 *f* In - to the woods, 46 In - to the woods,

47 In - to the woods, then out of the woods And home be - fore... 48

Segue as one

No. 9

Giants in the Sky

(JACK)

CUE: SEGUE AS ONE from No. 8

Maestoso

JACK:

There are gi-ants in the sky!

There are big tall ter-ri-ble gi-ants in the

6 Andante moderato, non rubato (♩ = 132)

sky!

When you're

way up high and you look be-low At the world you've left and the things you know, Lit-tle

more than a glance is enough to show you Just how small you are.

When you're

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

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

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

Broadly

Big tall ter-ri-ble gi-ant at the door, A

25 (JACK): 26 27 28
 big tall ter - ri - ble la - dy gi - ant, sweep - ing the floor. And she

29 (J): 30 31 32 *mp*
 gives you food and she gives you rest. And she draws you close to her gi - ant breast, And you

33 (J): 34 35 36
 know things now that you nev - er knew be - fore, Not till the sky.

37 **Andante moderato** (J): 38 39
 On - ly just when you've made a friend and all, And you

40 (J): 41 *cresc.*
 know she's big but you don't feel small, Some - one big - ger than her comes a - long the hall To

42 (J): 43 *mp*
 swal - low you for lunch. And your

44 (J): 45 46
 heart is lead and your stom - ach stone And you're real - ly scared be - ing all a - lone... And it's

47 (J): 48 *cresc.* *mf*
 then that you long for the things you've known And the world you've left and the lit - tle you own. The

49 (J): 50
 fun is done. You steal what you can and run! And you

51 (JACK): *cresc.* 52
 scam - ble down and you look be - low And the

53 (J): *f* **Broadly** 54
 roof, the house, and your moth -

57 (J): 58
 roof, the house, and the world you

61 (J): 62
 think of all of the things you

64 (J): 65 *mf*
 be - tween, And you're

67 (J): 68 *mp*
 - fore, Af -

71 (J): 72
 gi - ants in the sky!

74 (J): *f*
 Won - der - ful gi - ants

(JACK):

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

Broadly

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

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

think of all of the things - - you've seen, - - And you wish that you could live in - -

- be - tween, And you're back a - gain, on - ly dif - f'rent than be -

69 Maestoso

- fore, Af - ter the sky. - - There are

Broadly (Half as fast)

gi - ants in the sky! There are big tall ter - ri - ble awe - some scar - y

A tempo

Won - der - ful gi - ants in the sky! - -

No. 9a

Fanfares

(RAPUNZEL)

cue:

WITCH: Who cares! The cow is gone! Get it back! Get it back!
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?

[Dialogue]

Vamp

RAPUNZEL: (Offstage - ad lib. freely under dialogue)

cue to continue:

WITCH: ... or you'll wish you you
never thought to have a child!

1 On Cue

Bells

f

Aaah

On Cue (Spell 1)

CUE: Orch:

f

On Cue (Spell 2)

[Dialogue]

cue to continue:

BAKER: No more witches
and dim-witted boys and
hungry little girls. Go!

(CINDERELLA'S PRINCE bounds in)

(RAPUNZEL'S PRINCE bounds in)

4 Fanfare 1

5 Fanfare 2

No. 10

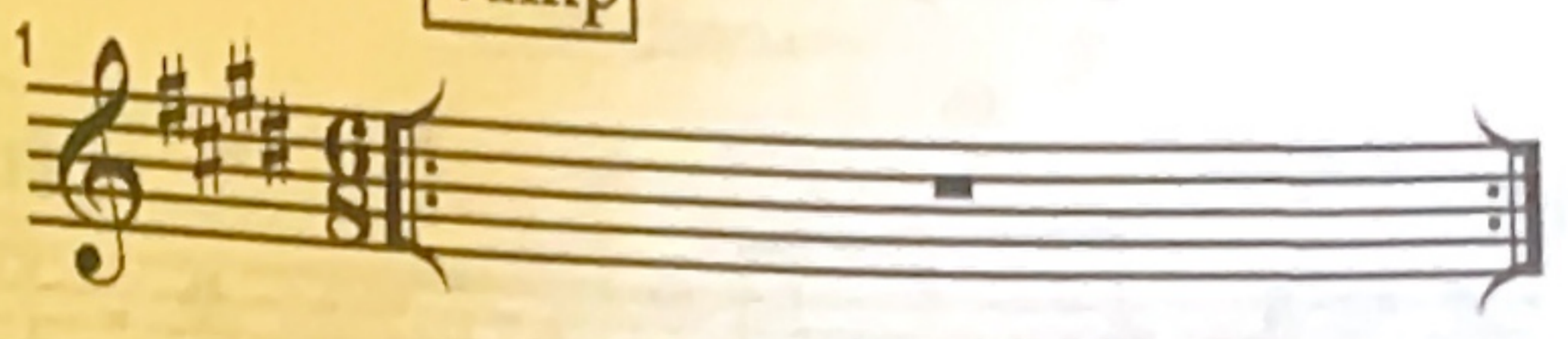
Agony

(CINDERELLA'S PRINCE, RAPUNZEL'S PRINCE)

cue: **RAPUNZEL'S PRINCE:** (*defensive*) I speak the truth! She is as true as your maiden.
A maiden running from a Prince? None would run from us.
CINDERELLA'S PRINCE: (*sober*) Yet one has. [GO]

A la barcarolle (♩. = 52)

Vamp



CINDERELLA'S PRINCE:

Musical notation for measures 1-5. Lyrics: Did I a-buse her or show her dis-dain? Why does she run from me? _____

Musical notation for measures 6-9. Lyrics: If I should lose her, how shall I re-gain The heart she has won from me? _____

Musical notation for measures 10-13. Dynamics: *mf*, *dim.*, *p*. Lyrics: Ag-o-ny! — Be-yond pow-er of speech, When the one thing you

Musical notation for measures 14-16. Lyrics: want Is the on-ly thing out of your reach.

RAPUNZEL'S PRINCE:

Musical notation for measures 17-19. Dynamics: *p*. Lyrics: High in her tow-er, she sits by the ho-ur, Main-tain-ing her hair.

Musical notation for measures 20-22. Dynamics: *(RP):*. Lyrics: Blithe and be-com-ing, and fre-quent-ly hum-ming A

(RAPUNZEL'S PRINCE):

23 light - heart - ed air: *dolce* 24 *Aaahhh* 25

26 (RP): *mf* 27 28 29 *mp*

Ag - o - ny! — Far more pain - ful than yours, When you know she would

30 (RP): 31 32

go with you, — If there on - ly were doors.

33 CINDERELLA'S PRINCE: *mf* 34 35 36

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

RAPUNZEL'S PRINCE: *mf*

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

37 (CP): *p* 38 39 40 *mp*

Or half as fa - ti - guing... As what's out of reach? Am I not

(RP): *p*

What's as in - tri - guing... As what's out of reach?

41 (CP): 42 *cresc.* 43

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

(RP):

59 CINDERELLA'S PRINCE: *f*

Ag - o - ny!

RAPUNZEL'S PRINCE: *f*

Ag - o - ny! —

25

29 *mp*

When you know she would

32

were doors.

36

mp

Am I not

As

(CINDERELLA'S PRINCE):

45 *f* 46

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

(RAPUNZEL'S PRINCE):

f

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

(CP):

48 49 *p*

Then why no—? The girl must be mad!

(RP):

wish for! Do I know?

RAPUNZEL'S PRINCE:

p 51 52 *p* **Rall.**

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

A tempo

53 (RP): *cresc.* 54 55

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

(RP): *mf*

cresc. 57 58

"Aaahhh..."

59 CINDERELLA'S PRINCE:

f 60 61

Ag - o - ny! Mis - er - y! ——— Though it's dif - f'rent for each.

RAPUNZEL'S PRINCE:

f

Ag - o - ny! ——— Woe! Though it's dif - f'rent for each.

#10 - Agony

62 (CINDERELLA'S PRINCE): *mf* Al - ways ten steps be - hind... 63 *mp* And she's just out of reach. 64 65

62 (RAPUNZEL'S PRINCE): *mf* Al - ways ten feet be - low... And she's just out of reach. *mp*

66 (CP): *mf* Ag - o - ny — That can cut like a knife! 67 68 69 *mp* I must have her to

66 (RP): *mf* Ag - o - ny — That can cut like a knife! *mp* I must have her to

70 (CP): **A tempo** **Poco rit.** wife. 71 72 73

70 (RP): wife.

No. 10a-1 Agony Playoff

(UNDERScore)

TACET

No. 10

BAKER
Let do
RAPUNZ
my Prin
BAKER'S

cue:
SEG

RAPU

No. 10a-2

Jack, Jack, Jack / Spells

(UNDERScore)

TACET

No. 10a-3

Rapunzel Hair Pull

(RAPUNZEL)

cue:
SEGUE from No. 10a-2

Andantino

RAPUNZEL:

BAKER'S WIFE:

I hope there are no Witches to encounter.

BAKER'S WIFE: Rapunzel, Rapunzel!

Let down your hair to me.

RAPUNZEL: Is that you,
my Prince?

BAKER'S WIFE: Yes.

[RAPUNZEL lowers her hair.]

BAKER'S WIFE: Excuse me for this.

(Yanks hair three times. RAPUNZEL
screams more loudly with each pull.
On the third yank, some hair falls
into BAKER'S WIFE'S hands.) [GO]

Segue

No. 10b

Cinderella Coming from the Ball Again

(UNDERScore)

TACET

No. 10c A Very Nice Prince (Reprise)

(CINDERELLA, BAKER'S WIFE)

cue:

SEGUE AS ONE from No. 10b

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

CINDERELLA:

Hello. It's these slippers. They're not suited for these surroundings. Actually, they're not much suited for dancing, either.

BAKER'S WIFE:

I'd say those slippers were as pure as gold.

CINDERELLA:

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

BAKER'S WIFE:

What I wouldn't give for just one.

CINDERELLA:

One is not likely to do you much good.

BAKER'S WIFE:

Was the Ball just as wonderful as last evening?

Allegretto grazioso (♩. = 92)

4

1-4

15 **Safety** (*vocal last time*)

CINDERELLA: *mp*

Oh, it's still a nice

17

(CINDERELLA):

ball. And... They have far too much

BAKER'S WIFE:

Yes...? And...?

21

(C):

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

(BW):

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

nce

(CINDERELLA):
real - ly was... —
(BAKER'S WIFE):
Oh? Who?
I'm a - fraid I was

BAKER'S WIFE:
What I wouldn't give for just one.
CINDERELLA:
He is not likely to do you much good.
BAKER'S WIFE:
The Ball just as wonderful as last
time?

(C):
rude.
Now I'm be - ing pur - sued.
And I'm not in the
(BW):
Oh? How? Yes? And...?

(vocal last time)
A:
it's still a nice

BAKER'S WIFE: He must really have taken a liking to you.
CINDERELLA: I have no experience with Princes and castles
and gowns.
BAKER'S WIFE: Nonsense, every girl dreams...
STEWARD: Look, sir! Look!

CINDERELLA'S PRINCE:
Yes, there she is!
Move! Move! Move!

32A
(C):
mood.
5
(to →) 33
Safety
32B-32F

CINDERELLA: I must run.
BAKER'S WIFE: And I must have your shoe.
CINDERELLA: Stop that!
BAKER'S WIFE: I need it to have a child!
CINDERELLA: And I need it to get out of here!

34
Accel. 8
34-41

42
2
42-43
(CINDERELLA exits)
44-47
(CINDERELLA'S PRINCE enters)
48
Safety (cut off on cue)
2
48-49
[Fine]

#10C - A Very Nice Prince (Reprise)

No. 11

It Takes Two

(BAKER'S WIFE, BAKER)

cue:

BAKER: Surely we can locate the slipper by then.

BAKER'S WIFE: We? [BELL TONE] You mean you'll allow me to stay?

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

Adagio, poco rubato

BAKER'S WIFE:

5 *mp* (to →) 1 2 3 3 3 4

You've changed. You're dar-ing. You're dif-fer-ent in the woods.

Poco a tempo

5 (BW): 6 7 3 3 8

sure. More shar-ing. You're get-ting us through the woods.

A tempo

9 (BW): 10 11 12

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

13 (BW): 14 15 16

much more o-pen-heart-ed. Than I knew you to be.

