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VOCAL RANGES

Innermost notes indicate tessitura (general lie of the vocal part), outer quarter notes indicate complete solo singing range, cue-size stemless quarter notes indicate range in ensembles.

Rapunzel
Cinderella
Baker’s Wife
Little Red Ridinghood
Witch
Florinda
Lucinda
Stepmother
Jack’s Mother
Cinderella’s Mother
Grandmother
Snow White & Sleeping Beauty
Jack
Baker
Cinderella’s Prince & Wolf 1
Rapunzel’s Prince & Wolf 2
Narrator / Mysterious Man
Cinderella’s Father
Steward
INSTRUMENTATION

Flute (doubles Piccolo)
Clarinet in B♭ (doubles Clarinet in A)
Bassoon

Horns 1 & 2 in F
Trumpet in C

Piano
Synthesizer

Percussion (1 Player)
Piccolo Snare Drum, Snare Drum, Bass Drum, Tom-toms,
Cymbal (Suspended), Small Choke Cymbal, Hi-hat,
Anvil, Temple Blocks, Wood Block, Xylophone,
Bell Tree, Bells (Glockenspiel), Cow Bell, Crotales,
Triangle (Medium), Small Triangle, Finger Cymbal,
Sandpaper Blocks, Electronic Drums, Ratchet,
Chimes (F4 G Ab B♭ C5 E♭)
Timpani (F2 F♯ B♭ E3)

Violin I
Violin II
Viola I
Viola II
Cello
Contrabass

(It is the intent of the orchestrator that each string part
be played by a solo performer)

DURATION

Act One: 1 hour 25 minutes

Act Two: 1 hour 6 minutes

Note that there are alternate endings to #11. Hello, Little Girl and
#33. On the Steps of the Palace, and a completely alternate version of
#15. Rapunzel. These alternates (#11a, #33a, #15a) appear in sequence
in this score, immediately after the numbers which they may replace.
There are also alternate lyrics to #61. Last Midnight,
printed on an ossia staff within the score.
Scene One: Prologue (Downstage, three structures: Far left, the home of Cinderella. She is in the kitchen cleaning. Center, the home/workplace of the Baker and the Baker's Wife. They are preparing tomorrow's bread. Far Right, the cottage where Jack lives. He is inside, milking his pathetic-looking cow, Milky-White. Behind these homes there is a drop depicting a large forest separating these abodes from the rest of the kingdom. A Narrator steps forward.)

NARRATOR: Once upon a time...

Brightly (J. = 132)  

CINDERELLA  
(To audience, polishing floor)  mf

I wish...

(Light on Cinderella.)

NARRATOR: in a far-off kingdom...

NARRATOR: lived a young maiden...  a sad young lad...

More than anything... More than life... More than jewels...

JACK  
(To audience, milking Milky-White)  mf

I wish...
# 1. Act I Opening, Part 1

*(Light on the Baker and the Baker's Wife)*

**NARRATOR:**
and a childless baker...

**NARRATOR:**
with his wife.

---

**Cinderella**

More than the moon...

**BAKER**

More than life...

More than anything...

**BAKER'S WIFE**

I wish...

The King is giving a Festival.

**Jack**

More than the moon...

I wish...

**Baker**

More than the moon...

More than life...
I wish to go to the Festival... and the Ball...

More than riches...

I wish my cow would give us some milk.

More than riches...

I wish we had a child.
19 f \(\longrightarrow\) mp
Cinderella wish to go to the Festival.

Baker's Wife I wish...

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

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

Pno. cresc.

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

Stepmother You wish to go to the Festival?

Narrator

The

NARRATOR
FLORINDA: What, you, Cinderella, the Festival?!

LUCINDA: What, you, Cinderella, the Festival?!

Stepmother: You wish to go to the Festival?! The Festival?! The King's Festival!!!

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

Stepmother: The Festival!!!

A woman with two daughters of her own.
# I. Act I Opening, Part 1

CINDERELLA

Nev-er-the-less, I

Look at your nails!

Look at your dress!

People would laugh at you.

Peo-ple would laugh at you.

People would laugh at you.

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

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

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

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

Still wants to go to the Fes-
ti-val, and dance be-
fore the Prince?!
(Stepmother and stepsisters chortle with laughter musically, then fall about out of control)

NARRATOR:
All three were beautiful of face, but vile and black of heart. Jack, on the other hand,

had no father, and his mother...

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

JACK'S MOTHER (Entering)

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

I wish my
I wish the cow was full of milk. I wish the house was not a mess.

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

(To Jack)
You foolish child! What in heaven's name are you doing with the cow inside the house?

A warm environment might be just what Milky-White needs to produce his milk.
Why, come in, little girl.

Baker's Wife opens door; it is Little Red Ridinghood.

BAKER'S WIFE:

(There are two knocks on the Baker's door. Other characters freeze)

#1. Act I Opening, Part 1

JACK'S MOTHER:

(A beat; flabbergasted):

It's a she!

How many times must I tell you?

Only "she"s can give milk.

JACK'S MOTHER:

It's a she!

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

A loaf of bread, please,

To bring my poor old hun-gry Gran-ny in the woods.

LITTLE RED RIDINGHOOD
(Baker gives Little Red Ridinghood a loaf of bread)

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

(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. (Stepmother, Florinda and Lucinda exit)

Più mosso \( j = 138 \) (Takes three more and smiles sheepishly)

And perhaps a sticky bun? Or four?

CINDERELLA

Birds in the sky, Birds in the eaves, in the leaves, in the fields, in the castles and ponds,

Come, little birds,

And a few of those pies, please.
1. Act I Opening, Part I

Cinderella.

Down from the eaves and the leaves, over fields, out of castles and ponds.

(Falling into a trance)

JACK

Ah, Ah, Ah,

No, squeeze, pal.

Ah, Ah, Ah, Ah,
# I. Act I Opening, Part 1

\( \text{Tempo primo (} \frac{d}{d} = 132) \)

**Cinderella**

Ah, Quick, little birds,
Flick through the ashes.

**Pno.**

\( \text{mf} \)

(Birds descend to the fireplace)

**Cinderella**

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

\( \text{Cresc.} \)

**JACK'S MOTHER:**
Listen well, son. Milky-White must be taken to market.
*(Cow bell clangs continue as the birds work)*

**JACK:**
But, Mother, no! He's the best cow...

**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!

\( \text{mp} \)
JACK’S MOTHER
(Pointing to Milky-White): Look at her!

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

There’s a lump on her rump big enough to be a hump!

Son, we’ve no time to sit and dither,
While her with-ers with-er with her.

Sometimes I fear you’re touched.

And no one keeps a cow for a friend!

SEGUE
2. Act I Opening, Part 2

Little Red Ridinghood,
Baker’s Wife, Baker

(Little Red Ridinghood has been compulsively eating sweets at the Baker’s house during the previous scene; she now swallows, wiping her hands and mouth)

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

LITTLE RED RIDINGHOOD

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

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

In - to the woods and through the trees To where I am ex - pect - ed, ma’am,
I have no

The woods are just trees, the trees are just wood.

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

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

no one should. The woods are just trees, the trees are just wood.
It, of hate to ask it, but do you have a basket?

Into the woods and down the dell, The path is straight, I know it well.

Into the woods, and who can tell What's waiting on the journey?
Little Red Ridinghood | In to the woods to bring some bread To Granny who is sick in bed.

Little Red Ridinghood | Never can tell what lies ahead. For all that I know, she's already dead.

Little Red Ridinghood | But into the woods, into the woods,

Little Red Ridinghood | In to the woods to Grand-mother's house, And home before dark!
3. Act I Opening, Part 3
Cinderella, Florinda, Lucinda

(The birds have helped Cinderella with her task and are flying off)

\( \text{Più mosso \( J = 160, J = 80 \)\)}

Vamp (vocal last time)

CINDERELLA (Last time)

Fly, birds, Back to the sky,

(Florinda and Lucinda enter, dressed for the Ball)

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

Con moto

FLORINDA

(Cinderella fusses with her hair) (To Lucinda)

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

(T.

Cl., Vla., p

Cello

Lord, v

Ch., Vla., p

Cello

Lord, v

Cl., Vla., p

Cello

Lord, v

Cl., Vla., p

Cello

Lord, v

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Lord, v

Cl., Vla., p

Cello

Lord, v

Cl., Vla., p

Cello
CINDERELLA

You look hat?

(To Florinda, eyeing her hair)

Can't you hide it with a Cinderella!

#3. Act I Opening, Part 3

Lucinda (Pointing to her sleeve) (To Florinda, eyeing her hair)

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

Pno.

(To Cinderella)

beautiful.

I know. Put it in a

She means me.

Florinda

Lucinda

Pno.

(Bsn., Cello gliss.)
(To herself, as she fusses with Florinda's hair)

Mother said be good, father said be nice, That was always their ad-

Florinda (Babble)

Who will be there? (Babble)

Lucinda

Who will be there? (Babble)

Pno. (Babble)

Pno. (Babble)

Triangle

Bsn.

vice. So be nice, Cinderella, Good, Cinderella,

Florinda (Babble)

Lucinda (Babble)

Pno. (Babble)

Pno. (Babble)

Pno.
Cinderella: Nice good good nice. What's the good of being good if

Florinda: (Babble) Tight-er! (Babble)

Lucinda: (Babble)

Pno.

Cinderella: ev'-ry-one is blind And you're al-ways left be-hind? Nev-er

Florinda: (Babble)

Lucinda: (Babble)
n... with a twist of a strand

(Accenting each word
with a twist of a strand
of Florinda’s hair)

mind, Cinderella, Kind Cinderella, Nice good nice kind good nice...

(Babble) (Scream)

(Babble)

(Backing away)

(Slaps Cinderella)

(Slap) Not that tight! Clod.

(Giggles)

Hee, hee, hee, hee.

SEQUE
NARRATOR:
Because the Baker had lost his mother and father in a baking accident - well, at least that is what he believed...

Andante ($J = 116$) \( \text{Pno., Srs.} \) \( \text{play two times} \)

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

BAKER'S WIFE:
We have sold our last loaf of bread...

BAKER:
It's the Witch from next door. (Opens the door; the Witch enters)

BAKER'S WIFE & BAKER:
We have no bread.

WITCH:
Of course you have no bread!

BAKER:
What do you wish?

WITCH:
It's what you wish. (Points to Baker's Wife belly)

Safety

WITCH:
It's not what I wish.

Nothing cooking in there now, is there?
In the past, when you were no more than a babe, your father...

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

BAKER:
What spell?

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

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

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

WITCH (Conversational)
Greens, greens, and nothing but greens: Parsley, peppers, cabbages and celery, As-
par-a-gus and wa-ter-cress and fid-dle-ferns and let-tuce! He said, "All right," but it wasn't, quite, 'Cause I caught him in the au-tumn in my gar-den one night! He was rob-bing me, Rap-ing me,
Witch

#4. Act I Opening, Part 4

Rooting through my rutabaga, raiding my arugula And

Pno.

Witch

should have laid a spell on him right there, Could have

Pno.

Witch

ripping up the rampion (My champion! My favorite!). I

Pno.

(Abruptly)

rubato

(Trances)

(A tempo)

turned him into stone or a dog or a chair Or a sn...

Pno.

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

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. 

And we'll call it square.
#4. Act I Opening, Part 4

**NARRATOR:**
She went on...

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

**WITCH:**
You see, when I had inherited that garden, my Mother had warned me I would be punished if I were ever to lose any of the...

**BAKER’S WIFE**

Beans?

**WITCH**
beans. The special beans! I let him go, I didn’t know he’d stolen my beans! I was

**BAKER**

Beans?
watching him crawl back over the wall, and then

bang! crash! and the lightning flash! and... well,

that's another story, never mind. anyway, at last the

big day came and i made my claim. "oh, don't
take away the baby," they shrieked and screeched, But I

did, and I hid her where she'll never be reached. And your

father cried, And your mother died When for

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

laid a little spell on them, you too, son,

That your family tree would always be a barren one.

So, there's
no more fuss and there’s no more scenes And my garden thrives, you should see my nectarines! But I’m

I’m telling you the same I tell kings and queens: Don’t

ever ever mess around with my greens! Especially the beans!
5. Act I Opening, Part 5

Jack’s Mother, Jack, Narrator, Witch

(Jack has his cap and coat on)

JACK’S MOTHER:
Now listen to me, Jack. Lead Milky-White to market and fetch the best price you can. Take no less than five pounds.

Tempo primo ($= 132$)

JACK’S MOTHER: Are you listening to me?
JACK: Yes.
JACK’S MOTHER: Now how much are you to ask? No more than five pounds.

(Jack’s Mother pinches his ear, hard)

JACK’S MOTHER, JACK:
Less. Than five.

(She lets go)

This is not a time for dreaming.

The house is getting colder.

This is not a time for dreaming.
Chimney stack Starting to crack, The mice are getting bolder, The
floor's gone slack, Your mother's getting older, Your father's not back, And you
can't just sit here dreaming pretty dreams.
To wish and wait from
# 5. Act I Opening, Part 5

Leggiero, jauntily (\( \cdot = 138 \))

**Jack's Mother**

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

**Pno.**

```
In - to the woods to sell the cow, You must be - gin the jour - ney.
```
Straight through the woods and don't delay, We have to face The market-place.

In to the woods to journey's end.

JACK'S MOTHER:
Someday you'll have a real pet, Jack.