BAKER:

mp 3

It takes

Non rubato

(swing 8ths)

17 (B): 18 19 20

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

21 (B): 22 23 24

through When the jour-ney was rough. It took you. It took two of us. It takes

25 (BAKER): *mf* 26

care, It takes pa-tience and fear

29 30

(B):

swear to change, Who can

33 (BW): 34

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

(BW): 38

just sur-viv-ing, You're

41 (BW): 42

home I'd fear

(BW): *dim.* 46 47

then out here You're

49 (B): 50

one To be-gin, but ther

(B): 54

fun, But what needs to

akes Two

R'S WIFE, BAKER)

then.
mean you'll allow me to stay?
f us to get this child. [GO]

g. You're dif-fer-ent in the woods. More

-ting us through the woods. If

not the man who start-ed, And

new you to be. BAKER: *mp*

It takes

true; It takes two of us. You came

you. It took two of us. It takes

vo

care, It takes pa-tience and fear and de-spair to change. Though you

BAKER'S WIFE: *mf*
You've

swear to change, Who can tell if you do? It takes two.

changed. You're thriv-ing. There's some-thing a-bout the woods. Not

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

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

then out here You're pas-sion-ate, charm-ing, con-sid-er-ate, clev-er. BAKER: *mf*

It takes

one To be-gin, but then once you've be-gun, It takes two of you. It's no

fun, But what needs to be done you can do When there's two of you. If I

57 (BAKER):
 dare, It's be-cause I'm be-com-ing a-ware of us As a

61 (B):
 pair of us, Each ac-cept-ing a share Of what's there. We've

62 63 64 BAKER'S WIFE:
 woods, Be-yond witch - es and slip - pers and

65 (BW):
 changed. We're strang-ers. I'm meet-ing you in the woods. Who

(B):
 changed. We're strang-ers. I'm meet-ing you in the woods. Who

69 (BW):
 minds what dan-gers? I know we'll get past the woods. And

(B):
 minds what dan-gers? I know we'll get past the woods. And

73 (BW):
 once we're past, Let's hope the chang-es last Be-yond

(B):
 once we're past, Let's hope the chang-es last Be-yond

77 (BAKER'S WIFE):
 woods, Be-yond witch - es and slip - pers and

(BAKER):
 woods, Be-yond witch - es and slip - pers and

81 (BW):
 lies, Safe at home with our beau-ti-ful

(B):
 lies, Safe at home with our beau-ti-ful

85 (BW):
 trust. It takes just a bit more and we're

(B):
 trust. It takes just a bit more and we're

89 (BW):
 three. We need one.

(B):
 three. We need one.

No. 11a

Cow

(UNDER

TAC

60 *mf*
 of us _____ As a

BAKER'S WIFE:
f

We've

what's there. We've

Who

Who

Who

And

three.

And

three.

BAKER'S WIFE:
mp 78 79 80
 woods, Be-yond witch - es and slip - pers and hoods, Just the two _____ of us, Be-yond

BAKER:
mp woods, Be-yond witch - es and slip - pers and hoods, Just the two _____ of us, Be-yond

mf 82 83 84
 lies, Safe at home _____ with our beau - ti - ful prize, Just the few _____ of us. It takes

mf lies, Safe at home _____ with our beau - ti - ful prize, Just the few _____ of us. It takes

cresc. poco a poco 86 87 88
 trust. It takes just _____ a bit more and we're done. We want four, _____ we had none, we've got

cresc. poco a poco trust. It takes just _____ a bit more and we're done. We want four, _____ we had none, we've got

mf 90 91 92
 three. We need one. _____ It takes two. _____

mf three. We need one. _____ It takes two. _____

No. 11a

Cow Death

(UNDERScore)

TACET

#11 - It Takes Two

No. 12 Second Midnight

(WITCH, CINDERELLA'S PRINCE, RAPUNZEL'S PRINCE, STEPMOTHER, FLORINDA, LUCINDA, GRANNY)

cue:

SEGUE ON CUE from No. 11a

[BAKER & BAKER'S WIFE: Two! (Blackout)] [GO]

Pesante, ma sempre staccato (♩ = 116)

Safety (play 2 times)

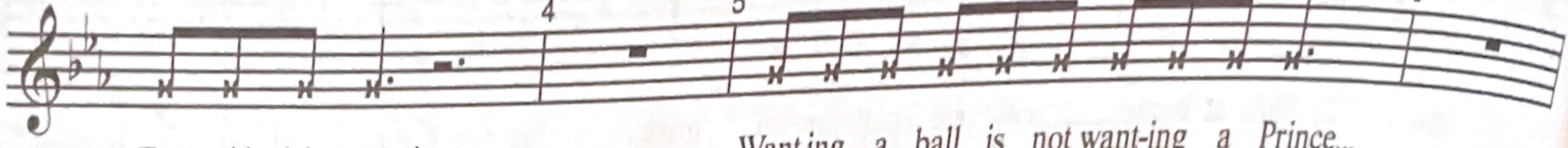
2



3

WITCH:

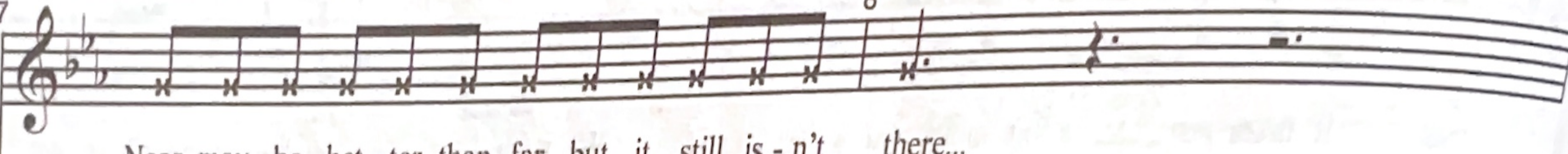
CINDERELLA:



Two mid-nights gone!

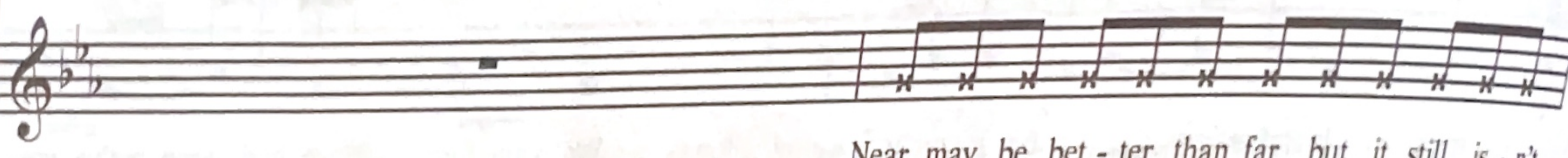
Wanting a ball is not want-ing a Prince...

CINDERELLA'S PRINCE:



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

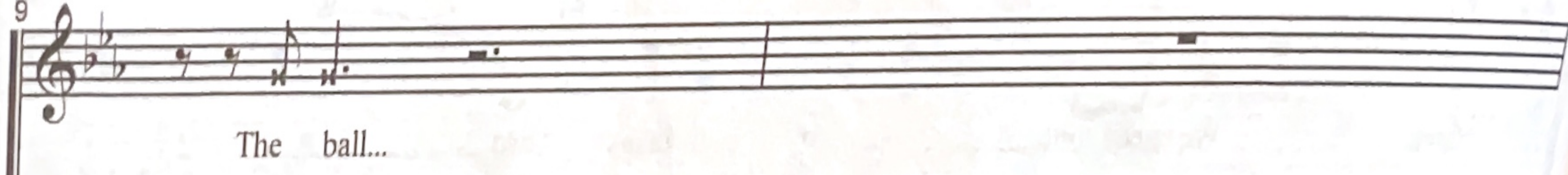
RAPUNZEL'S PRINCE:



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

10

CINDERELLA:



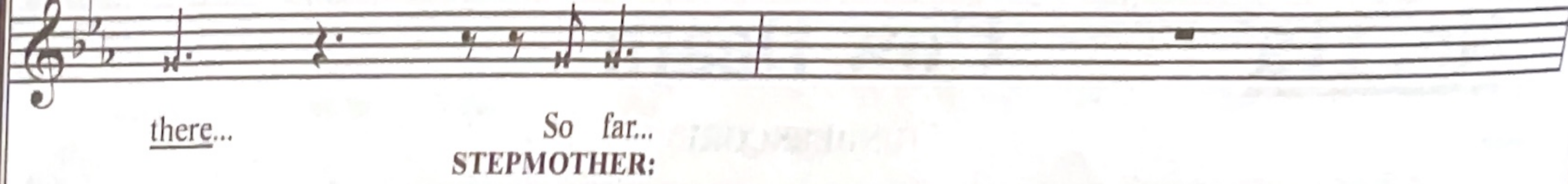
The ball...

(CP):



So near...

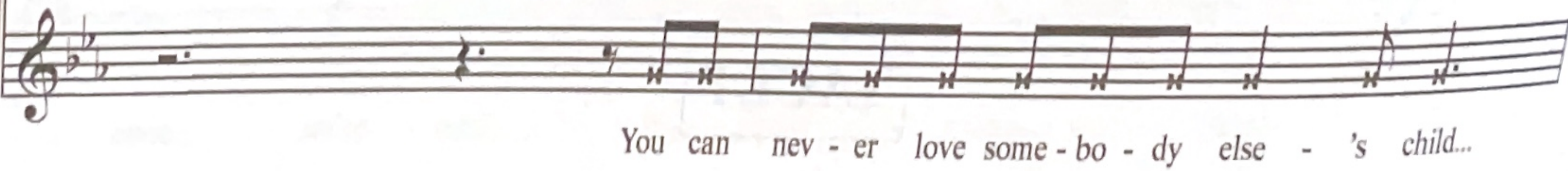
(RP):



there...

So far...

STEPMOTHER:



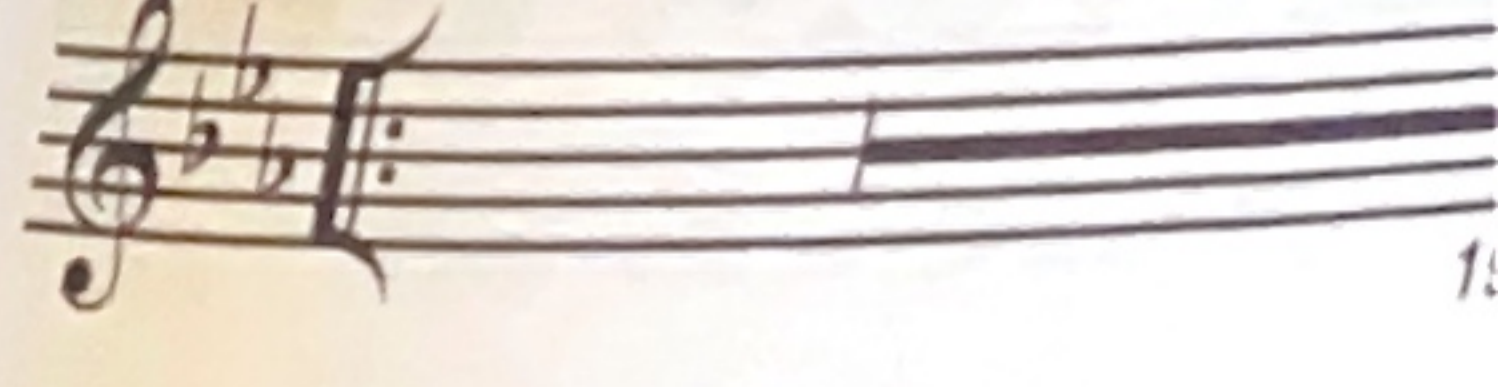
You can nev - er love some - bo - dy else - 's child...



NARRATOR:

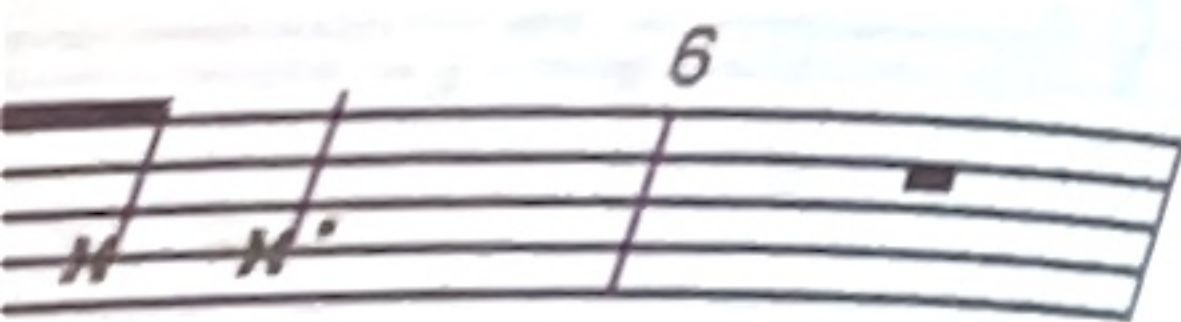
Two midnights gone at
wife buried the dead M...

Play 2x and fade

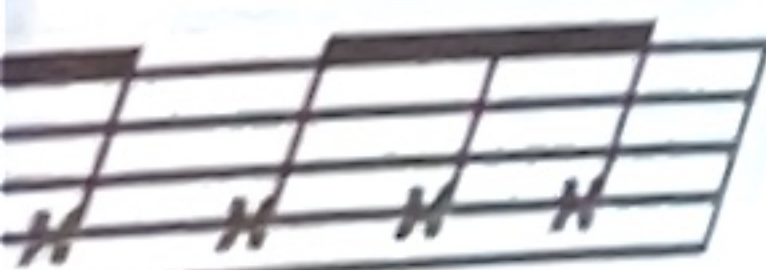


Midnight

PUNZEL'S PRINCE,
LUCINDA, GRANNY)



a Prince...



t still is - n't



CINDERELLA: 12 GRANNY: (10 ->)

The Prince... The

CINDERELLA'S PRINCE: RAPUNZEL'S PRINCE:

So near... So far...

FLORINDA & LUCINDA:

Two mid-nights gone!

(SM):

The way you love... your own.

15 (G): 2 2 2 16

great - est prize can of - ten lie at the end of the thorn - i - est path...

17 (G):

Two mid - nights gone!

C'S PRINCE / R'S PRINCE:

Two mid - nights gone!

FLORINDA / LUCINDA / STEPMOTHER:

Two mid - nights, two mid - nights gone!

cue: **BAKER:** Here. Tell them it's magic.
(BAKER drops bean in
BAKER'S WIFE'S hand.)

NARRATOR:
Two midnights gone and the exhausted Baker and his
wife buried the dead Milky-White. (Dialogue continues.)

On Cue

Play 2x and fade

2

(10 ->) 20A

19-20

No. 12a Stay with Me

(WITCH, RAPUNZEL)

cue:

(BAKER'S WIFE gathers her things and exits;
BAKER exits in opposite direction. We here RAPUNZEL scream.) [GO]

NARRATOR: Unfortunately for Rapunzel...

RAPUNZEL: No!

NARRATOR: ...the Witch discovered her affections
for the Prince before he could spirit her away.

Adagio (Pesante) (♩ = 100)

5 Safety (vocal last time)

1-2

WITCH:
mf

What did I clear - ly say?

6 (W): 3 7 3

Chil - dren must lis - ten. What were you not to do? Chil - dren must

RAPUNZEL: 3

No, no, please!

8 (W): 9 10

see, And learn. Why could you not o - bey?

(R):

No!

11 (W): 3 12 dolce

Chil - dren should lis - ten. What have I been to you?

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

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

old.
(RAPUNZEL):

No!

Rall.

Freely

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

No!

RAPUNZEL:

WITCH:

RAPUNZEL:

Meno mosso (♩ = 88)

It was lonely atop that tower. I was not company enough? I am no longer a child.
I wish to see the world.

3

20-22

-stand.

Safety (Vocal last two times)

Intensely

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

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

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

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

#12A - Stay With Me

Poco accel.

32 (WITCH):
 too. Stay at home. I am home. Who out

35 Poco più mosso (♩ = 100)

35 (W):
 there _____ could love you more than I? What out

37 (W):
 there _____ that I can - not sup - ply? Stay with

Rall.

Meno mosso (♩ = 88)

39 (W):
 me. _____ Stay with me, the world is dark and

43

43 (W):
 wild. _____ Stay a child while you can be a

Rall.

A tempo Rall.

47 (W):
 child. _____ With me. _____

WITCH: I gave you protection and yet you disobeyed me.
 RAPUNZEL: But did you think I would stay in that tower forever?
 WITCH: You lied. Why didn't you tell me you had a visitor?
 WITCH: I will not share you, but I will show you a world you've never seen.

(RAPUNZEL screams as WITCH cuts her hair.)
 RAPUNZEL: No! No!

A tempo

6

Safety

51 → 51A → 52 → 52A → 53-54

(WITCH drags RAPUNZEL off.)

57 Pesante

2

Vamp and fade

2

57-58 59-60

No

cue: SEGUE fr

Alleg

4 (C):
 prince,

8 (C):
 run from him, —

13 (C):
 And I thought: W

18 (C):
 mal-ice. Bet-t

* JACK & LITTLE RED RIDINGHOOD #

#13 - O

TACET

No. 13

On the Steps of the Palace

(CINDERELLA, *JACK
*LITTLE RED RIDINGHOOD)

Cue:
SEGUE from No. 12b

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

Allegretto grazioso (♩. = 88)

Safety (vocal last x)

CINDERELLA:

mp

The musical score is written on a single treble clef staff in G major (one sharp) and 2/4 time. It consists of 22 measures. Measure 1 is a whole rest. Measure 2 is a whole rest. Measure 3 is the start of the vocal line. Measures 4-7 are vocal phrases. Measure 8 is a whole rest. Measures 9-12 are vocal phrases. Measure 13 is a whole rest. Measures 14-17 are vocal phrases. Measure 18 is a whole rest. Measures 19-22 are vocal phrases. The lyrics are: "He's a ver - y smart prince, He's a prince who pre - pares. Know-ing this time I'd run from him, — He spread pitch on the stairs. I was caught un-a - wares. And I thought: Well, he cares This is more than just mal-ice. Bet-ter stop and take stock while you're stand-ing here stuck on the steps of the

*JACK & LITTLE RED RIDINGHOOD appear only in the optional Trio Ending

23 (CINDERELLA): 23A 23B 25 26
 pal-ace. You think, what do you want? You think,

27 (C): 28 29
 make a de - ci - sion. Why not stay and be caught? You think,

30 (C): 31 32
 well, it's a thought, What would be his re - sponse? But then

33 (C): 34 35
 what if he knew who you were When you know that you're not what he thinks that he

36 (C): 37 38 39 40
 wants? And then what if you are _____ What a prince would en - vi - sion?

41 (C): 42 43
 Al-though how can you know who you are Till you know what you

44 (C): *cresc.* 45 46 *mf*
 want, which you don't? So then, which do you pick: Where you're safe out of sight, and your-

47 (C): 48 49 50
 - self, But where ev - 'ry - thing's wrong? Or where ev - 'ry - thing's right And you

51 (C): 52 53 54
 know that you'll nev - er be - long? And which - ev - er you pick, Do it

(CINDERELLA): 58
 quick, 'Cause you're start - ing to stick To the s

59 (C): 60
 first big de - ci - sion, _____ The c

63 (C): 64
 - rive at a ball is ex - cit - ing and all, Once you'

67 (C): 68
 fun to de - ceive When you know you can leav

71 (C): 72
 lot that's at stake, But you've stalled long

74 (C): 75 *mp*
 stuff on the steps Bet - ter run a - long

78 (C): 79
 E - ven though they don't care

81 (C): 82
 noth - ing to choose, So there's noth - ing

85 (C): (to -> 85A) *mf*
 Then fr

25
I think, what do you want? You think,

26
Why not stay and be caught? You think,

29
be his re-sponse? But then

32
know that you're not what he thinks that he

35
e What a prince would en-vi-sion?

39
40
who you are Till you know what you

43
46 *mf*
pick: Where you're safe out of sight, and your-

50
Or where ev-ry-thing's right And you

54
And which - ev - er you pick, Do it

56 *mp*
quick, 'Cause you're start - ing to stick To the steps of the pal-ace. It's your

60
first big de - ci - sion, The choice is - n't eas - y to make. To ar-

64
rive at a ball is ex - cit - ing and all, Once you're there, though, it's scar - y. And it's

68
fun to de-ceive When you know you can leave, But you have to be war-y. There's a

72
73 *cresc.*
lot that's at stake, But you've stalled long e - nough, 'Cause you're still stand-ing stuck in the

75 *mp*
stuff on the steps Bet - ter run a - long home And a - void the col - li - sion.

79
80
E-ven though they don't care, You'll be bet - ter off there Where there's

82
83 *cresc.*
noth - ing to choose, So there's noth-ing to lose. So you pry up your shoes.

86
87
(to →) 85A *mf* (to →) 86
Then from out of the blue, And with -

(CINDERELLA):

88 89 90 91 *mp*

- out an - y guide, _____ You know what your de - ci - sion is, _____ Which is not to de -

(C):

92 93 94 95

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

96 \oplus Solo Ending

(CINDERELLA):

97 98 99

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

(C):

100 101 102 103 (to ->)

you who is stuck with a shoe, In a stew, In the goo, And you've

(C):

103A *cresc.* (to ->) 104 105 *mf*

learned some - thing, too, Some - thing you nev - er knew, _____ On the steps of the

106

(C):

107 108 109

pal - ace. _____

96 $\oplus\oplus$ Trio Ending

(CINDERELLA):

97 98 99

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

(C):

100 101 102 103 (to ->)

you who is stuck with a shoe, In a stew, In the goo,

91 *mp*
 r de - ci - sion is, Which is not to de -
 to \oplus or $\oplus\oplus$
 95
 clue: For ex - am - ple, a
 98 99
 do. Now it's he and not
 103 (to --)
 In the goo, And you've
 105 *mf*
 knew, On the steps of the

109
 99
 do. Now it's he and not
 102 103 (to --)
 In the goo,

Palace

(CINDERELLA): 103B (to 104)
 And you've learned some-thing, too,
LITTLE RED RIDINGHOOD: Some-thing you nev-er knew,

And I've learned some-thing, too,

106
 That I nev - er, nev - er, nev - er knew be -
 That I nev - er, nev - er, nev - er knew be -
JACK: *mf*
 And I learned some - thing too, that I nev - er, nev - er, nev - er knew be -

cresc. 109 110 111
 - fore,
(LRR):cresc.
 - fore,
(D):cresc. *f*
 - fore, in the land of the

112

(CINDERELLA):

113

114

115

f

On the steps of the

(LITTLE RED RIDINGHOOD):

In the bel-ly of the wolf!

(JACK):

gi - ant!

(C):

117

118

119

pal - ace!

(LRR):

(J):

No. 13a

Underscore

TACET

No. 14

The Potion

TACET

CUE:
SE

1

(Musical notation)

NARRATOR:
had be
And Mi

Play 2 times

(Musical notation)

NARRATOR:
He began his se

13 L'istesso Tempo

(Musical notation)

21 (♩. = ♩)

(Musical notation)

Safety (vocal last x)

24

FLORINDA:

Care-ful, my toe!

STEPMOTHE

(Musical notation)

Dar

No. 15

**Finale
(Part I)**

(FLORINDA, STEPMOTHER, CINDERELLA'S MOTHER)

Cue: SEGUE from No. 15

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

1 (♩ = 132) Safety

2-3

NARRATOR: The Witch, who had been punished with age and ugliness that night when her beans had been stolen and the lightning flashed, was returned to her former state of youth and beauty. And Milky-White, after a night of severe indigestion, was reunited with the now wealthy Jack. As for the Prince...

Play 2 times (*continue on cue*)

8

NARRATOR:
He began his search for the foot to fit the golden slipper.

L'istesso Tempo

4

(to -)

13-16

NARRATOR: When he came to Cinderella's house, Cinderella's stepmother took the slipper into Florinda's room. (*STEMOTHER tries to force the shoe onto FLORINDA'S foot.*)

21 (♩ = ♩) Safety

22-23

Safety (*vocal last x*)

FLORINDA:
mf

Care-ful, my toe!

25
What-'ll we do?

STEMOTHER:
mf

Dar-ling, I know...

It - 'll have to go. But

26 (STEPMOTHER):

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

(STEPMOTHER looks at FLORINDA encouragingly and cuts off her toe.)

NARRATOR: The girl obeyed, swallowing the pain... [GO]

28-29

...and joined the Prince on his horse, riding off to become his bride.

(PRINCE and FLORINDA arrive at the grave)

31 **Play 2x** 2 33 **Play 3x** 34

31-32

Più mosso (♩ = 138)

35 CINDERELLA'S MOTHER: (to →) 37 38 39

Look at the blood with-in the shoe; This one is not the bride that's

(PRINCE looks at FLORINDA'S foot)

40 41 42

true. Search for the foot that fits.

(PRINCE and FLORINDA gallop back to CINDERELLA'S house.)

43 **Tempo primo** 4

43-46

Segue as one

No. 15a

Finale (Part II)

(LUCINDA, STEPMOTHER, CINDERELLA'S MOTHER)

Cue: SEGUE AS ONE from No. 15

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

(LUCINDA and STEPMOTHER tug at the shoe.)

Risoluto (♩ = 132)

3

Safety

2

(to →)

2-4

5 → 5A

Safety (vocal last x)

LUCINDA:

Why won't it fit?

STEMPMOTHER:

Dar - ling, be still.

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

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

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.

*(CINDERELLA'S PRINCE
pours blood from the shoe)*

[Dialogue]

*(STEMPMOTHER looks at LUCINDA
encouragingly and cuts off her heel.)*

2

(to →)
16

13-14

Cue to continue:

CINDERELLA'S FATHER: I always wanted a son!

L'istesso tempo

18

NARRATOR:

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

19 3 22

19-21

(♩ = 138) (PRINCE and CINDERELLA arrive at the grave)

23 Safety (vocal last time)

CINDERELLA'S MOTHER:

mp

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

(L'istesso tempo) (♩ = ♩.) Safety

27 (CM): *mf* 28 29

Fit to at-tend a prince.