JACK:
A piggy?
(Jack's Mother shakes her head in disbelief)

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

Vamp WITCH (Last time) You

JACK (Starts leading Milky-White out)

In to the woods to sell a friend.
6. Act I Opening, Part 6

Witch

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

**WITCH**

(You) wish to have the curse reversed? I'll need a certain potion first.

Crotales, Pno. (Strs. harmonics)

**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 yellow as corn,

Witch

Pno.
Four: the slipper as pure as gold. Bring me these before the chime of

midnight in three days' time, And you shall have, I guarantee, A

child as perfect as child can be. Go to the wood!

(The Witch disappears)
7. Act I Opening, Part 7
Stepmother, Cinderella, Cinderella’s Father

(\. = 138)

(Stepmother enters)

STEPMOTHER

La-dies,
Our car-riage waits.

CINDERELLA (Hands her the plate of lentils)

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

The Fes-ti-val...

Dar-ling, those nails! Dar-ling, those clothes! Len-tils are one thing but dar-ling, with those, You’d
Stepmother

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

(Cinderella's Father enters)

CINDERELLA'S FATHER

We must be gone.

(Cinderella's Father grunts and exits)

Vamp (Sits dejected, crying)

Good night, Father. I wish...

SEGUE
8. Act I Opening, Part 8
Baker, Baker’s Wife, Cinderella

(The Baker, having gone off, returns in hunting gear: jacket and hat)

BAKER: Look what I found in Father’s hunting jacket.
BAKER’S WIFE: Six beans.

Tempo Primo (J. = 132)

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.

BAKER
The spell is on my house. Only

BAKER’S WIFE
No, no, the spell is on our house. We must

I can lift the spell, The spell is on my house.
lift the spell together, The spell is on our house.

No. You are not to come and that is final.

(Annoyed) You don’t remember?

The cow as white as milk, The cape as red as blood, The hair as yellow as corn, The slipper as pure as gold...
NARRATOR:
And so the Baker, reluctantly,
cow as white as milk, The cape as red as blood, The hair as yellow as corn, The

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

CINDERELLA

Still wish to go to the Festival,

But

(Muttering as he gets ready to leave)

The cow as white as milk, The
Act I Opening, Part 8

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

BAKER’S WIFE (Prompting)

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

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

The slip- per as pure as gold, The cow, the Cape, The slip- per as pure as gold...
9. Act I Opening, Part 9
Cinderella, Baker, Baker’s Wife,
Jack, Jack’s Mother, Little Red Ridinghood,
Stepmother, Florinda, Lucinda, Cinderella’s Father

Alla Marcia (\(J = 138\))

CINDERELLA

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

BAKER’S WIFE

hair!

BAKER

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

Snare Drum, Pno., Strs.

Piano

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

Baker’s Wife

Baker

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

Pno.
**CINDERELLA**

*Putting on shawl*

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

**BAKER’S WIFE**

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

In to the woods to lift the spell...

In to the woods to visit Mother...
Cinderella

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

Baker’s Wife

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

Baker

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

JACK’S MOTHER

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

Jack

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

Baker

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

Fl. (Bass 13ths)
Cinderella

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

Baker's Wife

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

Jack's Mother

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

Jack

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

Baker

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

Pno.

The time now. I don't care how, The time is now.

Cinderella

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

Baker's Wife

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

Jack's Mother

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

Jack

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

Baker

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

In to the woods to sell the cow...

JACK (Leads Milky-White into the woods)

In to the woods to get the money...

CINDERELLA

(Sets off for the woods)

To go to the Festival...

BAKER'S WIFE

In to the woods to lift the spell...

BAKER (Sets off for the woods)

To make the potion...

LITTLE RED RIDINGHOOD (Entering, skipping by)

In to the woods to Grandmother’s house.
In to the woods to Grand-mother's house.
Cinderella: way is clear, The light is good, I have no fear, nor
Baker’s Wife: way is clear, The light is good, I have no fear, nor
Little Red Ridinghood: way is clear, The light is good, I have no fear, nor
Jack’s Mother: way is clear, The light is good, I have no fear, nor
Jack: way is clear, The light is good, I have no fear, nor
Baker: way is clear, The light is good, I have no fear, nor

Fl., Cl., Tpt., Pno., Str. 86a
Pno.

Hn., Cello, Bass
The trees are just wood. No

The woods are just trees, The trees are just wood. No

no one should... The woods are just trees, The trees are just wood. No
# 9. Act I Opening, Part 9

Need to be afraid there. There's something in the glade there...

(Apprehensive)

(Stepmother, Florinda, Lucinda and Cinderella's Father are seen riding across the stage in their carriage)
In to the woods without delay, But careful not to lose the way.

In to the woods without delay, But careful not to lose the way.

In to the woods without delay, But careful not to lose the way.

In to the woods without delay, But careful not to lose the way.

In to the woods without delay, But careful not to lose the way.

In to the woods without delay, But careful not to lose the way.

In to the woods without delay, But careful not to lose the way.

In to the woods without delay, But careful not to lose the way.
In to the woods, who knows what may Be lurking on the journey?
In to the woods to get the thing that makes it worth the journeying.

In to the woods to get the thing that makes it worth the journeying.

In to the woods to get the thing that makes it worth the journeying.

In to the woods to get the thing that makes it worth the journeying.

In to the woods to get the thing that makes it worth the journeying.

In to the woods to get the thing that makes it worth the journeying.

In to the woods to get the thing that makes it worth the journeying.

In to the woods to get the thing that makes it worth the journeying.

In to the woods to get the thing that makes it worth the journeying.
In - to the woods...
To

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

In - to the woods...
To

In - to the woods to see the King,
To

In - to the woods to see the King,
To

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

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

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

In - to the woods to see the King,
To

In - to the woods...
# 9. Act I Opening, Part 9

To sell, To get, To bring, To make, To lift, To go to the Festival! In to the woods!

Cinderella

Baker's Wife

Little Red Ridinghood

Stepmother

Florinda

Lucinda

Jack's Mother

Jack

Baker

Cinderella's Father

Pno.
In - to the woods! In - to the woods, then out of the woods,

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

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

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

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

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

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

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

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

In - to the woods! In - to the woods, then out of the woods,
(All freeze for 3 counts, then variously exit, except for Cinderella)

Cinderella

Baker's Wife

Little Red Ridinghood

Stepmother

Florinda Lucinda

Jack's Mother

Jack

Baker

Cinderella's Father

Fl., Cl., Tpt.

Pno.
10. Cinderella at the Grave
Narrator, Cinderella, Cinderella’s Mother

Scene Two (The woods. Late afternoon.
The stage is filled by trees of all variety, many twisted and
gnarled, others going straight up to the sky without a branch.
Bright sunlight streams through, creating a wonderful light-maze.

(Cinderella kneels before a tree filled with birds)
NARRATOR: Cinderella had planted a branch at the grave of her mother
and she visited there so often, and wept so much, that her tears watered it
until it had become a handsome tree. (Exits)

As the scene progresses, the sunlight is gradually replaced by moonlight.
The foliage rustles in the breeze, with an occasional gust blowing about low-lying fog.)

CINDERELLA

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

you. Why then am I left be-hind, Moth-er, Is there
Some-thing more that I should do? What is wrong with me, Moth-er?

Some-thing must be wrong.

(Suddenly, the ghost of Cinderella’s Mother appears within the tree)

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

Do you
Cinderella’s Mother

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

know what you want, Then make a wish. Ask the tree,

And you shall have your wish.

(Cinderella’s Mother disappears)
CINDERELLA (Rising)

Shiver and quiver, little tree,
Silver and gold throw down on me.

Cinderella picks up the clothes and dashes offstage.
Jack is walking through the woods, leading Milky-White.
He stops and sits on a tree stump.

I'm off to get my wish.

JACK:
Quiet. Silence everywhere,
Milky-White. Not to my liking...
(Dialogue continues)
Cue: NARRATOR: And so after two sticky buns and a half a loaf of bread, the little girl with the red cape was in for a surprise.

(Another part of the woods. Little Red Ridinghood, skipping to the accompaniment of “Into the Woods,” is surprised by the Wolf. Music stops.)

**Brightly (\( \dot{J} = 152 \))**

---

**WOLF:**
Good day, young lady.

**LITTLE RED RIDINGHOOD:**
Good day, Mister Wolf.

---

**WOLF:**
Whither away so hurriedly?

**LITTLE RED RIDINGHOOD:**
To my Grandmother’s.

---

**WOLF:**
And where night your grandmother live?

(\( \text{Baker appears behind a tree and eavesdrops} \))

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

---

**WOLF:**
And what might be in your basket? (Sniffs basket, then her torso)

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

---

\(< \text{Violin solo} >\)

1. Hal poco ritard.

---

\(< \text{Cello solo} >\)

---

\(< \text{Piano} >\)

---

\(< \text{Piano} >\)

---

\(< \text{Piano} >\)
(Grunts lasciviously to himself as he watches Little Red Ridinghood skip off)

Slow and heavy ($J = 100$)

WOLF

(Rubbing his thighs)

Mmmh...

Unhh...

21 $p$ espressivo, sotto voce

Look at that flesh... Pink and plump. Hello, little girl...

25

Tender and fresh... Not one lump. Hello, little girl...
This one's especially lush,
De-licious...
Mmmh,...

(Runs over and pops up in front of Little Red Ridinghood, holds her as for a tango.
He begins moving like Fred Astaire. Little Red Ridinghood leans with him, but doesn't move her feet)

Andantino ($\frac{4}{4} = 132$)

Lo, lit-tle girl,... What's... your rush?... You're miss-ing all the flow-ers...

The sun won't set for ho-urs,... Take your
LITTLE RED RIDINGHOOD
(Breaking away)

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

Wolf

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

You’ll miss the birds com-plete-ly.

You’re
(Little Red Ridinghood stops to listen; Wolf devours her with his eyes, mutters to himself)

Tempo primo

(Little Red Ridinghood start to move off again)

Then Miss Plump... What a delectable couple:

(Sees Little Red Ridinghood start to move off again)
# 11. Hello, Little Girl

**(Little Red Ridinghood stops again)**

Grazioso

(Little Red Ridinghood stops again)

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

ment, my dear!

Just

Wo 57

so, little girl, any path. So many worth exploring.

SD, Pno., Strs.

Pno.

Pno.

Wolf 60

Just one would be so boring.

And

Pno. cresc. poco a poco
From bar 63 there is an alternate two-wolf version with an insert of six bars; see page 74.

(Gestures to the trees and flowers. Little Red Ridinghood looks around) (To himself, sotto voce)

- Look what you're ignoring.

Think of those crisp,

- Aging bones, Then something fresh on the palate.

Think of that scrumptious carnality twice in one day!
There's no possible way
to describe what you feel

When you're talking to your meal!

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

Granny might like a fresh bouquet...
Hello, Little Girl

by, Mis - ter Wolf.

Good - bye, lit - tle girl...

(Starts off)

And hel - lo.

Vamp  on cue

(Howls and exits)

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

Tutti
11a. Alternate Two-Wolf Version of
“Hello, Little Girl”
Wolf 1, Wolf 2, Little Red Ridinghood

(Grazioso)
WOLF 1

(Gestures to the trees and flowers.
Little Red Ridinghood looks around)

(Three Little Pigs enter,
followed by Wolf #2)

(WOLF 1 (To himself, sotto voce))
Delicate meat, crispy bones,
WOLF 2 (To himself, sotto voce)

Pig is a treat for the palate.

Wolf 1

-i-ty, Ah, what a day!

cresc.

Wolf 2

Ah, what a day!

There's no possible way

cresc.

Wolf 1

To describe what you feel.

Wolf 2
#11a. Alternate Two-Wolf Version of “Hello, Little Girl”

Wolf 1

When you're talk-ing to your meal!

Wolf 2

When you're talk-ing to your meal!

Pno.

LITTLE RED RIDINGHOOD

Little Red Ridinghood

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

Pno.

Safety (vocal last time)

(Crosses to flowers, starts to pick)

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

Safety (vocal last time)

Good -
(Exits)

Good-bye, Little Girl...

Good-bye, Mister Wolf.

(Both wolves start off)

(The Three Little Pigs exit)

Good-bye, little pig-gies...

(Both wolves howl and exit)

Vamp on cue

Vamp on cue

Tgl., Pno., Synth. (Col.)
12. Underscore after “Hello, Little Girl”  
Baker, Witch, Rapunzel, Baker’s Wife

Cue: BAKER: Is harm to come to that little girl... in the red cape!  
(Witch appears)

WITCH: Forget the little girl and get the cape!  
BAKER (Clutching his chest): You frightened me.

Lento

WITCH (Nasty): That’s the cape. Get it.  
Get it. Get it!  
BAKER: How am I supposed to get it?

— ZA

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 (Listening. Entranced. Sweetly):  
Ahhh, my Rapunzel... Listen to her beautiful music...

RAPUNZEL (offstage)

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

Andante ($J = 126$)

Baker's Wife

Baker's Petto > an Sa CSE "see ===

Vamp (vocal last time)

BAKER'S WIFE (Softly, appearing behind a tree) (Last time)

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

Play first time only

BAKER: What are you doing here?
BAKER'S WIFE (Coming forward, takes a scarf and tries to put it around his neck): You forgot your scarf...

BAKER (Taking scarf off): You have no business being alone in the wood. And you have no idea what I’ve come upon here. You would be frightened for your life. Now go home immediately!
BAKER’S WIFE: I wish to help.