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. familiar that he went towards it. And when he approached, Rapunzel, overjoyed at seeing him, fell into his arms, weeping.

30 (♩ = 168) 5 35

(RAPUNZEL enters) Rall.

30-34

[N]: Two of her tears wetted his eyes and their touch restored his vision.

A tempo 3 39 (WITCH enters.) [Dialogue]

36-38

cue to continue:

WITCH: You give me no choice!
(WITCH casts spell with her rod.
Nothing.)

(SHE tries again.)

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

(WITCH breaks her rod.)

40 41 42 43

Segue as one

No. 15b

Finale (Part III)

(CINDERELLA, CINDERELLA'S PRINCE,
BAKER'S WIFE, BAKER)

SEGUE from No. 15a

(CINDERELLA, in her wedding gown, and CINDERELLA'S PRINCE
ENTER with LUCINDA and FLORINDA at their sides)

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.

[N]: But as the sisters stood
by the blessed couple,...

(♩. = 92)
[Fanfare]

6

2-7

(FLORINDA and LUCINDA are blinded by PIGEONS DESCENDING)

[N]: ...pigeons swooped down upon them and poked out their eyes and punished them with blindness.

L'istesso tempo (♩. = ♩)

10 11 12

(FLORINDA and LUCINDA and ROYAL
FAMILY stagger OFFSTAGE, screaming.)

(BAKER'S WIFE ENTERS, very pregnant)

3

3

24-25 → 25A 26-28

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

CINDERELLA: Yes.

BAKER'S WIFE: Thank you for the slipper.

L'istesso tempo (♩. = ♩)

Play 3x

CINDERELLA: (last x)

CINDERELLA'S PRINCE:

30 *mf*

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

CINDERELLA & CINDERELLA'S PRINCE:

32

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

BAKER & BAKER'S WIFE:

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

Segue as one

No. 15c

Finale (Part IV)

(NARRATOR & COMPANY)

cue:

SEGUE AS ONE from No. 15b

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.

1 **Allegretto giocoso** (♩ = 126)

NARRATOR: *mf* Ev-er af-ter... Jour-ney

ALL:* *f* Ev-er af-ter!

15 **(NARRATOR):**

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

19 **(N):**

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

ALL: *f* Ev-er af - ter!

23 **(NARRATOR):**

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

27 **(N):**

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

* No FLORINDA, LUCINDA, or WITCH until m. 58

(NARRATOR):

36 37 38 *mp*

(ALL):

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

There were

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

(ALL):

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

con - stant dis - il - lu - sions, But they nev - er lost their nerve. And they

(ALL):

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

MEN: *mf*

reached the right con - clu - sions, And they got what they de - serve:

(WOMEN):

reached the right con - clu - sions, And we got what we de - serve:

(ALL):

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

55 56 57 58 FLORINDA: *mp*

(ALL):

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

I was

59 (FLORINDA): 60 61 62

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

LUCINDA: *mp*

I was vain. I was smug. We were hap-py. It was fun.

63 (F): 64 65

blind. Then we went in-to the woods to get our wish and now we're real-ly blind.

(L):

Then we went in-to the woods to get our wish and now we're real-ly blind.

WITCH: *mp*

I was

66 (WITCH): 67 68

per-fect. I had ev-'ry-thing but beau-ty. I had pow-er, And a

69 (W): 70 71

daugh-ter like a flow-er In a tow-er. Then I went in-to the

FLORINDA & LUCINDA:

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

WITCH): woods to get my wish and now I'm or-di-nar-y. Lost my pow-er and my flow-er. I'm un -

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

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

78

ALL OTHER WOMEN:

80 To be

81

82

(F & L): Had we used our com - mon sense, Been worth - y of our dis - con - tents To be

(W): Had we used our com - mon sense, Been worth - y of our dis - con - tents... To be

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

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

85

86

ALL MEN: Don't be

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

88

89

90

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

91 (W): *poco cresc.*
dan - ger - ous en - deav - or, But the on - ly thing to do. Though it's

92

93

94 **GROUP I:** *p*

(M): *poco cresc.*
dan - ger - ous en - deav - or, But the on - ly thing to do.

95 (GROUP I):
fear - ful, though it's deep, though it's dark, And though you

96 (G I):
may lose the path, Though you may en - coun - ter

GROUP II: *p*

Though it's

97 (G I):
wolves, You must - n't stop, you must-n't swerve, You must - n't

98

(G II):
fear-ful, though it's deep, though it's dark, And though you may lose the path, Though you may en-coun-ter

GROUP III: *mp*

Though it's

GROUP I *mp*
pon - der, *cresc. poco a poco*
You have to

GROUP II *mp*
wolves, *cresc. poco a poco*
You must - n't

GROUP III:
fear - ful, *cresc. poco a poco*
though it's deep, though it's dark, And though you

act! When you know your wish, if you

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

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

102
want your wish, you can have your wish, But you can't just wish, No, to get your wish, you go

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

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

#15C - Finale (Part IV)

103 *L'istesso tempo, alla marcia*

WOMEN:

104

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

MEN:

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

105 (W):
In - to the woods and through the fear, You have to take the jour - ney.

(M):
In - to the woods and through the fear, You have to take the jour - ney.

107 (W):
In - to the woods and down the dell, In vain per-haps, but who can tell?

(M):
In - to the woods and down the dell, In vain per-haps, but who can tell?

109 (W):
In - to the woods to lose the long - ing.

(M):
In - to the woods to lift the spell,

111 (W):
To wed the Prince, To

(M):
In - to the woods to have the child, To get the mon - ey,

114
 save the house, To find the fa - ther, To
 To kill the wolf, To con-quer the king-dom, To

ALL: *cresc.*
 have, to wed, to get, to save, To kill, to keep, to go to the Fes - ti - vall

118 119
 In-to the woods, In - to the woods, then out of the woods

NARRATOR:
 121 122 123 124
 To be con-tin-ued

And hap-py ev - er af - ter!

End of Act I

No. 16

Opening (Part I)

(NARRATOR, CINDERELLA, JACK, BABY*,
BAKER, BAKER'S WIFE, HARP*)

cue:

NARRATOR: Once upon a time...

(NARRATOR):
later...

in the same far-off kingdom...

Brightly (♩ = 132)

CINDERELLA:
mf

1 2 3 4
I wish...

lived a young Princess...

...the lad, Jack...

5 6 7
More than an - y - thing... More than life... More than foot - men...

More than an - y - thing...

More than life...

More than foot - men...

JACK:
mf

8 9 10
I wish...

I wish...

[N]: ...and the Baker and his family...

(CINDERELLA):

11 12 13
I wish...

I wish...

(JACK):

14 15 16
No, I miss... More than an - y - thing...

No, I miss...

More than an - y - thing...

BABY:

17 18 19
Waah! Waah!

Waah!

Waah!

BAKER:
mf

20 21 22
I wish...

I wish...

* [BABY and HARP FX covered by Synthesizer]

More than the moon...
 I wish to spon-sor a Fes-ti-val.
 12 13
 The

More than the moon...
 I miss...

BAKER'S WIFE:
p
 There, there...
BABY:
 Waah!

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

time has come for a Fes-ti-val,
 And a ball
 15 16
 More than

I miss my king-dom up in the sky.

BAKER'S WIFE:
 Waah! Shh...

More than rich-es...
 More than

18

17 (CINDERELLA):
an - y - thing...

(JACK):
Play, _____ harp...

(BAKER'S WIFE):
mf I wish we had more room.
Opt. 8vb

(BAKER):
an - y - thing... An - oth - er

19 (C):
20 21

(J): (Strums Harp)
HARP:
Ahh _____

(BW):

(B):
room...

Segue as one

No. 16a

Opening (Part II)

(NARRATOR, CINDERELLA, CINDERELLA'S PRINCE, JACK,
JACK'S MOTHER, BAKER, BAKER'S WIFE, STEPMOTHER, FLORINDA, LUCINDA)

SEGUE AS ONE from No. 16

Espressivo (♩ = 120)

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

Vamp (vocal last time)

CINDERELLA:

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

CINDERELLA'S PRINCE:

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

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

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

CINDERELLA:

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

CINDERELLA'S PRINCE:

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

JACK, JACK'S MOTHER:

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

BAKER, BAKER'S WIFE:

I nev-er thought we'd have a

CINDERELLA, CINDERELLA'S PRINCE:

9 I nev - er thought I could be so hap - py! 10

STEPMOTHER: *mp*

Hap - py

(JACK, JACK'S MOTHER):

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

(BAKER, BAKER'S WIFE):

ba - by. I'm so hap - py!

11 (SM): now, hap - py hence, Hap - py ev - er af - ter. 12 13 14 We're so hap - py

FLORINDA:

LUCINDA: We're so hap - py

CINDERELLA, CINDERELLA'S PRINCE:

15 16 17 18 Not one

(SM):

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

(F, L):

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

CINDERELLA, CINDERELLA'S PRINCE): 20 JACK: *mp* 21 Poco rall. CINDERELLA'S PRINCE: 22

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

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

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

A tempo BAKER: 24 ALL (Except BAKER): 25 *p*

Where's the cheese-cloth? Wish - es may bring prob - lems,

JACK'S MOTHER: go now. We should real - ly sell it.

ALL Except B): + BAKER: 27 *cresc.* 28

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

CINDERELLA: *mf* 30

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

JACK: *mf*

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

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

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

BAKER: *mf*

I'm going to be a per - fect

31 (CINDERELLA):
I'm going to see that he is so hap - py!

(JACK):
I'm going to see that she is so hap - py!

(JACK'S MOTHER, BAKER'S WIFE):
I'm going to see that he is so hap - py!

(BAKER):
fa - ther! I'm so hap - py!

32

33 ALL OTHERS:
I nev - er thought I'd love my life!

34 I would have set - tled for an - oth - er!

FLORINDA & LUCINDA:
I nev - er thought I'd love my life!

I would have set - tled for an - oth - er!

35 CINDERELLA:
Then to be - come a wife...

JACK'S MOTHER:
Then to be set for life...

JACK:
Then to be set for life...

36

CINDERELLA):

BAKER'S MOTHER):

BAKER:

BAKER'S WIFE:

BAKER:

Then

38 **+ STEPMOTHER:**
That for - tune smiled! I'm

That for - tune smiled! I'm

+ FL & LU:
That for - tune smiled! I'm

That for - tune smiled! I'm

Then to be - get a child... That for - tune smiled! I'm

Then to be - get a child... That for - tune smiled! I'm

BAKER'S WIFE:

If only this cottage were a little larger.

CINDERELLA, STEPMOTHER, JACK'S MOTHER: 40

so hap - py!

BAKER'S WIFE, FLORINDA, LUCINDA:

so hap - py!

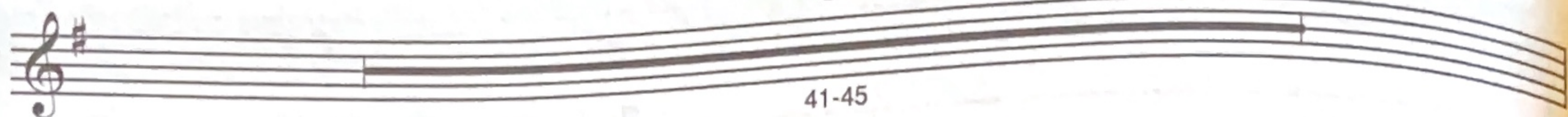
BAKER, JACK:

so hap - py!

BAKER: I will expand our quarters in due time.
 BAKER'S WIFE: Why expand when we could simply move to another cottage?
 BAKER: We will not move. This was my father's house, and now it will be my son's.

41

5



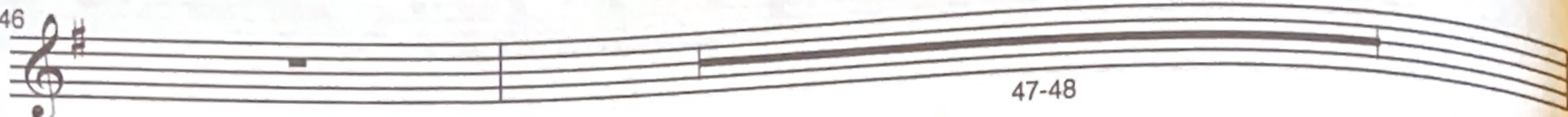
41-45

Poco rall.

A tempo, poco rubato

2

46



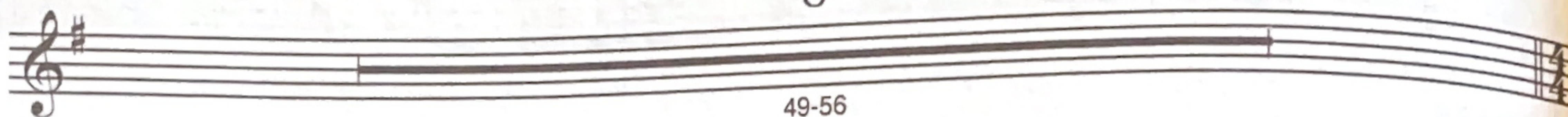
47-48

BAKER'S WIFE: You would raise your child alongside a witch?
 BAKER: Why does he always cry when I hold him.
 BAKER'S WIFE: Babies cry. He's fine. You needn't hold him as if he were so fragile.
 BAKER: He wants his mother. Here.
 BAKER'S WIFE: I can't take care of him all of the time!