(Baker enters, dragging Milky-White by a rope on its neck)

BAKER’S WIFE: Our house. We must

Safety (vocal last time)

BAKER (Last time)

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

Safety (vocal last time)

Play first time only

(Baker’s Wife, seeing Jack at other side of stage, puts her hand across Baker’s mouth)

p (sotto voce)

lift the spell together.

A cow as white as...

(Baker sees Jack, takes Baker’s Wife’s hand away)

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

milk.
Cue: JACK: Could I buy my cow back someday?
BAKER (Uneasy): Well... possibly.

(Baker hands Jack the beans, counting out five and keeping one for his pocket; Baker’s Wife then takes Milky-White)

BAKER: Good luck there, young lad.

Larghetto ($d = 80$)

Baker, Jack, Baker’s Wife

I guess this is goodbye, old pal. You’ve been a perfect friend.

I hate to see us part, old pal. Some day I’ll buy you
# 13. I Guess This Is Goodbye

I hope that when I see you soon again...

+ViIns.

(Exits, overcome with emotion)

It won't be on a plate.

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

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

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

BAKER’S WIFE: No one would have given him more for that creature. We did him a favor.
14. Maybe They’re Magic
Baker’s Wife, Baker

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

BAKER:
Five beans!

Safety (vocal last time)

Moderately $\frac{1}{d} = 92$

If you

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 (Pointing off)

Home.

Pno., Cello, Bass
give and you take and you bid and you bargain, or you 

live to regret it. There are 

Will you please go home. 

rights and wrongs and in betweens... No one
# 14. Maybe They're Magic

Baker's Wife

waits when fortune intervenes. And maybe they're really magic, who

Pno., Synth. (Cef.)

Alla marcia

Baker's Wife

knows?

Why you do what you do, that's the point; all the rest of it is

Fl., Bells, Cl. 8va

Pno.

Vla., Cello

Bsn., Bass

Baker's Wife

chatter.

If the thing you do is

(Looking over at Milky-White)

Baker

Look at her, she's crying.

Hns.

Tpt.

Fl., Xyl.
pure in intent, if it's meant, and it's just a little bent, does it matter? No, what matters is that

Yes!

(Pause; no response)

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

end is right, it justifies the beans!
15. Rapunzel
Narrator, Rapunzel, Witch, Rapunzel’s Prince

Cue: BAKER: I will carry this out in my own fashion! (Baker and Baker’s Wife exit in different directions. Narrator enters)

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

Tranquillo ($J = 84$) poco rall. a tempo

NARRATOR: As for Rapunzel, the Witch was careful not to lose this beauty to the outside world, and so shut her within a doorless tower that lay deep within the forest. And when the old enchantress paid a visit, she called forth: (Exits as Witch crosses to tower)

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

(Rapunzel is heard singing off in the distance. Rapunzel’s tower appears)
(Rapunzel stops singing and her hair descends. 
The Witch climbs up, struggling as Rapunzel leans forward in pain)

Freely, not fast (on cue)
Synth (Col.)

(Rapunzel’s Prince comes from around a tree)
RAPUNZEL’S PRINCE (To himself):
Rapunzel, Rapunzel. What a strange name. Strange, but beautiful; and fit for a Prince!
Tomorrow, before that horrible Witch arrives, I will stand before her window and ask her to let down her hair to me.

Slower

(Another part of the woods. 
Baker steps into Little Red Ridinghood’s path; the girl is eating a sweet as she enters)

Brightly (\(J = 138\))
Fl., Tpt. 8va, Tgl., Str. pizz.
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. *(Exits as Witch crosses to tower)*

**Rapunzel** (J = 84)

*(Rapunzel is heard singing off in the distance. Rapunzel's tower appears)*

**Witch**

Children are a blessing,
Rapunzel

Ah,

Ah

Witch

If you know where they are.

Nothing's so distressing, though, as when they keep you guessing, so be

Sure you don't leave any doors ajar.

Make a little
#15a. (Alternate) Our Little World

Rapunzel:

Our little world
Is big enough for me,

Witch:

world. Our little world
Is big enough for me,

Perfect!

Our little world
Is all it needs to be,

Brushing my hair.

Combing my hair.

be,

Perfect!
Rapunzel, Rapunzel. Let down your hair to me! Rapunzel... Rapunzel!!

Rubato, colla voce
(Rapunzel lowers her hair)

Freely, not fast

Moderato (\( \textit{j} = 120 \))

Look at her complexion,

Still un-

touched by the sun.
Children need protection just the way they need affection, or they
wonder and they wander and they run from your little

Our little world is all I have to see.
Our little world is ev'rything a

Perfect! Our little world is ev'rything a

world ought to be!

Perfect! Perfect!

world ought to be,

Dry-ing my hair, Un-rav-el-ing my hair,

Tend-ing her hair,

Strok-ing her hair, Look-ing at her
Wind-ing and bind-ing and mind-ing my Hair.

Some-thing we can share:

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

If she only would cut her nails, Nothing to change her,
#15a. (Alternate) Our Little World

Rapunzel

Witch

Pno.

70

72

74

Did — n’t have those point — y teeth,

Each day like the oth — er,

Ti — ny eyes...

Noth — ing to di — vert her, To dis — con — cert her,

Noth — ing that can pos — si — bly hurt her...

Oth — er — wise

Fl., Cl., Hns., Tpt.
Our little world is perfect and World enough for me.

Our little world is perfect.

Growing my hair,

Braiding her hair,

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

If what was growing was
Witch

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

Pno.

Rapunzel

Our lit - tle world,
Our lit - tle world is

Witch

Never - the - less,
Our lit - tle world is

Pno.

Rapunzel

per - fect.

Witch

per - fect.

Pno.
#15a. (Alternate) Our Little World

(Playoff)

(Alternate) Our Little World

(Rapunzel grunts in pain as the Witch climbs up her hair)

Our little world is perfect. Unh, Unh,

Our little world is perfect. Delicious,

(The Witch keeps swinging and climbing up with difficulty as Rapunzel leans forward in pain. Rapunzel's Prince enters from around a tree)

RAPUNZEL'S PRINCE (To himself):

Rapunzel, Rapunzel. What a strange name. Strange, but beautiful; and fit for a Prince! Tomorrow, before that horrible Witch arrives, I will stand before her window and ask her to let down her hair to me.

(Meno mosso)

(Another part of the woods. Baker steps into Little Red Ridinghood's path; the girl is eating a sweet as she enters)

Brightly \( \dot{\cdot} = 138 \)
16. Baker’s Reprise

Baker, Narrator

Cue: BAKER: ...and you be careful that no wolf comes your way.

LITTLE RED RIDINGHOOD:
I’d rather a wolf than you, any day.
(Stomps Baker’s foot and exits)

Rubato

\( \text{mp} \)

BAKER (In pain)

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

Piano

Baker

take it. Do I want a child or not? It’s a

Cloth, what’s a cloak? It’s a joke, it’s a stupid little

Più mosso, non rubato

Baker

\( \text{mp} \)

Piano

+Bus.
Things are only what you need them for, What's important 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...
17. Grandmother’s House
Underscore
Narrator, Little Red Ridinghood, Wolf, Baker, Grandmother

NARRATOR:
...cottage door standing open.

(We see Grandmother’s cottage with Wolf, dressed as Grandmother, in bed, covers up and hands near his mouth. The walls of the cottage are made of scrim. Little Red Ridinghood enters)

LITTLE RED RIDINGHOOD (To herself): Oh, dear. How uneasy I feel. Perhaps it’s all the sweets. (Towards the bed) Good day, Grandmother. (Moves to the bed) My, Grandmother, you’re looking very strange.

Slow and heavy ($J = 100$) What big ears you have!

WOLF (In a Granny voice):
The better to hear you with, my dear.
LITTLE RED RIDINGHOOD:
But Grandmother, what large hands you have!
WOLF:
The better to hug you with, my dear.
LITTLE RED RIDINGHOOD:
The better to see you with, my dear.
WOLF:
Oh, Grandmother, what a terrible, big wet mouth you have!

Cue: BAKER:
I’ll get the cape from within your stomach.
(Slits the Wolf’s stomach. The Wolf howls in pain as the Baker recoils in disgust)

NARRATOR:
And scarcely had the Wolf said this, than with a single bound he was devouring the little girl. (In clear)
Well, it was a full day of eating for both. And with his appetite appeased, the Wolf took to bed for a nice long nap. (Wolf snores. Baker is outside cottage. Narrator exits. Dialogue continues)
Cue: GRANNY: What kind of a hunter are you?  
BAKER: I'm a baker! (Granny pulls him into the house as Little Red Ridinghood walks downstage, as if to gather stones. Lights change)

Andante risoluto ($J = 144$)  

**LITTLE RED RIDINGHOOD**

Mothe-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
thought to explore.

That I hadn't thought to explore.

They were off my path, so I never had dared. I had never had dared. And he made me feel excited... Well, excited and scared.

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

sick-ening grin, How could I know what was in store? 

Once his teeth were bared, though, I really got scared... Well, excited and scared, But he

Little Red Ridinghood

Misterioso

drew me close And he swallowed me down, Down a dark slimy path Where lie
secrets that I never want to know, And when everything familiar Seemed to

disappear forever, At the end of the path was Granny once again! So we

wait in the dark Until someone sets us free, And we're

brought into the light, And we're back at the start. And I
I know things now, many valuable things, That I hadn’t known before:

Do not put your faith in a cape and a hood, They will not protect you the way that they should. And take extra care with strangers, Even
# 18. I Know Things Now

Little Red Ridinghood

flow-ers have their dan-gers. And though scar-y is ex-cit-ing,

Pno.

Nice is dif-f'rent than good.

Pno.

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

Tgl., Pno., Synth. (Harmonium)

And a lit-tle bit not...

Cl., Strs. pizz., Strs. arco, Fl., Cl., Tgl.

Pno.

Bsn., Cello, Bass
Cue: LITTLE RED RIDINGHOOD: Maybe Granny will make me another with the skins of that wolf.
BAKER: Thank you!

(Dancing with joy, the Baker kisses her cheek and exits as Little Red Ridinghood watches, disgusted. Little Red Ridinghood exits. Narrator enters)

NARRATOR: And so the Baker, with the second article in hand, feeling braver and more satisfied than he had ever felt, ran back through the woods.

(A cutout of Jack’s house rises)

NARRATOR: As for the lad Jack:

(Jack’s Mother and Jack come from around the cutout)

JACK’S MOTHER (Livid):
Only a dolt would exchange a cow for beans!

(Jack’s Mother throws the beans to the ground on cue)
Cinderella Coming from the Ball

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

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

(Baker’s Wife enters upstage, tugging at Milky-White. House cutout descends.
Ball music in the distance, growing louder.)

Allegro moderato ($= 92$)

(Cinderella falls)
BAKER’S WIFE
(Leaves Milky-White to help):
Are you all right, miss?

CINDERELLA (Breathless):
Yes. I just need to catch my breath.

BAKER’S WIFE:
What a beautiful gown you’re wearing
Were you at the King’s Festival?
CINDERELLA (Preoccupied):
Yes.

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

(Ball music in the distance, growing louder.
We hear men’s voices offstage.
Cinderella signals to Baker’s Wife to keep quiet,
then ducks behind a tree.)

A tempo
**CINDERELLA’S PRINCE:**
Have you seen a beautiful young woman in a ball gown pass through?

**BAKER’S WIFE (Breathless):**
I don’t think so, sir.

**STEWARD:**
I think I see her over there.

*(Cinderella’s Prince signals Steward off in that direction, then takes another look at Baker’s Wife before following)*

**BAKER’S WIFE:**
I’ve never lied to royalty before. I’ve never anything to royalty before! *(Cinderella comes out. Dialogue continues.)*

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

- **Allegretto grazioso** $\left( \frac{\text{d}}{\text{d}} = 92 \right)$
  - **Safety (vocal last time)**
  - **CINDERELLA (Last time)**
    - He’s a ver-y nice prince.
    - And... It’s a ver-y nice
  - **BAKER’S WIFE**
    - And...?

- **Cinderella**
- **Baker’s Wife**
- **Piano**

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

- **Cinderella**
- **Baker’s Wife**
- **Piano**

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

Prince...? Yes, the Prince!

Is that all? Did you dance? Is he charming? They say that he's charming.

And it made a nice dance.

Yes...? And...?
He has charm for a

Oh, the Prince...

He has charm for a

No, the Prince!

Yes, the Prince.

I don't meet a wide range.

Guess?

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

Safety

And it's all very strange.
(We hear the first chime of midnight)

BAKER'S WIFE: What I wouldn't give to be in your shoes.
(Second chime; chimes continue under dialogue)

CINDERELLA: Will you look over there.
(Milky-White stands and looks)

An enormous vine growing next to that little cottage.

BAKER'S WIFE (Looking down at Cinderella's feet).
...I mean slippers.

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

BAKER'S WIFE (Excited): As pure as gold?

BAKER'S WIFE: Wait!
(Cinderella exits)
I need your shoes!
(Baker's Wife starts after Cinderella;
Milky-White lets out a "Moo!" and takes off in the other direction;
Baker's Wife stops, torn between Milky-White and Cinderella)

MILKY-WHITE (Running off)

BAKER'S WIFE (To Cinderella): Hey!
(To Milky-White) Come back here!
(Takes off after Milky-White.
Final chime of midnight)
22. First Midnight


(One by one, each of the characters appears moving through the woods, darting in and out of the trees and paths, pursuing his or her errands, mostly oblivious to the others: The night turns gradually into dawn)

Pesante, ma sempre staccato (\(J = 116\))

Baker

Pesante, ma sempre staccato (\(J = 116\))

Mysterious Man

No knot un-ties it-self...

Witch

Sometimes the things you most wish for Are not to be touched...
# 22. First Midnight

**STEPMOTHER** (To Florinda and Lucinda)

Or open your mouth...

**JACK**

(Looking up and off at the beanstalk)

The difference between a cow and a bean is a bean can begin an adventure...

**JACK’S MOTHER**

(Looking off in Jack’s direction)

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

**LITTLE RED RIDINGHOOD**

The
# 22. First Midnight

**Little Red Riding Hood**

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

**Cinderella’s Father**

clos-er to the fam ’ly, the clos-er to the wine...

**Rapunzel (Offstage)**

Aaahhh

**Witch (Reappearing suddenly)**

One mid-night gone...

**Grandmother**

The
**First Midnight**

**Steward**

A servant is not just a dog to a prince...

**Cinderella**

Opportunity is not a lengthy visitor...

**Baker's Wife**

You may know what you need, but to get what you want, better see that you keep what you have.

**Baker**

One midnight

**Cinderella**

maw of a wolf's not the end of the world...
# 22. First Midnight

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

Florinda

Pf It ee ie A AAA 2

1 3 1 ee 

[ "«—- 

£ > EREE (o o ssi

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

Florinda

Never wear

Baker
gone... One midnight gone... One midnight gone...

Cinderella's Prince

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

Rapunzel's Prince

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

Pno.

To get what you want, better keep what you

Little Red Ridinghood

The prettier the flower...

Florinda

mauve at a ball...

Lucinda

or pink...

Jack's Mother

Slotted spoons don't hold much soup...

Cinderella's Prince

Agreed?

Rapunzel's Prince

Agreed.

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

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

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

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

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

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

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

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

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

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

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

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

One mid-night gone... One mid-night gone... In-to the woods,
#22. First Midnight

(All exit)

Cinderella

In-the-woods,

In-the-woods, then out of the woods And home before...

Baker’s Wife

In-the-woods,

In-the-woods, then out of the woods And home before...

Little Red Ridinghood

In-the-woods,

In-the-woods, then out of the woods And home before...

Witch

In-the-woods,

In-the-woods, then out of the woods And home before...

Florinda Lucinda Stepmother

In-the-woods,

In-the-woods, then out of the woods And home before...

Jack’s Mother

In-the-woods,

In-the-woods, then out of the woods And home before...

Grandmother

In-the-woods,

In-the-woods, then out of the woods And home before...

Baker

In-the-woods,

In-the-woods, then out of the woods And home before...

Cinderella’s Prince Rapunzel’s Prince

In-the-woods,

In-the-woods, then out of the woods And home before...

Cinderella’s Father Steward

In-the-woods,

In-the-woods, then out of the woods And home before...

Mysterious Man

In-the-woods,

In-the-woods, then out of the woods And home before...

Pno.

ATTACCA
23. Giants in the Sky

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

Jack

Maestoso

JACK

There are giants in the sky!

Andante moderato, non rubato

$ (J = 132)$

big tall terrible giants in the sky!

When you’re way up high and you look below At the
world you’ve left and the things you know, Little more than a glance is enough to show you

Just how small you are.

way up high and you’re on your own In a world like none that you’ve ever known, Where the sky is lead and the earth is stone, You’re free to do What...
ev - er pleases you, Ex - plor - ing things you’d nev - er dare ‘Cause
you don’t care, When sud-den - ly there’s a Big tall ter - ri - ble gi -
ant at the door,
big tall ter - ri - ble la - dy gi - ant, sweep-ing the floor.
And she gives you food and she gives

— you rest — And she draws you close to her giant breast, And you

know things now that you never knew before,

Andante moderato

Not till the sky — On-ly
just when you’ve made a friend and all, And you know she’s big but you don’t feel small, Someone

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

And your heart is lead and your stom-ach stone And you’re

real-ly scared be-ing all a-lone... And it’s
then that you long for the things you’ve known And the world you’ve left and the little you own. The

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

scramble down and you look below And the world you know begins to grow: The

Broadly

roof, the house, and your mother at the door.
And you think to explore. And you think of all the things you've seen, And you wish that you could live in between. And you're back again, only dif-
After the sky...

There are giants in the sky!

There are big tall terrible awesome scary

a tempo

Wonderful giants in the sky!
Cue: WITCH: Who cares! The cow is gone! Get it back! Get it back!!

BAKER (Walks over to Witch):
We were just going to do that. (Offers cape)
Here. I can give you this...

RAPUNZEL: (Offstage, ad lib.)
(Rough) By tomorrow's midnight, deliver the items...

Baker: I don't like that woman.
BAKER'S WIFE (Contrite):
I'm sorry I lost the cow.
BAKER: I shouldn't have yelled.
(Beat) Now, please, go back to the village.
(Baker's Wife, annoyed, turns her back and begins to walk away)

BAKER: I will make things right! And then we can just go about our life. No more hunting about in the Woods for strange objects. No more Witches and dim-witted boys and hungry little girls.
(Baker's Wife begins to move back towards him)

BAKER: Go!
(Baker and Baker's Wife exit in opposite directions)
25. 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.

A la barcarolle (d. = 52)

CINDERELLA'S PRINCE

Did I abuse her or show her disdain?

Why does she run from me?

If I should lose her, how shall I regain The heart she was won from me?
Cinderella's Prince

AgONY!
Be-yond pow-er of speech,

Pno.

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

When the one thing you want
Is the only thing

out of your reach.

RAPUNZEL'S PRINCE

High in her tow-er, she sits by the ho-ur, Main-

+Synth. (Harp)

tain-ing her hair.

Blithe and be-com-ing, and
When you know she would go with you,
If there only were

Agony!
Far more painful than yours,

Dolce

Light-hearted air:

Pno.

Rapunzel's Prince

Vln., Cello, Bass

Cl., Bas., Hos., Cello, Bass

Pno.
# 25. Agony

Cinderella's Prince

Agony! Oh the torture they doors.

Rapunzel's Prince

Agony! Oh the torture they doors.

Pno.

mf
dim.

Cinderella's Prince

35

Or

teach!

Rapunzel's Prince

What's as intriguing...

teach!

Pno.

Vln, Cello, Bass

FL

Synth. (Harp)

Cinderella's Prince

38

half as fatiguing... As what's out of reach? Am I not

Rapunzel's Prince

As what's out of reach?

Pno.

Cello, Bass
# 25. Agony

Cinderella's Prince

sen-si-tive, clever, Well-mannered, considerate, Passionate, charming, As


Rapunzel's Prince

kind as I'm handsome, And heir to a throne?

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


Cinderella's Prince

Then why no--? The girl must be mad!


Rapunzel's Prince

wish for! Do I know?
# 25. Agony

Rapunzel’s Prince

You know nothing of madness
Till you’re climbing her

Pno.

a tempo

Rapunzel’s Prince

hair And you see her up there As you’re nearing her, All the while hearing her

Pno.

Cinderella’s Prince

Agony! Misery!

Rapunzel’s Prince

“Aaahhh...”

Agony!

(trill)

Pno.

Cl., Ban., Hn., Cello, Bass
— Though it’s dif-f’rent for each. Al- ways ten steps be-

Woe! Though it’s dif-f’rent for each.

And she’s just out of reach.

That can cut like a knife!

That can cut like a knife!
(Both Princes exit)

I must have her to wife.

I must have her to wife.

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

BAKER'S WIFE:
No! Get the hair!
(Heads in the other direction frantically)
Cue: (Jack’s Mother enters)

JACK’S MOTHER: Excuse me, young woman. Have you encountered a boy with carrot-top hair and a sunny, though occasionally vague, disposition, answering to the name of Jack?

BAKER’S WIFE: Not the one partial to a white cow?

JACK’S MOTHER: He’s the one.

BAKER’S WIFE: Have you seen the cow?

JACK’S MOTHER: No, and I don’t care to ever again.

(Confidential) Children can be very queer about their animals. You be careful with your children...

BAKER’S WIFE: I have no children.

(JACK’S MOTHER, Annoyed): I hope he didn’t go up that beanstalk again. Quit while you’re ahead, I say. (Begins to exit)

JACK’S MOTHER: That’s okay, too.

Moderato (d = 132)

(Baker’s Wife, after a moment’s pause, exits in the other direction; Baker enters, looking for Milky-White)

BAKER (Forlorn): Moo... Moo...

(Mysterious Man appears from nowhere)

MYSTERIOUS MAN: Moo! Looking for your cow?

(Signals offstage and Milky-White enters)

BAKER: Where did you find her?

(Mysterious Man ducks back behind a tree as Baker goes to Milky-White. Baker turns, and sees the old man is gone)

Baker: Hello?

(MModero)

(Baker’s Wife, offstage) I say. (Begins to exit)
(Witch surprises Mysterious Man and pokes him with her cane. He falls to the ground, groveling)

**WITCH:** What are you doing?

**MYSTERIOUS MAN:** I am here to make amends.

**WITCH:** I want you to stay out of this, old man!

**MYSTERIOUS MAN:** I am here to see your wish is granted.

**WITCH:** You’ve caused enough trouble! Keep out of my path! (Zaps him)

---

(Mysterious Man runs off. Witch follows him. Baker’s Wife enters, approaches Rapunzel’s tower)

---

**BAKER’S WIFE** (To herself): I hope there are no Witches to encounter.

---

**RAPUNZEL** (Dubious): Is that you, my Prince?

**BAKER’S WIFE** (Calling up): Rapunzel, Rapunzel! Let down your hair to me.

**RAPUNZEL** (To herself): Aahhh

---

(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)
27. A Very Nice Prince (Reprise)
Cinderella, Baker's Wife

Cue: (Baker's Wife runs away to another part of the woods)

**Allegro moderato** (J. = 92)

(Baker's Wife runs away to another part of the woods)

(Cinderella enters, as if pursued)

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

**Allegretto grazioso** (J. = 92)

BAKER'S WIFE: You do take plenty of spills, don't you?
(Picks up the slipper)
CINDERELLA (Recognizing Baker's Wife):
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.
(Takes the slipper back)
BAKER'S WIFE:
What I wouldn't give for just one.
CINDERELLA (Giggles):
One is not likely to do you much good.
BAKER'S WIFE:
Was the Ball just as wonderful as last evening?
CINDERELLA (Last time)

Safety
(vocal last time)

1.
Oh, it's still a nice ball.

BAKER'S WIFE

Yes...?

And...

They have far too much

And...

food.

Oh, the Prince...

No, the Prince...

Yes, the Prince!
If he knew who I really was...

I'm afraid I was rude.

Now I'm being pursued. And I'm not in the

How? Yes? And...?
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 grabs a shoe)
BAKER'S WIFE: And I must have your shoe.
CINDERELLA: Stop that!

(Cinderella and Baker's Wife engage in a tug-of-war over the shoe)

(Steward enters the woods with black lantern and staff; he's searching.
Cinderella's Prince follows)
BAKER'S WIFE: Nonsense, every girl dreams...
STEWARD: Look, sir! Look!
CINDERELLA'S PRINCE (Offstage):
Yes, there she is!
Move! Move! Move!

CINDERELLA: I must run.

(Baker's Wife grabs a shoe)
BAKER'S WIFE: And I must have your shoe.
CINDERELLA: Stop that!

(The two engage in a tug-of-war over the shoe)
BAKER'S WIFE: I need it to have a child!
CINDERELLA (Through clenched teeth): And I need it to get out of here!
(Cinderella wins the battle over the shoe, and desperately runs offstage)

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

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

Safety
(cut off on cue)
28. It Takes Two
Baker, Baker’s Wife

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

BAKER’S WIFE: You mean you’ll allow me to stay?
BAKER (Embarrassed): Well... perhaps it will take the two of us to get this child.

Adagio, poco rubato ($L = 120$)

BAKER’S WIFE

You’ve changed. You’re daring. You’re different in the woods.

poco a tempo

More sure. More sharing. You’re

getting us through the woods. If you could
It takes two. I thought one was enough, it's not true; It takes two.

You're not the man who started, And much more open.

hearted Than I knew you to be.

It takes
It Takes Two

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

It took two of us. It takes care. It takes pa-

It took patience and despair to change. Though you

swear to change. Who can tell if you do?
#28. It Takes Two

BAKER'S WIFE

You've changed. You're thriving. There's

It takes two.

Baker's Wife

something about the woods.

Not just surprising.

You're blossoming in the woods.

At
#28. It Takes Two

home I'd fear We'd stay the same forever. And

then out here You're passionate, charming, considerate, clever.

one To begin, but then once you've begun, It takes
It Takes Two

# 28. It Takes Two

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

Its no you.
two of I

When there's two... of you... If I dare, It's be-cause... I'm be-com- ing a- ware

of us... As a pair of us... Each ac- cept-ing a
"It Takes Two"

We've changed. We're strangers. I'm share
Of what's there. We've changed. We're strangers. I'm

meet-you in the woods. Who minds what

meet-you in the woods. Who minds what

I know we'll get past the woods

And

And
#28. *It Takes Two*

**Baker's Wife**

once we're past,
Let's hope the changes last

Beyond

**Baker**

once we're past,
Let's hope the changes last

Beyond

(Bello) Pno., Str. sustain

Pno.