49

Non rubato

8



49-56

BAKER: I'll care for him when he's older.

Safety (vocal last time)

57

BAKER, BAKER'S WIFE
 JACK, JACK'S MOTHER: (last time)

mp

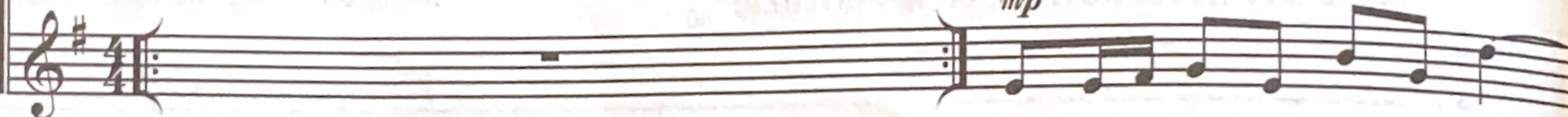
58



We had to go through thick and thin.

STEPMOTHER, FLORINDA, LUCINDA:

mp



We had to lose a lot to win.

CINDERELLA:

59

mf

60



I ven-tured out and saw with-in.

(B, BW, J, JM):



(SM, F, L):



cresc.

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

62

ff

cresc.

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

I'm

ff

cresc.

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

I'm

ff

I'm

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

(Rumble)

so hap - py...

so hap - py...

so hap - py...

No. 16b

Opening (Part III)

(BAKER, BAKER'S WIFE, WITCH)

cue:

BAKER'S WIFE: Yes, he's fine.
Are you all right?
[HE nods. WITCH enters]

[B]: Have you done this to our house?
WITCH: Always thinking of yourself!
Look at my garden.
BAKER'S WIFE: What of your garden?
WITCH: Look!

BAKER: Destroyed.
BAKER'S WIFE: What has happened?
WITCH: I was thrown to the ground. I saw nothing.

On Cue
(*WITCH enters.*)

1 **Andante** (♩ = 116)

Safety

BAKER: You!

BAKER'S WIFE: What could do such a thing?
BAKER: An earthquake.
WITCH: No earthquake! My garden
has been trampled. Those are footprints!
BAKER'S WIFE:
Who could do such a thing?

WITCH: Anything that leaves
a footprint that large is no "who."

Vamp (vocal last 2xs)

BAKER:

5

Do you think it was a

10

(B):

11

BAKER'S WIFE:

bear? A

WITCH:

A bear? Bears are sweet. Be - sides, you ev - er see a bear with for - ty - foot feet?

(BAKER'S WIFE): drag-on?

BAKER: 13 Man-ti-core? Grif-fin?

(WITCH): 3 No scorch marks. U-su-al-ly they're linked. I-mag-i-nar-y. Ex-tinct.

Molto rall.

BAKER: 14 Gi - ant? [Dialogue]

(WITCH): (spoken): Possible. Very, very possible...

warning:
WITCH: A Giant's just like us – only bigger! Much, much bigger!
 So big that we are just an expendable bug beneath its foot.

WITCH: [Steps on bug] Boom!

WITCH: [Grinds it into the floor with her foot] Crunch!

(WITCH exits)
BAKER'S WIFE: We are moving!

B Dr 16

Ratchet 17 18

Segue on cue

No. 16c

**Opening
(Part IV)**

TACET

No. 16d

Opening
(Part V)

(UNDERScore)

TACET

No. 16e

Opening
(Part VI)

(UNDERScore)

TACET

No. 16f

Opening
(Part VII)

(UNDERScore)

TACET

No. 16g

Opening
(Part VIII)

(UNDERScore)

TACET

No. 16h

Opening (Part IX)

(BAKER, BAKER'S WIFE, JACK,
LITTLE RED RIDINGHOOD, CINDERELLA)

cue: SEGUE AS ONE from No. 16g
[JACK: ...I'm going to find that Giant anyway!]

Alla marcia (♩ = 132)

BAKER:

mf

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

(B):

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

BAKER'S WIFE:

mf

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

JACK:

8 *mf*

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

(BW):

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

LITTLE RED RIDINGHOOD:

9 *f*

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

11

BAKER:

12

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

BAKER'S WIFE:

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

CINDERELLA:

15 *mf* In - to the woods, but not too long: The skies are strange, the winds are strong.

JACK:

17 (C): In - to the woods to see what's wrong.

18

19 In - to the woods, to slay the Gi - ant!

BAKER, JACK, CINDERELLA:

20 In - to the woods,

21

BAKER: To

BAKER'S WIFE:

In - to the woods To shield the child,

LITTLE RED RIDINGHOOD:

In - to the woods, To flee the winds,

(B):

23 find a fu - ture...

24 **JACK:** To slay... **BAKER:** to find...

(BW):

To shield...

(LRR):

To flee...

CINDERELLA:

26

27

To fix...

JACK:

(BW):

To hide...

To

(LRR):

To move...

Safety

(Stop at WITCH'S entrance)

(1st x only)

29

30

To see what the trou-ble is...

(C):

(J):

bat - tle...

No. 16i

Fanfares

(UNDERScore)

TACET

No. 17

Agony Reprise

(CINDERELLA'S PRINCE, RAPUNZEL'S PRINCE)

cue:

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

A la barcarolle (♩. = 52)

CINDERELLA'S PRINCE:

1 2 *mp* 3 4

High in a tow - er, Like yours was, but high - er, A beau - ty a - sleep.

5 6 7 8 9

All 'round the tow - er A thick - et of bri - ar A hun - dred feet deep.

10 (CP): *mf* 11 *dim.* 12 *mp* 13 *p*

Ag - o - ny! — No frus - tra - tion more keen, When the one thing you

14 (CP): 15 16

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

17 **RAPUNZEL'S PRINCE:** *mp* 18 19 20

I've found a cas - ket En - tire - ly of glass... No, it's un - break - a - ble.

21 22 23 **CINDERELLA'S PRINCE:** *poco cresc.* 24

What un - mis - tak - a - ble
poco cresc.

21 (RP): 22 23 24

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

25 (CINDERELLA'S PRINCE):

sub. *f* 26 27
 Ag - o - ny! — Is the way al - ways barred?

(RAPUNZEL'S PRINCE):

sub. *f*
 Ag - o - ny! — Is the way al - ways barred?

(CP):

28 29 30 31 *mp*
 Did you learn her name?

(RP):

mp
 She has skin white as snow... No, there's a dwarf stand - ing guard.

32 (CP):

mf 33 34 35
 Ag - o - ny — Such that prin - ces must weep!

(RP):

mf
 Ag - o - ny — Such that prin - ces must weep!

(CP):

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

(RP):

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

40 (CP):

41 42 43 *cresc.*
 not for the thick - et... It's the thick - est.

(RP):

mp *cresc.*
 A thick-et's no trick. Is it thick? The quick - est is pick it a -

#17 - Agony Reprise

(CINDERELLA'S PRINCE): *f* 44 45 46 47
 Yes, but e-ven one prick, it's my thing a-bout blood. It's no sick-er than

(RAPUNZEL'S PRINCE): *mf* *f*
 - part with a stick. Well, it's sick!

Rall.

(CP): 48 49 50 51
 your thing with dwarves. Dwarfs. Not for-get-ting the

(RP): *mp*
 Dwarfs. Dwarfs are ver-y up - set-ting. Not for-get-ting the

52

A tempo

(CP): 53 54 *cresc.*
 tasks un - a - chiev - a - ble, Moun-tains un - scale - a - ble, If it's con-ceiv - a - ble

(RP): *cresc.*
 tasks un - a - chiev - a - ble, Moun-tains un - scale - a - ble, If it's con-ceiv - a - ble

(CP): 55 56 *f* 57
 But un - a - vail - a - ble, Ahhh, Ahhh,

(RP): *f*
 But un - a - vail - a - ble, Ahhh, Ahhh,

58

(CP): 59 60 61 *mf*
 Ag - o-ny! Mis - er-y! Not to know what you miss. While they lie there for

(RP):
 Ag - o-ny! Woe! Not to know what you miss.

(CINDERELLA'S PRINCE):

62 years, 63 What un - bear - a - ble 64 bliss!

(RAPUNZEL'S PRINCE):

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

Freely

65 (CP): *f* 66 67 68 *p* Ah, well, back to my

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

(RP): *f* Ah, well, back to my

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

A tempo

Poco rall.

69 (CP): 70 71 72 wife.

(RP): wife.

No. 17a After Agony Reprise

(UNDERSCORE)

TACET

No. 17a-1 Underscore Giant

(UNDERSCORE)

TACET

No. 18 Underscore

TACET

No. 18a Cues

(UNDERSCORE)

TACET

No. 19

Witch's Lament

[Revival Version]

(WITCH)

cue: STEWARD: I was thinking of the greater good. That's my job. [GO]

Staccato ma pesante (♩ = 96)

Musical staff with treble clef, 4/4 time signature, and notes A-D and E-G.

Rubato

Musical staff with treble clef, 4/4 time signature, and lyrics: This is the world I meant. Could-n't you lis-ten? Could-n't you stay con-tent, Safe be-hind

Musical staff with treble clef, 4/4 time signature, and lyrics: walls, as I could not?

Musical staff with treble clef, 4/4 time signature, and lyrics: Now you know what's out there in the world.

Musical staff with treble clef, 4/4 time signature, and lyrics: No one stays un-taint-ed by the world, On-ly I, On-ly

Musical staff with treble clef, 4/4 time signature, and lyrics: I, who loved you as you were. On-ly I, who's fright-ened less of

Musical staff with treble clef, 4/4 time signature, and lyrics: her than them.

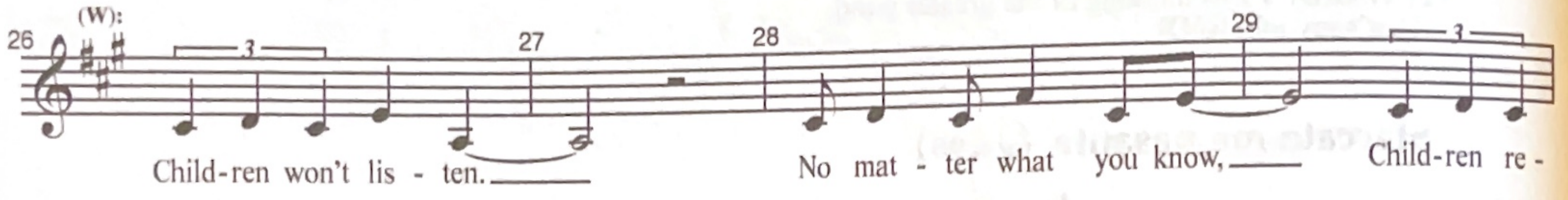
Espressivo e misterioso (A tempo)

22 (WITCH): *p dolce*



No mat - ter what you say, _____

26 (W):



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

30 (W):



- fuse _____ to learn. _____

34 (W): *mp*



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

38 (W): *cresc.*



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

cue to cut off:
BAKER: You'll never get there.

42 (W): *f*



some-thing you lose... _____

Vamp

No. 19-alt Witch's Lament

[Original Version]

(WITCH)

cue:

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

Staccato ma pesante (♩ = 96)

4 A-D 3 E-G

Rubato

1 **WITCH:** *f*

This is the world I meant. Could-n't you lis-ten? — Could-n't you stay con-tent, Safe — be-hind

4 (W): **A tempo** (♩ = 100)

walls, as I _____ could not?

8 (W):

Now you know what's out there in the world.

12 (W):

No one can pre - pare you for the world, Ev - en I. How could

16 (W):

I, _____ who loved you as you were. How could I, _____ have shield-ed you from

19 (W):

her and them? **Safety**

22 **Espressivo e misterioso (A tempo)**

(WITCH):

2

24 *p dolce*

25

No mat-ter what you say, _____

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

- fuse _____ to learn. _____

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

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

cue to cut off:
BAKER: You'll never get there.

some - thing you lose... _____

No. 19a

100 Paces

TACET

No. 20

Any Moment (Part I)

(CINDERELLA'S PRINCE, BAKER'S WIFE)

cue:

BAKER'S WIFE: No, actually, it was my choice. [GO]
(Dialogue continues over vamp)

BAKER'S WIFE: I'm looking for the lad.

CINDERELLA'S PRINCE: Your choice? How brave.

BAKER'S WIFE: Brave?

CINDERELLA'S PRINCE: Yes. (*sings*)

Allegretto grazioso (♩ = 152)

Safety (*vocal last time*)

CINDERELLA'S PRINCE:

(Start →) 3 *mp* An - y - thing can hap - pen in the woods. May I kiss you?