F

**Baker's Wife**

woods,
Beyond witches and slippers and hoods,
Just the two.

**Baker**

woods,
Beyond witches and slippers and hoods,
Just the two.

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

Pno.

**Baker's Wife**

—it of us, Beyond lies,
Safe at home with our beautiful

**Baker**

—it of us, Beyond lies,
Safe at home with our beautiful

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

It takes two.
29. Cow Death
Underscore
Baker, Baker’s Wife, Jack

Cue: BAKER (Squeals):
Look what this hen has dropped in my hand!
BAKER’S WIFE (Excited): A golden egg!
I’ve never seen a golden egg!

JACK: You see, I promised you more
than the five gold pieces I gave you, sir.
BAKER’S WIFE: Five gold pieces?
JACK: Now I’m taking my cow.

BAKER’S WIFE: Five gold pieces?
BAKER (To Jack): Now, I never said
I would sell...
JACK: But you took the five gold pieces...
BAKER’S WIFE: You took five gold pieces?!
BAKER (To Jack): I didn’t take, you gave.

BAKER’S WIFE: Where are the five
gold pieces?
BAKER (To Baker’s Wife): An old man...
(Jack goes to take Milky-White.
Baker holds her rope from him)

JACK (Getting upset):
You said I could have my cow!
BAKER (Overlapping):
Now, I never said you could, I said you might.
BAKER’S WIFE: You would take money before a child?!

(Milky-White lets out a terrible yelp,
and falls to the ground, dead. Silence)
**30. Second Midnight**

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

_Cue:_

**JACK:** Milky-White is dead...

**BAKER, BAKER’S WIFE (Exasperated):** Two! (Blackout)

*(One by one, the characters appear and disappear, as in the “First Midnight”, speaking their lines in rhythm, as night becomes dawn)*

**Pesante, ma sempre staccato (l. = 116)**

**Safet**

*(play 2 times)*

---

**WITCH**

Two mid-nights gone!

---

**CINDERELLA**

Wanting a ball is not wanting a Prince...

---

**CINDERELLA’S PRINCE**

Near may be better than far, but it still is n’t
The ball...

You can...

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

Two midnights gone!

Two midnights gone!

never love somebody else's child...

The way you love...

So
The Prince...

GRANDMOTHER

your own.

The

great-est prize can of- ten lie at the end of the thorn-i- est path...
Scene Four (As the lights come up, we see the Baker’s Wife and the Baker, bedraggled and exhausted)

NARRATOR:
Two midnights gone. And the exhausted Baker and his wife buried the dead Milky-White.

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

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

BAKER (Takes remaining bean from pocket):
Here. Tell them it’s magic.

(Baker drops bean in Baker’s Wife’s hand)

on cue

Play two times and fade
31. Stay With Me
Witch, Rapunzel

Cue: (Rapunzel screams offstage)

NARRATOR: Unfortunately for Rapunzel...
RAPUNZEL (Offstage): No!
NARRATOR: the Witch discovered her affections for the Prince
before he could spirit her away. (Exits)

Adagio (Pesante) (d = 100)

(Witch drags Rapunzel onstage
and throws her to the ground)

Safety (vocal last time)

RAPUNZEL

(Witch grabs Rapunzel's hair,
takes out scissors)

No, no, please!

What did I clearly say?
Children must listen.

(Rapunzel screams in protest)

No!

What were you not to do?
Children must see,
And learn.
Why could you not obey?

Children should listen.

What have I been to you?

What would you have me be?

Handsome like a prince?

Ah, but I am old. I am ugly. I embarrass you. Yes! You are a—
Rapunzel:
It was lonely atop that tower.

Witch:
I was not company enough?

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

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

Tender but intensely

Some-one has to shield you from the
Rubato

Princes wait there in the world, it’s true. Princes, yes, but wolves and humans,

Stay with me.

I am home.

Stay at home.
Stay with me.

there could love you more than I?

What out

Stay with me.

there that I can-not sup-ply?

Stay with me.

Stay with me, the world is dark and wild.

rall.

Stay a child while you can be a child.

With
WITCH (Stroking Rapunzel's hair):
I gave you protection and yet you disbelieved me.

a tempo

(Rapunzel just whimpers)

RAPUNZEL:
But did you think I would stay in that tower forever?

WITCH: You lied. Why didn’t you tell me you had a visitor?

(Rapunzel keeps whimpering)

WITCH: I will not share you, but I will show you a world you’ve never seen.

(Rapunzel just whimpers)

RAPUNZEL: No! No!

(Witch drags Rapunzel offstage)

Pesante

Vamp and fade

SEQUE
Cue: MYSTERIOUS MAN
(Jjingling sack of gold):
In need of another cow?

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

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

Brightly (\( \dot{=} 138 \))

JACK: What a beautiful cape!
(Dialogue continues)

Cue: JACK: I am not a liar! I’ll get that harp! You’ll see!
(Exits. Narrator enters)

NARRATOR: After having cast out Rapunzel to a remote desert, the Witch returned to take the Prince by surprise.
And as he leapt from the tower, the thorns into which he fell pierced his eyes and blinded him.
(Rapunzel’s Prince enters and stumbles about the forest, helpless. He exits)

Adagio (\( \dot{=} 126 \))

SEQUE
Cinderella

33. On the Steps of the Palace

Cinderella

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

(Cinderella hobbles onstage, wearing but one shoe)

Allegretto grazioso (\( \frac{3}{8} \) = 88)

He's a very smart prince,

Knowing this time I'd run from him,

He spread pitch on the stairs.

I was caught una-
And I thought: Well, he cares...

This is more than just malice.

Better stop and take stock while you're standing here stuck on the steps of the palace.
# 33. *On the Steps of the Palace*

**Cinderella**

You think, what do you want?

Why not stay and be caught? You think,

**Cinderella**

make a decision.

**Cinderella**

well, it's a thought. What would be his response?

But then

**Cinderella**

what if he knew who you were. When you know that you're not what he thinks that he
# 33. On the Steps of the Palace

And then what if you are

What a

Cinderella

Prince would envision?

Although how can you know who you

Are Till you know what you want, which you don't? So then, which do you pick: Where you're

Safe out of sight, and yourself, But where 'ery-thing's wrong?
Or where ev'ry-thing's right And you know that you'll nev-er be-

long?

And which-ev-er you pick, Do it quick; 'Cause you're start-ing to stick To the steps of the pal-ace.

It's your first big de-ci-sion. The
choice isn't easy to make. To arrive at a ball is exciting and all, Once you're there, though, it's scary. And it's fun to deceive When you know you can leave, But you have to be wary. There's a lot that's at stake, But you've stalled long enough, 'Cause you're

#33. On the Steps of the Palace
Cinderella

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

And avoid the collision.

though they don't care, You'll be better off there Where there's nothing to choose, So there's

nothing to lose. So you pry up your shoes.
Then from out of the blue
And with-

out any guide,
You know what your decision is,

Which is not to decide.
You'll just leave him a

clue:
For example, a shoe.
And then see what he'll
99

Now it's he and not you who is stuck with a

shoe, In a stew, In the goo, And you've

learned something, too, Something you never knew,

On the steps of the palace.

From bar 102 there is an alternate trio ending, with Little Red Ridinghood and Jack; see next page.
33a. Alternate Ending, 
“On the Steps of the Palace”
Cinderella, Little Red Ridinghood, Jack

Continuation from previous page.

Allegretto grazioso \( \text{L.} = 88 \)

CINDERELLA

In a stew, And you’ve learned some-thing, too,
shoe, In the goo,

Allegretto grazioso \( \text{L.} = 88 \)

CL, Pno., Synth. (Cel.)

Some-thing you nev-er knew,

LITTLE RED RIDINGHOOD

And I know things now,

And I know things now that I nev-er knew be-

JACK

Never knew be-

Pno.

Never knew be-

Pno.
# 33a. Alternate Ending,
"On the Steps of the Palace"

Cinderella

Little Red Ridinghood

cresc.

Jack

cresc.

Pno.

in the land of the

Cà

E螣
e・

111

114

117

Cinderella

Little Red Ridinghood

Jack

Pno.

In the bel-ly of the wolf!

f

On the steps of the palace!

Fl. 8va, Tpt.
34. Underscore
Cinderella, Baker's Wife, Steward,
Baker, Mysterious Man, Jack's Mother,
Cinderella's Prince, Witch, Jack

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

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

Cue for sound effect:
**BAKER'S WIFE:** I don't care if this costs me my life...
**MYSTERIOUS MAN** *(Simultaneously):* Give her the slipper and all will...

*(Suddenly there is the sound of crackling wood, followed by an enormous thud.*
The noise should be frighteningly loud: with heavy bass, and the kind of reverberation
that will shake the audience. Possibly, leaves fall from trees.
Action stops. There is a moment of stunned silence.
The cow lets out a moan, and sits. The other characters just stare at each other,
then look in the direction of the noise. Cinderella's Prince rushes onstage.
*Dialogue continues*
Cue to continue: JACK’S MOTHER:
Doesn’t anyone care a Giant has fallen from the sky?
CINDERELLA’S PRINCE (Stops):
He is dead, is he not?
JACK’S MOTHER:
With such a thud, I would suppose.
(Cinderella’s Prince and Steward exit)

(Witch appears, frantic; looks up to the sky)
WITCH (Unpleasant):
The third midnight is here.
(Dialogue continues)

(Jack comes running onstage with a golden harp that sings)
JACK’S MOTHER (Upset):
There you are! I’ve been worried sick.
JACK: Mother, look. The most beautiful harp.
JACK’S MOTHER: You’ve stolen too much!
You could have been killed coming down that plant.
BAKER (Offstage): She’s too heavy.

(Perturbed, the Witch goes over to the grave)
JACK: What’s happening?
(Witch waves her hand, causing a puff of smoke.
Milky-White suddenly stands and is restored to life)

(Baker’s Wife and Baker scamper upstage towards Milky-White’s grave and we see dirt flying into the air as they dig into the grave)
Cue: **WITCH:** You heard me.
Feed them to the cow.

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

**Risoluto** ($J = 104$)

(The first chime of midnight. The remaining eleven sound through the rest of the scene)

(All stare intently at Milky-White. The Witch pulls a silver goblet from her cloak and gives it to the Baker)

**WITCH:** Fill this!
**JACK** (Going to Milky-White):
I'll do it. She'll only milk for me.
Squeeze, pal.

(Jack milks her feverishly. Nothing)
(Witch takes the goblet back; she turns it upside down)

WITCH:
Wrong ingredients. Forget about a child.

BAKER’S WIFE:
No, no - you wait one moment! We followed your instructions.

BAKER’S WIFE:
And two, the cape was certainly as red as blood.

WITCH: Yes.

BAKER’S WIFE:
And three, the slipper...

WITCH: Yes.

BAKER’S WIFE:
And four, I compared the hair with this ear of corn.

WITCH: Yes.

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

WITCH: YOU WHAT?!

Con moto furioso ($ = 132$)

Fl., Cl., Tpt., Cym., Pno., Synth. (Xyl.), Strns.

BAKER’S WIFE:
Well, I happened to be passing by...

MYSTEROUS MAN:
The corn! The corn! BAKER: What?

Play 5 times

Tempo primo

(Safety)

Cl., Ban., Hn., Chime, Pno., Cello, Bass

Cl., Hn.

Chime

Cl.

Play 5 times

Tempo primo

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

BAKER: Son?

BAKER: We’ve given you what you wish.

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

(Witch begins to shake and moves away)

BAKER: What’s wrong?

BAKER’S WIFE: What’s happening?

BAKER: Where are you going?

(The last stroke of midnight)

MYSTERIOUS MAN: Not now!

(To Baker’s Wife) Into the cup!

(Baker’s Wife hands the filled goblet to the Witch; Baker and Baker’s Wife dance with joy as Witch drinks the potion. They go to her)

Safety (cut off on cue)

(Baker’s Wife dance with joy)

They go to her)

Safety (cut off on cue)

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

My sister's brother...

PAUSE

(The Witch suddenly turns around and has been transformed into a beautiful woman. Blackout)
Scene Five  
NARRATOR (Entering): And so the Mysterious Man died, having helped end the curse on his house. For the Baker, there would be no reunion with his father, and he and his wife, bewildered, returned home.  
(Baker and Baker’s Wife exit)

\[
\begin{align*}
\text{NARRATOR:} & \quad \text{The Witch, who had been punished with age and ugliness that night when her beans had been stolen and the lightning flashed, was now returned to her former state of youth and beauty.} \\
& \quad \text{(Witch strikes pose, then exits)} \\
\text{NARRATOR:} & \quad \text{And Milky-White, after a night of severe indigestion, was reunited with the now wealthy Jack} \\
& \quad \text{(Jack and Jack’s Mother exit with Milky-White and harp)} \\
\text{NARRATOR:} & \quad \text{As for the Prince... (Fanfare)} \\
& \quad \text{Play 2 times, continue on cue} \\
\text{NARRATOR:} & \quad \text{He began his search for the foot to fit the golden slipper.} \\
& \quad \text{(Cinderella’s Prince and Steward enter on horseback)}
\end{align*}
\]
NARRATOR: When he came to Cinderella’s house, Cinderella’s stepmother took the slipper into Florinda’s room.
( Florinda tries on shoe; Step mother struggles to help her; Lucinda watches)

Careful, my toe! What’ll we do?

Darling, I know...
It’ll have to go. But

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

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

Play 2 times
(Cinderella’s Prince, with Florinda on horseback, arrives at the grave of Cinderella’s Mother; birds cry from the tree)

Play 3 times

Più mosso \( (J = 138) \) CINDERELLA’S MOTHER

Look at the blood within the shoe;
This one is not the bride that’s true.

Search for the foot that fits.

(They return to Cinderella’s home)

Tempo Primo

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

**Risoluto** ($J = 132$)

**Lucinda** (Struggling with the shoe)

Why won't it fit?

**Stepmother** (Holding the knife)

Darling, 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
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.

(Narrator looks at Lucinda encouragingly as she cuts off her heel)

Cinderella's Father:
I always wanted a son!

(Cinderella's Prince takes shoe off Lucinda, pours blood from it and, ashen, returns it to Stepmother. Dialogue continues)

L'istesso tempo

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

(Cinderella's Prince and Cinderella ride up to the grave)
Safety

\( (\text{vocal last time}) \)

\( (\text{Last time}) \)

\( \text{CINDERELLA'S MOTHER} \)

\( \text{No blood at all within the shoe;} \)
\( \text{This is the proper bride for} \)

\( \text{Pno., Synth. (Ctd.), Cello, Bass} \)

\( \text{(L'istesso tempo)} \)

\( \text{Fit to attend a prince.} \)

\( \text{(Rapunzel wanders on, singing fragmentedly,} \)
\( \text{carrying twin babies.} \)
\( \text{At the same time, Rapunzel's Prince stumbles on} \)
\( \text{from a different direction; Rapunzel sees him} \)
\( \text{and falls into his arms, weeping)} \)

\( \text{NARRATOR: And finally, as for Rapunzel, she bore twins,} \)
\( \text{and lived impoverished in the desert until the day her Prince,} \)
\( \text{wandering aimlessly, heard a voice so familiar that he went} \)
\( \text{towards it. And when he approached, Rapunzel, overjoyed at} \)
\( \text{seeing him...} \)
NARRATOR: fell into his arms, weeping. Two of her tears wetted his eyes and their touch restored his vision. (Rapunzel’s Prince, sight restored, springs to his feet)

(Witch comes from around a tree. Dialogue continues)

Cue to continue:

WITCH: You give me no choice!
(Witch attempts to put a spell on Rapunzel and Rapunzel’s Prince, but only a pathetic puff of smoke comes from her cane)

(Witch tries again, and again nothing. Rapunzel and Rapunzel’s Prince shrug and exit)

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

(Witch, frustrated, breaks her cane and exits)

SEGUE
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.

(Cinderella, in her wedding gown, and Cinderella’s Prince enter with Lucinda and Florinda who limp into place at their sides)

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

(Florinda and Lucinda are blinded by pigeons descending; they stagger offstage, screaming)

(Baker’s Wife enters, very pregnant)
BAKER'S WIFE:
I see your Prince has found you.

CINDERELLA: Yes.

BAKER'S WIFE (Patting her belly): Thank you for the slipper.
(Baker enters)

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

CINDERELLA'S PRINCE: I did-n't think I'd ever find you.

BAKER'S WIFE:
I did-n't think I could be so happy!

BAKER:
I did-n't think I could be so happy!

CINDERELLA:
I did-n't think I could be so happy!
And it came to pass, all that seemed wrong was now right, the kingdoms were filled with joy, and those who deserved to...

Narrator and Company

(Entire Company comes onstage)

NARRATOR:
And it's all is mend-ed, And it's

ALL WOMEN (ENTIRE COMPANY)

Ev-er af- ter!

ALL MEN (ENTIRE COMPANY)

Ev-er af ter!

not just for to-day, But to-mor-row, and ex-tend-ed Ev-er
#39. Act I Finale, Part 4

All the curses have been ended,

The re-

- ed

verses wiped away.

All is tenderness and laughter

For for-

- er af-

- er after!

Happy now and happy hence and
Narrator

There were dangers, and confusions, And the

Women

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

Men

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

Pno., Strs.

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

Women

We did not. It's a - maz - ing

Men

We did not. It's a - maz - ing
# 39. Act I Finale, Part 4

Narrator

lu-sions, But they nev-er lost their nerve. And they

Women

that we did it. Not a lot.

Men

that we did it. Not a lot. And we

Pno.

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

Women

And we got what we de-serve:

Men

reached the right con-clu-sions,

Pno.
GROUP ONE
(RAPUNZEL, CINDERELLA, BAKER'S WIFE, JACK, RAPUNZEL'S PRINCE)

GROUP TWO
(FLORINDA, LUCINDA, WITCH, BAKER, CINDERELLA'S PRINCE)

GROUP THREE
(LITTLE RED RIDINGHOOD, JACK'S MOTHER, STEPMOTHER, GRANDMOTHER, CINDERELLA'S MOTHER, CINDERELLA'S FATHER, NARRATOR, STEWARD)

Florinda
Joy to-day and bliss to-mor-row, And for-ev-er af-ter! I was
# 39. Act I Finale, Part 4

Florinda

greedy. I was haughty. We were happy.

Lucinda

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

Pno.

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

Lucinda

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

Witch

I was perfect. I had ev’rything but beauty. I had

Florinda

really blind.

Lucinda

really blind.
Act I Finale, Part 4

power, And a daughter like a flower. In a tower.

Then I went into the woods to get my wish and now I'm ordinary. Lost my

power and my flower. I'm unhappy now, unhappy hence, As

worth - y. We're unhappy now, unhappy hence, As

worth - y. We're unhappy now, unhappy hence, As

Cl, Tpt., Xyl., Pno., Strn.
well as ever after. Had we used our

common sense, Been worthy of our discontents. To be

ALL OTHER WOMEN

To be
(ALL WOMEN, INCLUDING FLORINDA, LUCINDA, AND WITCH)

Women

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

Fl., Cl., Ban., Tgl., Strs.

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

ALL MEN

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

Pno., Strs. (Ban., Hn. sustain)

poco cresc.

see your wish, pur - sue. It’s a dan - ger - ous en - deavor, But the

poco cresc. Tpt. sustain

see your wish, pur - sue. It’s a dan - ger - ous en - deavor, But the

Bsn. (Hn. 8vo)
GROUP ONE

And though you may path,
on-ly thing to do.
Though it's fear-ful, though it's deep, though it's dark, And though you

GROUP TWO

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

Though it's
Uu,

# 39. Act I Finale, Part 4

<table>
<thead>
<tr>
<th>wolves,</th>
</tr>
</thead>
<tbody>
<tr>
<td>You mustn't</td>
</tr>
</tbody>
</table>

Group Two

<table>
<thead>
<tr>
<th>fearful, though it's deep, though it's dark, And though you</th>
</tr>
</thead>
<tbody>
<tr>
<td>mustn't swerve, You mustn't</td>
</tr>
</tbody>
</table>

Group Three

<table>
<thead>
<tr>
<th>stop, you mustn't swerve, You mustn't</th>
</tr>
</thead>
<tbody>
<tr>
<td>may lose the path, Though you may encounter</td>
</tr>
</tbody>
</table>

GROUP THREE

Though it's
# 39. Act I Finale, Part 4

Group One

ponder.

You have to

cresc. poco a poco

Group Two

wolves,

You mustn’t

cresc. poco a poco

Group Three

fearful,

though it’s deep,

though it’s dark,

And though you

fearful,

though it’s deep,

though it’s dark,

And though you

cresc. poco a poco

Pho.

You

cresc. poco a poco

Pone.

act!

When you know your wish, if you

act!

When you know your wish, if you

cresc. poco a poco

Group One

stop, you mustn’t swerve,

You have to

stop, you mustn’t swerve,

You have to

cresc. poco a poco

Group Two

may lose the path,

Though you may encounter

may lose the path,

Though you may encounter

cresc. poco a poco

Group Three

Pho.
want your wish, you can have your wish, But you can’t just wish, No, to get your wish, you go act! You can have your wish, But you can’t just wish, No, to get your wish, you go wolves, you mustn’t swerve or ponder, You can’t just wish, No, to get your wish, you go

WOMEN
In - to the woods, where nothing’s clear, Where witches, ghosts and wolves appear.

MEN
In - to the woods, where nothing’s clear, Where witches, ghosts and wolves appear.

L’istesso tempo, alla marcia ($J=j$)

Fi., Cl. 8va,
Pno., Sus. 8va,
Tpt. SD
Pno., Bsn.,
Cello, Bass
Into the woods and through the fear, You have to take the journey.

Into the woods and through the fear, You have to take the journey.

Into the woods and down the dell, In vain perhaps, but who can tell?

Into the woods and down the dell, In vain perhaps, but who can tell?

Into the woods to lose the longing.

Into the woods to lift the spell,
To wed the Prince,
In to the woods to have the child,
save the house,
To kill the wolf,
have, to wed, to get, to save,
have, to wed, to get, to save,
To get the money,
To find the father,
To kill the wolf,
To conquer the kingdom,
To conquer the kingdom,
(A giant beanstalk emerges from the ground and stretches to the heavens; the characters are oblivious to its presence)

NARRATOR

To be con-tin-ued...

And hap-py ev-er af-ter!

And hap-py ev-er af-ter!
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ACT II
40. Act II Opening, Part 1
Narrator, Cinderella, Jack, (Baby), Baker, Baker’s Wife

Scene One
(Downstage, three structures:
Far left, the castle where Cinderella now lives. She sits on her throne.
Center, the home/workplace of the Baker and the Baker’s Wife.
It is very cluttered with both baking supplies and nursery items.
Baker’s Wife holds their baby who does not stop crying.
Far right, the cottage, now dramatically improved, where Jack lives.
Jack and Jack’s Mother are inside, along with Milky-White and the golden harp.
The Narrator steps forward)

Cue: NARRATOR: Once upon a time...

NARRATOR: later... (Light on Cinderella)
Brightly (J. = 132) CINDERELLA

Cinderella
Brightly (J. = 132)
I wish...
More than anything...

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

NARRATOR: lived a young Princess...
the lad Jack... (Light on Jack)
and the Baker with his family...
(Light on the Baker and Baker’s Wife with their Baby)

NARRATOR: More than life... More than foot-men...
BABY

I wish...

Baby

JACK mf

I wish...

No, I miss...

BAKER mf

I wish...

Jack

Baker

Pno.

Cl., Bass. 8va
More than the moon... I wish to sponsor a Festival.

BAKER'S WIFE (To the Baby)

There, there...

Baker

More than anything... More than the moon...

More than the moon...

The time has come for a Festival, And a ball.

Shh...

Baby

Waah!

I miss...

I miss my

Jack

More than life... More than riches...

Pno.
# 40. Act II Opening, Part 1

(Cinderella's Prince enters the castle)

More than an- y- thing...

I wish we had more room.

king-dom up in the sky.

Play, harp...

More than an- y- thing...

Another

(Jack strums the harp, and it sings)

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

room...

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

Vamp (vocal last time)

Espressivo ($d = 120$)

CINDERELLA (Last time)

I nev-er thought I’d wed a prince.

CINDERELLA'S PRINCE

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!
Not an unhappy moment since.

JACK’S MOTHER

JACK

I didn’t think we’d be this rich.

I never thought I could be so happy!

Baker’s Wife

I never thought we’d have a baby. I’m so happy!

Jack

I never thought I could be so happy!

Baker

I never thought I could be so happy!

Cinderella’s Prince

Not a conceivable objection. I never thought I could be so happy!
CINDERELLA

Baker's Wife

JACK'S MOTHER

JACK

Baker

CINDERELLA'S PRINCE

Pno.

STEPMOTHER (To Cinderella)  

Hap - py now, hap - py hence, Hap - py

FLORINDA  

LUCINDA  

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

Stepmother

Ever af - ter. We're so hap - py you're so hap - py!

Pno., Strs.
Just as long as you stay happy, we'll stay happy!

Not one

CINDERELLA'S PRINCE

poco rall.

Baker's Wife

Little gurgles...

(Pots of pence...) 

With my cow...

BAKER

Little gurgles...

(To Cinderella) 

Darling, I must
Wishes may bring problems,

We should really sell it.

Where's the cheese-cloth?

go now.
such that you regret them. Better that, though, than to never get them...

Cinderella

Baker's Wife

Florinda

Lucinda

Stepmother

Jack's Mother

Jack

Baker

Pno.
Act II Opening, Part 2

Cinderella: I'm going to be a perfect wife!

Baker's Wife: I'm going to be a perfect mother!

Jack's Mother: I'm going to be a perfect mother!

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

Baker: I'm going to be a perfect father! I'm so happy!

Cl., Pno., Strs.

Pno.
I never thought I'd love my life!
I would have settled for another!

I never thought I'd love my life!
I would have settled for another!

I never thought I'd love my life!
I would have settled for another!

I never thought I'd love my life!
I would have settled for another!

I never thought I'd love my life!
I would have settled for another!

I never thought I'd love my life!
I would have settled for another!

I never thought I'd love my life!
I would have settled for another!
Then to become a wife...

Then to get a child...

Then to be set for life...

Then to be set for life...

Then to get a child...
— That fortune smiled! I'm so happy!

BAKER'S WIFE (Hands the baby to Baker, who is very awkward holding the child):
If only this cottage were a little larger.
Act II Opening, Part 2

(BAKER'S WIFE): Why expand when we could simply move to another cottage? (Baby cries)

BAKER: We will not move. This was my father's house, and now it will be my son's.