(CP): *mp* An - y mo - ment we could be crushed. Don't feel

7 8 9 10 **BAKER'S WIFE:** Uh.

11 (CP): rushed. 12-14

(HE kisses HER. SHE is stunned, turns to audience.)

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

15 16 17 18 *mf*

[Cutoff when CP & BW break kiss.]

19 **Vamp** (*cut off on cue*) 2 [Dialogue] 22

20-21

23 **Vamp** (*vocal last time*)

CINDERELLA'S PRINCE: Fool - ish - ness can hap - pen in the woods. Once a - gain, please...

24 25 26 *mp*

No. 21 Moments in the Woods

(BAKER'S WIFE)

cue:

SEGUE from No. 20a

(CINDERELLA'S PRINCE exits.)

Grazioso (♩ = 152)

2

BAKER'S WIFE:
What was that?

1-2

2

BAKER'S WIFE:
mp

4-5

Was that
Rall.

7

(BW):

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

A tempo Rall.

A tempo Rall.

A tempo

(BW):

kiss me? And kiss me? And did I kiss him

16

back? Was it wrong? Am I mad? Is that all? Does he

(BW):

miss me? Was he sud-den-ly Get-ting bored with me? Wake

22 **Poco più mosso** (♩ = 138)

(BW):

up! Stop dream-ing. Stop pranc-ing a-bout the woods. It's

(BW):

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

Più mosso (♩ = 148)

(*crisply, risoluto*)

(BAKER'S WIFE):

Musical staff 28-31. Treble clef, 4/4 time signature. Notes: 28 (quarter), 29 (quarter), 30 (quarter), 31 (quarter).

life, back to sense, Back to child, back to hus-band, No one lives in the woods. There are

Musical staff 32-35. Treble clef, 4/4 time signature. Notes: 32 (quarter), 33 (quarter), 34 (quarter), 35 (quarter).

vows, there are ties, There are needs, there are stan-dards, There are should-n'ts and shoulds. Why not

Musical staff 36-39. Treble clef, 4/4 time signature. Notes: 36 (quarter), 37 (quarter), 38 (quarter), 39 (quarter).

both in - stead? There's the ans - wer if you're clev-er:_____ Have a

Poco rall. A tempo

Musical staff 40-43. Treble clef, 4/4 time signature. Notes: 40 (quarter), 41 (quarter), 42 (quarter), 43 (quarter).

child for warmth, and a bak-er for bread, And a prince for what - ev - er... Nev-er! It's these

Musical staff 44-47. Treble clef, 4/4 time signature. Notes: 44 (quarter), 45 (quarter), 46 (quarter), 47 (quarter).

woods. Face the facts, find the boy, Join the group, stop the gi - ant, Just get

Musical staff 48-51. Treble clef, 4/4 time signature. Notes: 48 (quarter), 49 (quarter), 50 (quarter), 51 (quarter).

out of these woods._____ Was that him? Yes, it was. Was that

Musical staff 52-55. Treble clef, 4/4 time signature. Notes: 52 (quarter), 53 (quarter), 54 (quarter), 55 (quarter).

me? No, it was - n't, Just a trick of the woods._____ Just a

Musical staff 56-59. Treble clef, 4/4 time signature. Notes: 56 (quarter), 57 (quarter), 58 (quarter), 59 (quarter).

mo - ment, One pe - cul - iar pass - ing mo - ment. Must it all be eith - er

Musical staff 60-63. Treble clef, 4/4 time signature. Notes: 60 (quarter), 61 (quarter), 62 (quarter), 63 (quarter).

less or more, Eith - er plain or grand? Is it al - ways "Or"? Is it

61 (BAKER'S WIFE):
 nev - er "And"? That's what woods are for: For those mo - ments in the

64 (BW): *mp*
 woods... Oh, if life were made of mo - ments, E - ven now and then a

68 (BW):
 bad one! — But if life were on - ly mo - ments, Then you'd nev - er know you

72 (BW): **Safety (vocal last time)** *mf*
 had one. — First a

74 (BW):
 witch, then a child, Then a prince, then a mo - ment, Who can live in the woods? — And to

78 (BW): *mp*
 get what you wish, On - ly just for a mo - ment, These are dan - ger - ous woods. Let the

82 (BW):
 mo - ment go, Don't for - get it for a mo - ment, though. Just re - mem - ber - ing you've

86 (BW): **Slower**
 had an "And" when you're back to "Or" Makes the "Or" mean more than it

89 **Rall.** **A tempo** *f*
 did be - fore. Now I un - der - stand... And it's time to leave the

#21 - Moments in the Woods

92

Musical staff for measures 92-94. It begins with a treble clef, a key signature of one flat, and a common time signature. The first measure contains a quarter note on G4, followed by a quarter rest. The second measure contains a quarter rest. The third measure contains a quarter rest. The fourth measure contains a quarter rest. A large number '2' is written above the staff. The measure numbers '93-94' are written below the staff.

woods!

(BAKER'S WIFE finishes song and begins counting her steps offstage. SHE stops, retraces her steps and begins to exit in another direction. SHE realizes she is lost.) [CUTOFF when GIANT'S steps are heard.]

95

Vamp (stop on cue)

Musical staff for measures 95-96. It begins with a treble clef, a key signature of one flat, and a common time signature. The first measure contains a quarter note on G4, followed by a quarter rest. The second measure contains a quarter rest. The third measure contains a quarter rest. The fourth measure contains a quarter rest. A large number '2' is written above the staff. The measure numbers '95-96' are written below the staff. A '(to →)' symbol is at the end of the staff.

(She begins to go in yet another direction, when we hear the approach of the GIANT in the distance. The sound moves steadily toward her. In panic, she backs up.)

Loud noise and dramatic light change as BAKER'S WIFE screams and falls backwards) — BLACKOUT

(Giant steps)

Musical staff for measures 96A-96E. It begins with a treble clef, a key signature of one flat, and a common time signature. The first measure contains a quarter note on G4, followed by a quarter rest. The second measure contains a quarter rest. The third measure contains a quarter rest. The fourth measure contains a quarter rest. The fifth measure contains a quarter rest. The measure numbers '96A', '96B', '96C', '96D', and '96E' are written above the staff. A '[Crash]' symbol is above the fifth measure. The measure numbers '93-94' are written below the staff.

B Dr.

ff

Segue

No. 21a

Underscore

TACET

No. 22

Your Fault

(JACK, BAKER, LITTLE RED RIDINGHOOD
WITCH, CINDERELLA)

cue:

WITCH: Now it's time to get this boy to the
Giant before we're all so much dead meat.
[GO]

CINDERELLA: Keep away from him!

LITTLE RED RIDINGHOOD: No!

WITCH: This is no time to be soft-hearted!

He's going to the Giant and I'm taking him.

BAKER: Yes. He's the one to blame. It's because
of you there's a Giant in our midst and my wife is dead!

Allegro (♩ = 132)

Vamp (Start slow, accel. to tempo)

(Start →) 3

JACK: (last 2 times)
mf

But it is - n't my fault! I was

4 (J):

giv - en those beans! You per - suad-ed me to trade a - way my cow for beans! Andwith-

7 (J):

- out those beans there'd have been no stalk To get up to the gi-ant's in the

11

10 (J):

first place!

BAKER:
mf

Wait a min - ute, mag - ic beans for a cow so old That you

13 (BAKER):

had to tell a lie to sell it, which you told! Were they worth - less beans? Were they

LITTLE RED RIDINGHOOD:

16 17 18 *mf*

See, it's

(BAKER):

ov - er - sold? Oh, and tell us who per - suad - ed you to steal that gold!

19 (LRR): 20 21 22

your fault! Yes, it is!

JACK:

No! No! It's not! Wait a min - ute, though, I

(BAKER):

So it's your fault, It's true.

(LRR): 23 LITTLE RED RIDINGHOOD: 24 25 26

So it's your fault!

(J):

on - ly stole the gold to get my cow back From you!

Yes!

(B):

No it is - n't! I'd have

27 28 29 30 WITCH: *mf*

It's his

(B):

kept those beans, but our house was cursed. She made us get a cow to get the curse re - versed!

LITTLE RED RIDINGHOOD:

31 32 33 34 *mf*

 Oh. Then it's

(WITCH):

 fa-ther's fault that the curse got placed And the place got cursed in the first place!

CINDERELLA:

35 *mf* 36 37 *mp* 38

 It was his fault, I guess...

(LRR):

 his fault!

WITCH: JACK: *mf*

 So. No!

BAKER: *mf*

 Wait a min - ute, though, I
 Yes, it is, it's his.

39 (JACK): 40 41 42

 chopped down the bean - stalk, right? That's clear. But with - out an - y bean-stalk, then what's queer Is

(J): 43 44 45

 how did the sec - ond gi - ant get down here In the first place? Sec - ond place...

47

(CINDERELLA):

46 Yes! The oth-er bean?

(LITTLE RED RIDINGHOOD):

How?

(JACK):

Well, who had the oth-er bean? You pock-et-ed the oth-er bean.

(BAKER):

Hmm... The oth-er bean? I

(LRR):

50 So it's your f...! So it's

(B):

did - n't! Yes, I did. No, it is - n't, 'cause I gave it to my wife!

CINDERELLA:

55

53 Then whose is it?

(LRR):

her f...!

(BAKER):

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

56 57 58 CINDERELLA: *mf*

You mean

(BAKER):

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

59 (C): 60 61 62

that old bean, that your wife—? Oh, dear. But I nev-er knew, and so I threw... Well, don't look here!

LITTLE RED RIDINGHOOD: *mf*

So it's

63 (C): 64 65 66

But... But... Well, if

(LRR):

your fault!

JACK: *mf*

See, it's her fault, And it is - n't mine at all!

BAKER:

But what?

67 (C): 68 69

you had - n't gone back up a - gain, You were greed - y! Did you

(J):

We were need - y.

#22 - Your Fault

(CINDERELLA):

need that hen?

71

72

Yes, and

LITTLE RED RIDINGHOOD:

So it's her fault then!

(JACK):

But I got it for my moth - er!

(CINDERELLA):

what a - bout the harp in the third place?

74

75

(LRR):

(JACK):

She went and dared me to!

(BAKER):

BAKER:

The harp, yes!

(C):

77

78

So it's

(LRR):

dared you to?

Me?

No, I did-n't!

(J):

You dared me to! She said that I was scared to. She dared me!

So it's

(B):

So it's

#22 - Your Fault

79

(CINDERELLA):

your fault! If you had - n't dared him to,

(LRR):

Wait a min - ute!

(JACK):

your fault!

(BAKER):

your fault!

And

81

(C):

Well, if

(LRR):

Well, if you had - n't thrown a - way the bean in the first place—

(J):

(B):

you had left the harp a - lone, We would - n't be in trou - ble in the first place!

(CINDERELLA): *cresc. poco a poco*
 she had-n't raised them in the first place—! You raised the beans in the

(LRR): *cresc. poco a poco*
 It was your fault! Right! It's you who raised the beans in the

(JACK): *cresc. poco a poco*
 Yes, if you had-n't raised them in the first place—!

(BAKER): *cresc. poco a poco*
 Right! It's you who raised the beans in the

87 (C):
 first place! 88 *ff* You're re - spon - si - ble! You're the one to blame! It's your fault! 89

(LRR): *ff*
 first place! You're re - spon - si - ble! You're the one to blame! It's your fault!

(J): *ff*
 It's your fault! You're re - spon - si - ble! You're the one to blame! It's your fault!

(B): *ff*
 first place! You're re - spon - si - ble! You're the one to blame! It's your fault!