BAKER: I will expand our quarters in due time.

BAKER'S WIFE: BAKER (Edgy): Why does he always cry when I hold him.

You would raise your child alongside a witch?

A tempo, poco rubato

BAKER (Edgy): 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.

(Carefully passes baby back to Baker's Wife. Baby stops crying)

BAKER'S WIFE: I can't take care of him all of the time!

BAKER: I'll care for him when he's older.
We had to go through thick and thin.

We had to lose a lot to win.

We had to go through thick and thin.

We had to go through thick and thin.

I ventured out and saw within.
(The song is suddenly interrupted by a loud rumbling noise followed by an enormous crash. The Baker's house caves in. He is caught underneath the rubble as the Baker's Wife runs forward with their baby. Action stops)
Baker, Witch, Baker’s Wife

Baker (To Witch):
You! Have you done this
to our house?

Witch:
Always thinking of yourself!
Look at my garden.

Baker’s Wife:
What of your garden?

Witch:
Look!

Andante (\( \text{d} = 116 \))

Baker’s Wife:
What could do such a thing?

Baker:
An earthquake.

Witch:
Who could do such a thing?

Baker’s Wife:
Anything that leaves
a footprint that large is no “who.”

Baker (Last time)

A bear? Bears are sweet. Be-

Do you think it was a bear?
BAKER: A Giant...
BAKER’S WIFE: Maybe we should tell someone.
WITCH: Who are you going to tell?
BAKER: The royal family, of course.
WITCH (Lets out a cackle): The royal family? (Dialogue continues)
So big that we are just an expendable bug beneath its foot. WITCH (Suddenly steps on a bug): We hear it crunch as she grinds it into the floor and then eats it. She exits)

BAKER’S WIFE: We are moving!
Cue: NARRATOR: And so, the Baker proceeded to the castle, but not before visiting Jack and his mother.

(Knocks on Jack's door; Baker enters)

JACK: Look, Milky-White. It's the butcher.
BAKER: The baker.

JACK'S MOTHER: You'll do no such thing! I am sorry, but you'll get none from us. (Opens the door for the Baker)

(Jacks footstep)

JACK: I can recognize a Giant's footstep! I am sorry, but you'll get none from us.
BAKER: Any help at all...

JACK'S MOTHER: I don't remember you volunteering to come to my aid.

NARRATOR: The Baker told Jack and his mother that he feared there was a Giant in the land.

JACK'S MOTHER: Jack has been home with me all day.

JACK: The Baker told Jack and his mother that he feared there was a Giant in the land.

JACK'S MOTHER: What can we do for you, sir?

BAKER: I'm here to investigate the destruction that was wrought upon our house today.

JACK'S MOTHER (Defensive): He feared there was a Giant in the land.
BAKER:
A Giant in your backyard is one thing.
A crushed house is quite another.

JACK'S MOTHER (Change of tone):
Look, young man. Giants never strike
the same house twice. I wouldn't worry.

BAKER:
I am taking the news to the castle, nonetheless.
(Exits)

NARRATOR:
When the Baker reached the castle,...

NARRATOR:
it was the Princess who greeted his news. The story unfolds.

(Jack and Jack's Mother freeze)

(Vamp)

(Steward enters. Dialogue continues)

Fanfare (\( \frac{3}{4} \), \( \frac{3}{4} \) = 92)

(Tpt, Cl., Har., SD, Strs.)
44. Act II Opening, Part 5

Underscore

Jack's Mother, Jack

Cue: (Baker and Steward exit. Cinderella, Baker and Baker's Wife freeze)

JACK'S MOTHER (With her coat on):
I'm going off to sell the harp, Jack.

JACK (Reluctantly): I promise.
(Jack's Mother gives Jack a peck on the cheek and exits)

Safety

SEGUE
Cue: (Little Red Ridinghood knocks on the Baker's door and enters, suitcase in hand; Baker and Baker's Wife are sitting)

**LITTLE RED RIDINGHOOD:**
What happened to your house?

**BAKER'S WIFE:**
We've had a baking accident.

(Dialogue continues)

*Allegretto (J. = 132)*

**LITTLE RED RIDINGHOOD:**
So I salvaged what I could, and now I'm off.
(Birds descend, chirp to Cinderella)

CINDERELLA: Oh, good friends. What news have you? (Listens) What of Mother’s grave? (Listens)

Allegretto \( \frac{d}{= 132} \)

Picc. sempre 8va

What kind of trouble? (Listens)

Oh, no. I can’t investigate. A Princess is not supposed to go into the woods unescorted. (Begins to cry. Birds chirp)

What of Mother’s grave? (Listens)

Good idea! I will disguise myself and go to see what’s wrong. (Birds ascend. Cinderella exits)

Thank you, birds.
BAKER'S WIFE: We'll take you to Granny's.
BAKER: What?!
BAKER'S WIFE (Whispers): We're not going to let her go alone!

Andante con moto (J = 132)

BAKER: All right, I will take you.
LITTLE RED RIDINGHOOD: I don't need anyone to take me. I've gone many times before.
BAKER: But not when there have been such winds blowing.

BAKER'S WIFE: That's right. We'll all take you.
BAKER: No!
BAKER'S WIFE: I'm not about to stay here with the baby when a "wind" might return to this house, too.

JACK: I know Mother made me promise, but I'm going to find that Giant anyway!

(Cinderella, Jack, Baker, Baker's Wife, Little Red Ridinghood make their way into the woods)
48. Act II Opening, Part 9
Baker, Baker’s Wife, Jack, Little Red Ridinghood, Cinderella

Alla marcia (\(J = 132\))

**BAKER**

In - to the woods, it’s al - ways when You think at last you’re through, and then

**BAKER’S WIFE**

In - to the woods, the weath - er’s clear, We’ve been be - fore, we’venaught to fear,

**JACK**

In - to the woods, to find a gi - ant!
LITTLE RED RIDINGHOOD

In to the woods to Grandmother's house.

BAKER

In to the woods, the path is straight, No reason then to hesitate.

BAKER'S WIFE

(Cinderella enters dressed in her dirty attire from Act One)

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

CINDERELLA

In to the woods, but not too long: The skies are strange, the winds are strong.
Cinderella
In to the woods to see what’s wrong.

Jack
In to the woods, to slay the Giant!

In to the woods, To shield the child,

In to the woods, To flee the winds,

In to the woods,

In to the woods,

In to the woods,

dim. poco a poco
49. Fanfare
Orchestra

Cue: WITCH: Stay with me! There’s a Giant running about!
(The Witch follows Rapunzel offstage. Rapunzel’s Prince enters; Cinderella’s Prince enters from another direction)

RAPUNZEL’S PRINCE:
Good brother!
What a surprise.
(Dialogue continues)

No. 50

50. Agony Reprise
Cinderella’s Prince, Rapunzel’s Prince

Cue: RAPUNZEL’S PRINCE (Conspiratorial):
Does she? Now, brother. Do tell me what you’re really doing here.

A la barcarolle (\( j = 52 \))

CINDERELLA’S PRINCE
High in a tower, Like yours was, but higher, A

beauty asleep.

All ’round the tower A
#50. Agony Reprise

Cinderella's Prince

thick-est of bri-ar A hun-dred feet deep.

Pno.

Cinderella's Prince

A-go-ny! No frus-tra-tion more keen,

Vls., Cello, Bass

Pno.

When the one thing you want

Is a thing that you've

Pno.

not e-ven seen.

RAPUNZEL'S PRINCE

I've found a cas-ket En-tire-ly of glass...

Synth. (Harp)
#50. Agony Reprise

(As Cinderella's Prince starts to shrug)

No, it's un-break-a-ble. In-side, don't ask it, A

CINDERELLA'S PRINCE

poco cresc.

What un-mis-tak-a-ble

maid-en, a-las, Just as un-wake-a-ble. What un-mis-tak-a-ble

Ag - o- ny! Is the way al-ways barred?

Ag - o- ny! Is the way al-ways barred?
#50. Agony Reprise

Cinderella's Prince

Did you learn her name?

She has skin white as snow...

No, there's a dwarf standing guard.

Ag - o - ny Such that princes must

weep!

Al - ways in thrall most To

Rapunzel's Prince

Ag - o - ny Such that princes must

weep!

Al - ways in thrall most To
 anything almost, Or something asleep. If it were

anything almost, Or something asleep.

not for the thickest...

A thickest’s no trick. Is it thick? The

Yes, but even one prick, it’s my

quickest is pick it apart with a stick.
thing about blood. It's no sicker than your thing with dwarves.

Well, it's sick!

Dwarfs are very upsetting. Not forgetting the

tasks unachievable, Mountains unscalable, If it's conceivable

tasks unachievable, Mountains unscalable, If it's conceivable
Agony Reprise 245

Cinderella's Prince

But unavailable, Ahhh, Ahhh,

Rapunzel's Prince

But unavailable, Ahhh, Ahhh,

Pno.

Agony! Misery! Not to know what you miss.

Rapunzel's Prince

Agony! Woe! Not to know what you miss.

Cl., Bass, Hss., Cello, Bass

Pno.

dim.

While they lie there for years, What unbearable

Rapunzel's Prince

And you cry on their biers, What unbearable

Pno.
#50. Agony Reprise

Cinderella's Prince

bliss! Ag-o-ny that can cut like a knife!

Rapunzel's Prince

bliss! Ag-o-ny that can cut like a knife!

Pno.

cl., Bsn., Hn., Cello, Bass

Viola, Cello, Bass

molto rall. a tempo

(Rapunzel wails in the distance)

Ah, well, back to my wife.

Ah, well, back to my wife.
51. After “Agony Reprise”

Baker, Little Red Ridinghood, Baker’s Wife,
Steward, Cinderella’s Father, Lucinda, Florinda, Stepmother,
Witch, Giant

Cue: RAPUNZEL’S PRINCE (Disappointed):
Rapunzel. I must be off. Godspeed to you, brother.
CINDERELLA’S PRINCE: Godspeed.
(They exit in different directions)

(Baker, with a suitcase, Baker’s Wife, with baby, and Little Red Ridinghood enter)

NARRATOR:
And after hours of searching for Granny
our intrepid travelers lost not only their way, but their patience as well.

BAKER:
Are you certain this is the right direction?

LITTLE RED RIDINGHOOD:
We went down the dell.
(Dialogue continues)

Allegro moderato
\( \text{(}J = 120\text{)} \)

poco rall.

Meno mosso (\( J = 112 \))

(Steward enters with wicker satchel and staff, Stepmother with umbrella,
Cinderella’s Father with carpet bag, Lucinda and Florinda with blind canes
and dark glasses. Bedraggled, they make their way downstage. Dialogue continues)
Cue: STEWARD:
I don't make policy,
I just carry it out!
(Witch appears. Dialogue continues)

Cue: WITCH: You heard wrong.
BAKER'S WIFE: Shh.
(Suddenly the ground begins to shake. Frightening, loud crunching noises approach)

(Second Giant step:
All make a sudden head move)

on cue ——>

Bell Tree, Pno., Synth., Str. tremolo

Cue: STEWARD: She's right.
You can't reason with a dumb Giant!
(The ground gives a mighty shake; leaves and twigs fall from above)

BD solo

Pno.

(Third step:
All look up)

(Fourth step:
All start to chatter and feel movement in knees)

(Fifth step:
All bounce, see first tree fall)

STEWARD (Yelling, pointing up in the air):
There!

Pno.

(Sixth step:
All bounce bigger,
start to lose balance.
All see something in the trees)

(Seventh step:
All except Witch bounce into a clump, losing balance. The huge shadow of a Giant envelops the stage.
Dialogue continues)

Pno.

Cue: STEWARD: She's right.
You can't reason with a dumb Giant!
(The ground gives a mighty shake; leaves and twigs fall from above)
52. Underscore
Narrator, Baker’s Wife, Witch, Giant, Steward,
Florinda, Lucinda, Baker, Stepmother,
Little Red Ridinghood, Cinderella’s Father

Cue: GIANT: I know he’s there. And I’m going to wait right here until he’s delivered to me.

NARRATOR:
The Giant, who was nearsighted and had lost her glasses, remained convinced that she had found the lad. There was no consensus among them as to which course of action to take.

Larghetto misterioso ($J = 88$)

WITCH:
I no longer have my powers. If I did, you think I’d be standing here with all of you? (Getting down to business) Now, we’ll have to give her someone.

ALL EXCEPT WITCH: Who?

GIANT:
I’m waiting.

WITCH:
The Steward, It’s in his line of duty to sacrifice his life.

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

WITCH: Don’t take it personally.
NARRATOR:
You must understand, these were not people familiar with making choices - their past experiences in the woods had in no way prepared them to deal with a force this great.

WITCH (Approaches the Giant; confidential):
Excuse me, but would you like a blind girl, instead?

Stepmother:
How dare you!

NARRATOR:
It is interesting to examine the moral issue at question here. The finality of stories such as these dictates...

(Turns upstage and notices all looking at him. They move toward him)
Cue: NARRATOR: You don’t want to live in a world of chaos. There must always be an outside observer...

WITCH (Screaming; racing towards the Narrator): Here’s the lad!

(All eyes swoop upwards as if to suggest the Narrator has been picked up by the Giant. We hear the Narrator yell from a distance)

WITCH (Uneasy): You wanted to get rid of him, too.

(Offstage): I’m not the lad!