Segue as one

No. 22a

Last Midnight

(WITCH, CINDERELLA,
LITTLE RED RIDINGHOOD)

cue:

SEGUE AS ONE from No. 22

Allegretto (♩ = 152)

3

WITCH:
p

(Original Version) It's the
(Alternate Version) It's the

5 (W):

last _____ mid - night, It's the
last _____ mid - night, It's the

9 (W):

last _____ wish. It's the
last _____ wish, It's the

13 (W):

last _____ mid - night, Soon it will be
last _____ mid - night, Soon it will be

17 (W):

Boom _____ Squish! Told a lit - tle
Boom _____ Squish! Told a lit - tle

21 (W):

lie, Stole a lit - tle gold, Broke a lit - tle
lie, Stole a lit - tle gold, Broke a lit - tle

25 (W):

vow, _____ Did you? _ Had to get your
vow, _____ Did you? _ Had to get your

29 (W):

prince, Had to get your cow, Have to get your
prince, Had to get your cow, Have to get your

(WITCH): *dim.* 33 34 35 36 *mp*

wish, Does - n't mat - ter how - An - y - way, it does - n't mat - ter now. It's the
 wish, Does - n't mat - ter how - An - y - way, it does - n't mat - ter now. It's the

37 (W): **Poco più mosso** 38 39 40

last _____
 last _____ mid - night, It's the
 mid - night, It's the

(W): 41 42 43 44

Boom _____
 Boom _____ Splat! Splat! Noth - ing but a
 Noth - ing but a

(W): 45 46 47 48

vast _____
 vast _____ mid - night, Ev - 'ry - bod - y
 mid - night, Ev - 'ry - bod - y

(W): 49 50 51 52 *p*

smashed _____
 smashed _____ flat! flat! Noth - ing we can
 Noth - ing we can

(W): 53 54 55 56

do... _____
 do... _____ Not ex - act - ly true: We can al - ways
 Not ex - act - ly true: You can al - ways

(THEY protect JACK as she reaches for him) *mp*

(W): *sub.mf* 57 58 59 60

give her the boy... _____
 give her the boy... _____ No? No?
 No, of course what real - ly mat - ters is the
 No, of course what real - ly mat - ters is the

(W): *mf* 61 62 63 64

blame, _____
 blame, _____ Some - one you can blame.
 Some - one you can blame. Fine, if that's the
 Fine, if that's the

(W): 65 66 67 *dim.*

thing you en - joy, _____
 thing you en - joy, _____ Plac - ing the blame,
 Plac - ing the blame, If that's the aim,
 Plac - ing the blame, If that's the aim,

68 (WITCH)(*mp*) 69 70 (p)

Give me the blame... Just
Give me the blame... Just

Rall.

71 (W): 72 73 74

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

CINDERELLA & LITTLE RED RIDINGHOOD:

No!

75 **A tempo**

76 77 78

nice. You're not good, you're not bad, You're just
pure. But stay here, And in time You'll ma -

79 (W): 80 *cresc.* 81 82

nice. I'm not good, I'm not nice, I'm just
- ture. And grow up to be them, So let's

83

84 *mp* 85 86 *f*

right. I'm the Witch. You're the
fly, You and I, Far a -

BAKER: Please! 2

87 (W): 88 89-90

world. _____
- way. _____

91

92 93 94

I'm the hitch, I'm what no one be - lieves, I'm the
I'm the hitch, I'm what no one be - lieves, I'm the

95 (W): 96 97 *cresc.* 98

Witch. You're all li - ars and thieves, Like his
Witch. They're all li - ars and thieves, Like your

99 (WITCH): *mf* 100 101 102

fa - ther, — Like his son will be, too... Oh, why
 fa - ther, — Just like you will be too... Oh, why

103 (W): *cresc.* 104 105 106

both - er? — You'll just do what you do. It's the
 both - er? — They'll just do what they do. It's the

107 (W): *f* 108 109 110

last _____ mid - night, So good -
 last _____ mid - night, So good -

111 (W): 112 113 114

115 - bye, _____ all. Com - ing at you
 - bye, _____ all. Com - ing at you

116 117 118

fast, _____ mid - night... Soon you'll see the
 fast, _____ mid - night... Soon you'll see the

119 (W): 120 121 122 *mp*

sky _____ fall. Here, you want a
 sky _____ fall. Jack, you want a

(Starts scattering her beans all around; BAKER, CINDERELLA, JACK, and LITTLE RED)

123 (W): 124 125 126

bean? Have an - oth - er bean. Beans were made for
 bean? Have an - oth - er bean. Beans were made for

RIDINGHOOD frantically scramble to pick them up)

127 (W): 128 129 130

mak - ing you rich! _____ Plant them and they
 mak - ing you rich! _____ Plant them and they

131 (W): 132 133 134

soar... Here, you want some more? Lis - ten to the
 soar... Here, you want some more? Lis - ten to the

(WITCH):

135 136 137 138 *f*

roar: Gi - ants by the score! Oh well, you can blame an - oth - er witch. _____ It's the
 roar: Gi - ants by the score! Oh well, you can blame an - oth - er witch. _____ It's the

(W):

140 141 142

last _____ mid - night, _____ It's the
 last _____ mid - night, _____ It's the

(W):

143 144 145 146

last _____ verse. _____ Now, be - fore it's
 last _____ verse. _____ Now, be - fore it's

(W):

148 149 150

past _____ mid - night, _____ I'm leav - ing you my
 past _____ mid - night, _____ I'm leav - ing you my

(W):

151 152 153 154 *mp*

last _____ curse: _____ I'm leav - ing you a -
 last _____ curse: _____ I'm leav - ing you a -

(W):

156 157 158 *mf*

- lone. _____ You can tend the gar - den, it's yours. _____ Sep - 'rate and a -
 - lone. _____ Squirm - ing in the mess that you've made. _____ Fix it on your

(W):

160 161 3 162 *f*

- lone, _____ Ev - 'ry - bod - y down on all fours. _____ All right, Moth - er,
 own. _____ Time for me to go I'm a - fraid. _____ Back to what I

(W):

164 165 166

when? _____ Lost the beans a - gain! _____ Pun - ish me the
 know, _____ Back to long a - go, _____ Safe in - side the

(W):

167 168 169 170

way you _____ did then! _____ Give me claws and a hunch, Just a -
 world that _____ I'm from. _____ Bet - ter ug - ly and spurned With my

(W):

172 173

- way from this bunch And the gloom
pow - ers re - turned And I fear

(WITCH):

174 175 176

And the doom
Mid - night's here.

And Time to the dis - ap -

177 ⊕ Original Ending

(W):

178 179 180

Boom

(W):

181 182 183

fff Cruunch!

(Disappears) Dictated

177 ⊕⊕ Alternate Ending

(WITCH):

178 179 180

- pear.

Freely

Moth - er, here I

A tempo

(Play 4x)

(W):

181 182 183

fff (Hold vocal thru vamp) come!

(Screams)

(Disappears) Dictated

No. 22b Arms of a Princess

(UNDERScore)

TACET

No. 23

No More

(BAKER, MYSTERIOUS MAN)

cue:

MYSTERIOUS MAN: And now, aren't you making the same mistake?

BAKER: No. *(Begins to exit)*

MYSTERIOUS MAN: Aren't you running away?

Adagio (♩ = 116)

(Poco rubato)

BAKER:

1 No more ques-tions. Please. 3 No more tests. 4 Comes the 5

6 day you say, "What for?" 7 Please, no more. 8 **MYSTERIOUS MAN:** (1st x) (to -) 9 We

8A (to -) 9 What? 10 dis - ap - point, we dis - ap - pear, we die but we don't... They

11 **Poco rall.** 12 No more 13 dis - ap - point in turn, I fear. For - give, though, they won't... 14

A tempo

13 (BAKER):

rid-dles. _____ No more jests. No more

(B):

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

61 (B):

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

(B):

door. Just... no more. 68 -> 68A-68B

69 MYSTERIOUS MAN:

Run-ning a-way, let's do it, Free from the ties _____ that bind. _____

(MM):

No more de-spair or bur-dens to bear, Out there in the yon-der. _____

77 (MM):

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

(MM):

Have to take care: Un-less there's a "where," You'll on-ly be wan-der-ing blind. Just more

85 (MM):

ques-tions, Dif-f'rent kind. Where are we to

89 (MYSTERIOUS MAN): 90 91 92 (to -)

go? Where are we ev - er to go? —

95 (MM): 96 97 98

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

99 (MM): 100 101 102

Trou-ble is, son, — The far - ther you run, — The more you feel un - de - fined — For

103 (MM): 104 *ten.* 105 **Rall.**

what you have left — un - done And, more, what you've left be -

106 (MM): **A tempo** 107 108 109 (to -)

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

109A (BAKER): (to -) 110 111

We dis - ap - point in turn, I guess. For - get, though, we won't...

112 (BAKER): **Rubato** 113 **A tempo** 116 *ten.*

Like fa - ther, like son. No — more

114-115

(MYSTERIOUS MAN): **A tempo** *ten.*

Like fa - ther, like son.

117 (BAKER):

118 119 120 *mf*

gi - ants, Wag - ing war. Can't we

(B):

121 122 123 124 *f*

just pur - sue our lives With our chil - dren and our wives? Till that

(B): **Rall.**

125 126 127 128 *mf*

hap - pi - er day ar - rives, How do you ig - nore All the

129 (B): **A tempo**

130 131 132

witch - es, All the curs - es, All the

(B): **Rubato**

133 134 135 136

wolves, all the lies, The false hopes, the good - byes, the re - ver - ses, All the

(B): *f*

137 138 139 140 *mf ten.*

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

141 (B): **Meno mosso (rubato)**

142 143 144 *mp*

chil - dren... All the gi - ants... No

(B): **Tempo primo**

145 146 147-148 149

more.

No. 24

After Plan

(UNDERScore)

TACET

No. 25 No One Is Alone (Part I)

(CINDERELLA, LITTLE RED RIDING HOOD)

cue:

CINDERELLA: And I, the far away Prince.
(*CINDERELLA'S PRINCE exits.*)

LITTLE RED RIDINGHOOD: They're almost finished. You see over there between those two towers?
When the Giant comes, we are to send her over there.

CINDERELLA: Good.

LITTLE RED RIDINGHOOD: I wanted to climb the tower too.

CINDERELLA: I'm glad you're here to help me. (*LITTLE RED RIDINGHOOD begins to cry*) What's wrong?

LITTLE RED RIDINGHOOD: My granny's gone.

CINDERELLA: Oh, no. I'm so sorry.

LITTLE RED RIDINGHOOD: I think my granny and my mother would be upset with me.

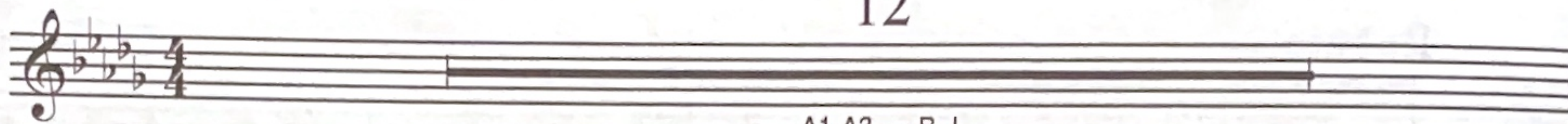
CINDERELLA: Why?

LITTLE RED RIDINGHOOD: They said to always make them proud. And here I am about to kill somebody.

CINDERELLA: Not somebody. A giant who has been doing harm.

Tranquillo (♩ = 60)

12



A1-A3, → B-J

LITTLE RED RIDINGHOOD:
But the Giant's a person. Aren't we to
show forgiveness? Mother would be
very unhappy with these circumstances.

Safety

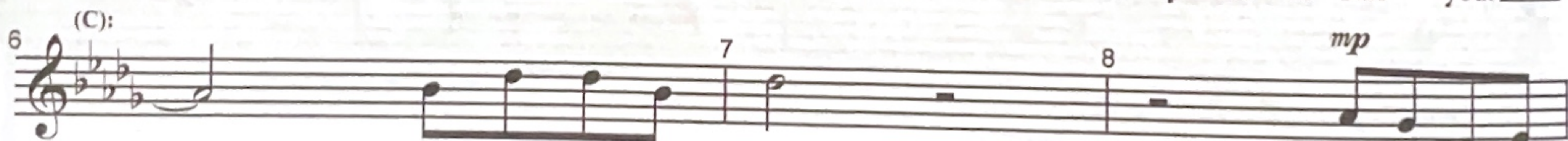
1 Poco rubato
CINDERELLA:



Moth - er can - not guide you.



Now you're on your own. On - ly me be - side you.



Still, you're not a - lone. No one is a -



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

13 (C):
 Some-times peo-ple leave you, _____ Half-way through the wood.

(CINDERELLA):
 17 Oth - ers may de - ceive you. _____ You de - cide what's good. _____

(C):
 20 _____ You de - cide a - lone. But no one is a -

(C): LITTLE RED RIDINGHOOD: CINDERELLA:
 23 - lone. I wish... Poco rall. I know...

26-28 3 29 30

No. 25a No One Is Alone (Part II)

(CINDERELLA, BAKER, JACK, LITTLE RED RIDINGHOOD)

cue:
JACK: (cold) I'm going to kill him!
BAKER: Then kill him! (Beat) No, don't kill him. [GO]

Tranquillo (♩ = 56)

2 (to →)
 A-B

1 CINDERELLA:
 p Moth-er is-n't here now. _____ Who knows what she'd say? _____

BAKER:
 p Wrong things, right things... _____ Who can say what's

(CINDERELLA):

5 Nothing's quite so clear now. 6 7 8 *mp*
 Feel you've lost your way? You are not a-

(BAKER):

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

(C):

9 - lone, 10 be - lieve me. No one is a - lone. 11 12 *mp*
 Tru - ly...

(B):

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

13 (C):

p 14 15 16
 You move just a fin - ger, Say the slight-est word,

(B):

p You move just a fin - ger, Say the slight-est word,

(C):

17 18 19 20
 Some-thing's bound to lin - ger, Be heard.

(B):

Some-thing's bound to lin - ger, Be heard. *mp*
 No one acts a -

(C):

21 22 23 24
 Peo - ple make mis -

(B):

- lone. Care - ful, No one is a - lone. Peo - ple make mis -

#25A - No One Is Alone (Part II)

25 (CINDERELLA): *mf* 26 27 28 *mp*
 - takes. Moth - ers, Peo - ple make mis - takes, Hold - ing to their

(BAKER): *mf* *mp*
 - takes. Fath - ers, Peo - ple make mis - takes, Hold - ing to their

29 (C): 30 31 32
 own, Think - ing they're a - lone. Hon - or their mis -

(B):
 own, Think - ing they're a - lone.

33 (CINDERELLA): *mf* 34 35 36 *mp*
 - takes. Ev - 'ry - bod - y makes One an - oth - er's ter - ri - ble mis - takes. Witch - es can be

(BAKER): *mf* *mp*
 Fight for their mis - takes, One an - oth - er's ter - ri - ble mis - takes. Witch - es can be

Poco rall.

37 (C): 38 39 40
 right, Gi - ants can be good. You de - cide what's right, You de - cide what's good. Just re - mem - ber:

(B):
 right, Gi - ants can be good. You de - cide what's right, You de - cide what's good. Just re - mem - ber:

41

A tempo

CINDERELLA:

mf 42 43 44
 Some-one is on your side. _____ Our side, Some-one else is not.

LITTLE RED RIDINGHOOD:

mf
Our side.

JACK:

mf
Our side.

BAKER:

mf
 Some-one is on your side. _____ Our side, Some-one else is not.

(CINDERELLA):

45 46 47 48
 While we're see-ing our side, _____ Our side, May-be we for-got: They are not a-

(LRR):

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

(J):

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

(BAKER):

While we're see-ing our side _____ Our side, May-be we for-got: They are not a-

Poco rall.

49 (CINDERELLA): 50 51 52

- lone. No one is a - lone.

(LITTLE RED RIDINGHOOD):

- lone. No one is a - lone.

(JACK):

- lone. No one is a - lone.

(BAKER):

- lone. No one is a - lone.

53 Poco meno mosso

CINDERELLA: *p* 54 55 56

Hard to see the light now. _____

BAKER: *p*

Just don't let it go. _____

57 (CINDERELLA): 58 59 60 + LRR: to ⊕ or ⊕⊕

Things will come out right now. _____ We can make it so. Some-one is on

(BAKER): + JACK:

Things will come out right now. _____ We can make it so. Some-one is on

Original Ending

(GIANT enters.)

cue:

GIANT: Thank you. Now justice will be served and I shall leave your kingdom.

(GIANT turns and heads away.)

(C & LRR): *[Dialogue]*

61 your side, *f* 62 B Dr 63 64 65 66 *p*

(B & J): your side,

Segue

Extended ending

(CINDERELLA):

(LITTLE RED RIDINGHOOD):

61 your side, 61A No one is a - lone. 61B 61C 61D

(BAKER): your side, No one is a - lone.

(JACK): your side, No one is a - lone.

Rit. A tempo

LITTLE RED RIDINGHOOD:

(GIANT enters.)

Here she comes. (*Dialogue continues*)

61E B Dr 61F 61G 61H 61I *[Dialogue]* (to →)

p *f*

cue:

GIANT: Thank you. Now justice will be served and I shall leave your kingdom.

(GIANT turns and heads away.)

62 B Dr 63 64 65 66

f *p*

Segue

No. 25b Attack of the Birds

(UNDERScore)

TACET

No. 26

Finale (Part I)

(JACK'S MOTHER, MYSTERIOUS MAN, CINDERELLA'S PRINCE,
RAPUNZEL'S PRINCE, SNOW WHITE, SLEEPING BEAUTY, STEWARD, STEPMOTHER,
CINDERELLA'S FATHER, LUCINDA, FLORINDA, GRANNY, RAPUNZEL)

cue:
SEGUE from No. 25b

Giocoso (♩. = 116)

7 **L'istesso tempo, risoluto**

JACK'S MOTHER:

The

slot - ted spoon can catch the po - ta - to...

MYSTERIOUS MAN:

Ev - 'ry knot was once straight rope...

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

**SNOW WHITE &
SLEEPING BEAUTY:**

The hard - er to wake, the bet - ter to have... (Yawn) Ex - cuse me.

STEWARD:

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

STEMMOTHER:

When go - ing to hide, know how to get there...

CINDERELLA'S FATHER: **FLORINDA & LUCINDA:**

22 (to →) 22A (to →) 23 (to →)

And how to get back... And eat first...

GRANNY: 24

23A (to →) 25

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

RAPUNZEL:

26 27 (to →) 29A 29B

Ahhh

(JACK, BAKER, CINDERELLA and LITTLE RED RIDINGHOOD enter)

29C $\text{♩} = \text{♩}$

4

29C-29F

Segue as one

No. 26a

Finale (Part II)

(UNDERScore)

TACET

No. 26b

Finale (Part III)

(BAKER, BAKER'S WIFE, WITCH,
JACK, LITTLE RED RIDINGHOOD, COMPANY)

cue:

CINDERELLA: How proud your wife would have been of you.

BAKER: And how sad it is that my son will never know her.

(BABY cries.) [GO]

Steady (♩ = 120)

Safety (vocal last time) **BAKER'S WIFE:**

Don't say that! Of course you were meant to have child-ren!

BAKER: (last time)

May-be I just was-n't meant to have child-ren. But

(BW):

Just calm the

(B:)

how will I go a-bout be-ing a fa-ther with no one to moth-er my child?

Rall. **A tempo**

(BW):

child. Look, tell him the sto-ry of how it all hap-pened. Be

(B:) *mf*

Yes, calm the child?

(BW): **BAKER:** **Poco rall.**

fa-ther and moth-er, you'll know what to do. A-lone... (to -)

12 **Meno mosso** (♩ = 100)

BAKER'S WIFE:

Musical staff 12-15: Treble clef, 4/4 time. Notes: 12 (G4), 13 (A4), 14 (B4), 15 (C5). Lyrics: "Some-times peo - ple leāve you _____ Half - way through the wood. -"

Some-times peo - ple leāve you _____ Half - way through the wood. -

Musical staff 16-19: Treble clef, 4/4 time. Notes: 16 (G4), 17 (A4), 18 (B4), 19 (C5). Lyrics: "- Do not let it grievē you, _____ No one leaves for good. _____ You are not a -"

- Do not let it grievē you, _____ No one leaves for good. _____ You are not a -

Musical staff 20-23: Treble clef, 4/4 time. Notes: 20 (G4), 21 (A4), 22 (B4), 23 (C5). Lyrics: "- lone. _____ No one is a - lone. _____"

- lone. _____ No one is a - lone. _____

24 **(BAKER'S WIFE):**

(p)

Musical staff 24-27: Treble clef, 4/4 time. Notes: 24 (G4), 25 (A4), 26 (B4), 27 (C5). Lyrics: "- Hold him to the light now, _____ Let him see the glow. _____"

- Hold him to the light now, _____ Let him see the glow. _____

BAKER: (to BABY)

(BABY whimpers)

(BABY cries) Shhh. Once upon a time...

Musical staff 28-31: Treble clef, 4/4 time. Notes: 28 (G4), 29 (A4), 30 (B4), 31 (C5). Lyrics: "Things will be all right now. _____ Tell him what you know. _____"

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

44

4

Musical staff 44-44D: Treble clef, 4/4 time. Notes: 44 (G4), 44D (G4). Lyrics: "- _____"

44, → 44A-44D

WITCH:

BAKER: ...a young maiden...

BAKER: ...a sad young lad...

Musical staff 44D-47: Treble clef, 4/4 time. Notes: 44D (G4), 45 (A4), 46 (B4), 47 (C5). Lyrics: "- Care - ful the things you say, _____ Chil - dren will lis - ten. _____"

- Care - ful the things you say, _____ Chil - dren will lis - ten. _____

(W):

BAKER: ...and a childless baker...

BAKER: ...and his wife.

Musical staff 48-53: Treble clef, 4/4 time. Notes: 48 (G4), 49 (A4), 50 (B4), 51 (C5), 52 (D5), 53 (E5). Lyrics: "- Care-ful the things you do, _____ Chil-dren will see. _____ And learn: _____"

- Care-ful the things you do, _____ Chil-dren will see. _____ And learn: _____

56

(W):

mp

Musical staff 56-59: Treble clef, 4/4 time. Notes: 56 (G4), 57 (A4), 58 (B4), 59 (C5). Lyrics: "- Chil-dren may not o - bey, _____ But chil - dren will lis - ten. _____"

- Chil-dren may not o - bey, _____ But chil - dren will lis - ten. _____

(WITCH):

60 61 62 63

Chil-dren will look_ to you_____ For which way to turn,_____ To

(W):

64 65 66 *p* 67

learn what to be._____ Care-ful be - fore you say,_____ "Lis-ten to me."

(W):

68 69 70 71

_____ Chil - dren will lis - ten._____

72 WITCH, BAKER'S WIFE, CINDERELLA, JACK, LITTLE RED RIDINGHOOD: *(The remainder of the COMPANY enters)*

mp

73 74 75

Care - ful the wish you make,_____ Wish - es are chil - dren._____

ALL: *mp*

76 77 78 79

Care - ful the path they take_____ Wish - es come true, Not

(ALL):

80 81 *cresc.* 82 83

free._____

84 WOMEN: *mf*

85 86 87

Care - ful the spell you cast,_____ Not just on chil - dren._____

MEN: ALL:

88 89

Some - times the spell_____ may last_____ Past

(ALL):

90 91 92 *f* 93

what you can see_____ And turn a - gainst you._____

94 **WITCH:** *p*

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

ALL: (at pitch) *p*

Ahhh.

96 **(W):**

Chil - dren will lis - ten...

(ALL):

GROUP 1: *p*

Though it's
Segue as one

No. 26c

Finale (Part IV)

(COMPANY)

cue:
SEGUE AS ONE from No. 26b

22 Allegretto (♩ = 120)

(Start →) **GROUP I:** *(p)*

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

(G I):

may lose the path, Though you may en - count - er

GROUP II: *p*

Though it's

24 (GROUP I):

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

(GROUP II):

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

(GROUP III): *mp*

Though it's

26 (G I): *mp* *cresc.*

lis - ten. You can't just act, You have to think. There are

(G II): *mp* *cresc.*

wolves, You can't just act, You have to think. There are

(G III): *cresc.*

fear - ful, Though it's deep, though it's dark And though you may lose the path. There are

28 (G I):

al-ways wolves, There are al-ways spells, There are al-ways beans, Or a gi-ant dwells there. So

(G II):

al-ways wolves, There are al-ways spells, There are al-ways beans, Or a gi-ant dwells there. So

(G III):

al-ways wolves, There are al-ways spells, There are al-ways beans, Or a gi-ant dwells there. So

30 **Alla marcia (l'istesso tempo)** (♩ = ♩)

ALL:

f

In - to the woods you go a - gain, You have to ev - 'ry now and then.

(ALL):

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

(ALL):

In - to the woods, but not too fast, Or what you wish you lose at last.

WOMEN:

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

MEN:

In - to the woods, but mind the past.

(W):

Or tempt the wolf Or steal from the Gi - ant. The

(M):

In - to the woods, but not to stray, Or tempt the wolf Or steal from the Gi - ant. The

40 (W): *non legato*

way is dark, The light is dim, But now there's you, me, her, and him. —

(M): *non legato*

way is dark, The light is dim, But now there's you, me, her, and him. — The

44 (WOMEN): 45 46 *mf*
 The choic - es look grim, But ev - 'ry-thing you learn there Will
 (MEN): *mf*
 chanc - es look small, But ev - 'ry-thing you learn there Will

47 (W): 48 49
 help when you re - turn there.
 (M):
 help when you re - turn there.
**CINDERELLA, BAKER, JACK,
 LITTLE RED RIDINGHOOD: BAKER:**
 The light is get - ting dim - mer... I think I see a glim - mer-

50 4
 50-53

54 ALL: *mf* 55
 In - to the woods, you have to grope, But that's the way you learn to cope.

56 (ALL): 57
 In - to the woods - to find there's hope, Of get - ting through the jour - ney.

58 (ALL): 59
 In - to the woods, each time you go There's more to learn of what you know.

(ALL):

60 In - to the woods, but not too slow- 61 In - to the woods, it's near - ing mid - night-

(ALL):

62 In - to the woods to mind the wolf, To heed the witch, To hon - or the Gi - ant, To

(ALL): *cresc. poco a poco*

64 mind, To heed, To find, To think, To teach, To join, To go to the Fes - ti - val!

(ALL):

66 In - to the woods, 67 In - to the woods, 68 In - to the woods, then out of the woods, —

69 (ALL): 70 (to →) 72 CINDERELLA: 73 *mf*

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

No. 27

Bows & Exit

(ORCHESTRA)

TACET