GIANT: This is not the lad.

BAKER: Don’t drop...

Cue: JACK’S MOTHER:
You’ll never, never find him!

GIANT: I’m warning you!

JACK’S MOTHER (Out of control):
And if you don’t go back this instant, we’ll get you for all that you’ve done! We’ll...

(Steward comes from behind Jack’s Mother and slams her over the head with his staff. She staggers a moment, then stands motionless)

GIANT: Where is your son?

RAPUNZEL: Stay away from me!

STEWARD (To Giant):
No! Don’t step on...

(We hear a loud squish noise; all recoil)
Cue: STEWARD: I was thinking of the greater good. That’s my job.

(Baker, Cinderella’s Father and Steward drag Jack’s Mother offstage. The others, hushed, watch; the Witch stands alone)

Witch

Staccato ma pesante \( \left( \frac{j}{96} \right) \)

Picc. sempre sva, Cl., Cello 15ba

Piano

Pno.

Witch

Rubato

WITCH

(Looking offstage to where Rapunzel was killed)

This is the world I meant.

A tempo \( \left( \frac{j}{100} \right) \)

Could-n’t you listen? Could-n’t you stay con-tent, Safe be-hind walls, as

Pno.
(Looks at the others)

I could not?

Now you know what's out there in the world.

No one stays untainted by the world, Only I, Only
Witch's Lament

Witch

I, who loved you as you were.

On-ly

(Looks at the group, then at us)

Safety

I, who's frightened less of her than them.

Espressivo e misterioso (A tempo)

p dolce

No matter what you say,

Children won't listen

No matter what you know,

Children re-

Pno., Str. sustain
# 54. Witch's Lament

Witch

Witch

Witch

Children can only grow from something you love... To

Witch

some-thing you lose...

Witch

Ra

Children can only grow still they won't listen.

Witch

Pno.

Guide them along the way.

Witch

Pno.

Child-ren can only grow From something you love... To

Witch

Pno.

some-thing you lose...

Witch

Pno.

some-thing you lose...
Cue: **WITCH**: I'll find that lad, and I'll serve him to the Giant for lunch! *(Exits)*

**LITTLE RED RIDINGHOOD:**
Are we going to let her feed the boy to the Giant?
**BAKER'S WIFE:** No!
*(Dialogue continues)*

*Cue to continue:*
**BAKER'S WIFE:** Jack! Jack! *(She takes off calling Jack's name as the set changes. We follow the Baker's Wife, as Cinderella's Prince enters, crossing her path)*

*Cutter off cue:*
**BAKER:** What if one of us gets lost?
*(Dialogue continues)*

*Cue to continue:*
**BAKER'S WIFE:** Jack! Jack! *(She takes off calling Jack's name as the set changes. We follow the Baker's Wife, as Cinderella's Prince enters, crossing her path)*

**URGENTLY (J = 104)**
**PLAY FOUR TIMES**

**RALL.**
Cinderella’s Prince, Baker’s Wife

Cue: BAKER’S WIFE:
No, actually, it was my choice.
I’m looking for the lad.
CINDERELLA’S PRINCE (Moves closer):
Your choice? How brave.
BAKER’S WIFE: Brave?
CINDERELLA’S PRINCE (Next to her): Yes.

(Baker’s Wife blinks)

Allegretto grazioso (\( \mathcal{J} = 152 \))

Safety (vocal last time)

CINDERELLA’S PRINCE

(Last time)

An-y-th-ing can hap-pen in the woods. May I kiss you?

(Bakes Baker’s Wife.
She is stunned, turns to audience)
This is ridiculous, what am I doing here? I'm in the wrong story.

(Resumes the kiss, then pulls away)

Wait one moment, please! We can't do this! You have a Princess.

Well, yes, I do.

And I have a... baker.

Of course, you're right.

How foolish.

Foolishness can happen in the woods.
Once again, please... Let your hesitations be hushed.

Any moment, big or small, is a moment,

after all. Seize the moment, skies may fall Any moment.
BAKER'S WIFE:
But this is not right!

Cl. trill, Ban., Pno., Strs. +Hns. +Bells, Synth. (Cdl.)

Cinderella's Prince

Pno. cres.

Safety
(vocal last time)

Right and wrong don't matter in the woods,

Pno., Strs. sustain

Pno. mp

Cinderella's Prince

On-ly feel-ings. Let us meet the mo-ment un-blushed.

Fl., Bells

Pno.
Life is often so unpleasant. You must know that,

as a peasant. Best to take the moment present.

As a present for the moment.
(Baker's Wife and Cinderella's Prince are on the ground kissing; Cinderella's Prince pulls away. Music stops)

CINDERELLA'S PRINCE: I must leave you.
BAKER'S WIFE: Why?
CINDERELLA'S PRINCE: The Giant.
BAKER'S WIFE: The Giant. I had almost forgotten. Will we find each other in the woods again? (Music continues)

Grazioso \( \frac{3}{4} = 152 \)  Vamp (stop on cue)

Vamp  
(vocal last time)

CINDERELLA'S PRINCE  
(Last time)

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

Shimmering and lovely and sad.
Leave the moment, just be glad For the moment that we had.

Every moment is of moment When you're in the woods...

CINDERELLA'S PRINCE:
Now I must go off to slay a Giant. That is what the next moment holds for me.
(Gives Baker's Wife a quick kiss)
I shall not forget you. How brave you are to be alone in the woods.
And how alive you've made me feel. (Exits)

on cue on cue
Creoles, Pno., Synth. (Col.)

SEGUE
58. Moments in the Woods
Baker's Wife

(Cinderella's Prince exits: Baker's Wife sits, stunned)—

BAKER'S WIFE:

What was that?

Was that me? Was that him? Did a prince really kiss me? And kiss me? And kiss me? And did I kiss him back? Was it
wrong? Am I mad? Is that all? Does he miss me? Was he

suddenly. Getting bored with me? Wake up! Stop dreaming. Stop

prancing about the woods. It's not be-seeming. What

is it about the woods? Back to life, back to sense. Back to

Più mosso (\( \dot{J} = 148 \)) crisply, risoluto
child, back to husband, No one lives in the woods.

There are

vows, there are ties, There are needs, there are standards, There are

should-n’ts and shoulds. Why not both instead?

There’s the answer if you’re clever: Have a
child for warmth, and a baker for bread, And a prince for what-

ever... Never! It's these woods. Face the

facts, find the boy, Join the group, stop the giant, Just get out of these woods.

Was that him? Yes, it was. Was that me? No, it wasn't, Just a
trick of the woods. Just a moment, One peculiar passing

moment. Must it all be either less or more, Either

plain or grand? Is it always “Or”? Is it never “And”? That’s what

woods are for: For those moments in the woods...
Oh, if life were made of moments,
Even now and then a bad one!
But if life were only moments,
Then you'd never know you had one.
First a witch, then a child, Then a prince, then a moment.
Who can live in the woods?
And to get what you wish, Only just for a moment, These are dangerous woods. Let the moment go,

Don’t forget it for a moment, though. Just remembering you’ve

had an “And” when you’re back to “Or” Makes the “Or” mean more than it
# 58. Moments in the Woods

(Sighs, starts walking faster)

Baker's Wife

did before. Now I understand...

And it's time to leave the woods!

(Begins counting her steps offstage. She stops, retraces her steps and begins to exit in another direction. She realizes she is lost)

Vamp
stop on cue

(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)
59. Underscore
Baker, Cinderella,
Little Red Ridinghood, Witch, Jack

(Another part of the woods.
Baker, Cinderella and
Little Red Ridinghood enter)

BAKER (Worried): She should be back by now, right?
LITTLE RED RIDINGHOOD: She said she would only go a hundred paces.

CINDERELLA: I'm sure she'll return.
BAKER: No. I better look for her.
In which direction did she go?

(Witch enters noisily
with Jack in tow;
she keeps a firm
grip on him.
Jack drops the
Baker's Wife's scarf
as Baker enters)

JACK (Offstage): Ow!

(Witch enters)

WITCH: Look who I found!
(Dialogue continues)

on cue

(Ft., Cl., Hn.,
Tpt., Bell Tree, Strs.)
60. Your Fault

Jack, Little Red Ridinghood, Baker,
Witch, Cinderella

Cue: WITCH: Now it's time.
to get this boy to the Giant
before we're all so much dead meat.
(Grabs Jack; he struggles)

CINDERELLA (Trying to free Jack):
Keep away from him!

LITTLE RED RIDINGHOOD (Joining Cinderella): No!

WITCH: This is no time to be soft-hearted!
He's going to the Giant and I'm taking him.

BAKER (Advancing, distraught): Yes. He's the one to blame.
(To Jack) It's because of you there's a Giant
in our midst and my wife is dead!

Allegro ($j = 132$)
Vamp
(start slow, accel. to tempo)

JACK

But it is-n't my fault! I was given those beans! You per-

suaded me to trade away my cow for beans! And with-out those beans there'd have

been no stalk To get up to the giants in the first place!

BAKER

Wait a min-ute,
LITTLE RED RIDINGHOOD (To Jack)

See, it's your fault!

JACK

No!

tell us who persuaded you to steal that gold!

So it's
Yes, it is!

No! It's not! Wait a minute, though, I your fault, It's true.

So it's your fault!

on-ly stole the gold to get my cow back. From you!

Yes!

No it isn't! I'd have kept those beans, but our house was cursed. She

(Referring to Witch)
WITCH

mf (Referring to Baker)

It's his father's fault that the
made us get a cow to get the curse reversed!

CINDERELLA

mf

It was

LITTLE RED RIDINGHOOD

mf

Oh. Then it's his fault!

curse got placed And the place got cursed in the first place!

So.
# 60. Your Fault

**Cinderella**

his fault, I guess...

**JACK**

No!

**BAKER**

Wait a minute, though, I...

Yes, it is, it’s his.

**Jack**

chopped down the bean-stalk, right? That’s clear. But without any bean-stalk,

then what’s queer is how did the second giant get down here in the
# 60. Your Fault

Cinderella

Yes!

The other bean?

Little Red Ridinghood

How?

Jack

(Confused)

first place? Second place... Well, who had the other bean?

Baker

Hmm...

The other bean?

Little Red Ridinghood

(To Baker)

So it's yours...

Jack

pocketed the other bean.

Baker

I didn't! Yes, I did. No, it isn't, cause I
CINDERELLA (To herself)

Then whose is it?

Little Red Ridinghood

So it's her f...!

(To Cinderella)

Baker

gave it to my wife! No, it is-n't! Wait a min-ute! She ex-

Pno.

changed that bean to ob-tain your shoe. So the one who knows what hap-pened to the

Baker

CINDERELLA (To Baker)

(The others look at her)

Cinderella

You mean that old bean, that your wife—? Oh, dear. But I

Baker

bean is you!

Pno.
Cinderella: never knew, and so I threw... Well, don't look here!

But...

LITTLE RED RIDINGHOOD: So it's your fault!

JACK: See, it's

Cinderella: But...

(To Jack)

Well, if you hadn't gone back

her fault, And it isn't mine at all!

BAKER (To Cinderella)

But what?
Cinderella: up again, You were greedy! Did you need that hen?

Jack: We were need-y. But I

Cinderella: Yes, and what about the harp in the

LITTLE RED RIDINGHOOD

Little Red Ridinghood: So it's her fault then!

Jack: got it for my moth-er!
CINDERELLA (To Little Red Ridinghood)

So it's your fault!

If

Cinderella

Little Red Ridinghood

(To the others)

said that I was scared to. She dared me!

So it's your fault!

Jack

Baker

(C)
Well, if you hadn't throwna-way the

And you had left the harp a-lone, We wouldn't be in trouble in the

(Looking at Witch)

Well, if she hadn't raised them in the first place—!

(To Cinderella) cresc. poco a poco

(To Witch)

bean in the first place— It was your fault!

Right! It's

JACK (To Witch) cresc. poco a poco

Yes, if you hadn't raised them in the

(To Witch) cresc. poco a poco

first place!

Right! It's

+Fl, Sva., Pno., Strs.

+Timp.
# 60. Your Fault

Cinderella

You raised the beans in the first place!

Little Red Ridinghood

you who raised the beans in the first place!

Jack

first place—!

It's your fault!

Baker

you who raised the beans in the first place!

Pno.

You're responsible! You're the one to blame! It's your fault!
61. Last Midnight

Witch, Cinderella, (Baker), Little Red Ridinghood

WITCH: Shhh!

Allegretto \( J = 152 \)

Original version

\[ \text{It's the last} \quad \text{midnight,} \]

Alternate version
(Unbeknownst to the group, the Witch has taken the baby)

\[ \text{It's the last} \quad \text{midnight,} \]

Cl, Bsn., Hs., Fxo., Cello, Bass

Piano

\[ \text{It's the last} \quad \text{wish.} \quad \text{It's the last} \quad \text{midnight,} \]

\[ \text{It's the last} \quad \text{wish.} \quad \text{It's the last} \quad \text{midnight,} \]

\[ \text{cresc. poco a poco} \]

(Squishes)

(Confronting each of the others, in turn)

Soon it will be Boom \quad \text{Squish!}

(Touches the baby's nose gently)

(To the others)

Soon it will be Boom \quad \text{Squish!}

(Told a little)

Fl, Cl, Vns.
# 61. Last Midnight

Witch
lie,
Stole a little gold,
Broke a little

lie,
Stole a little gold,
Broke a little

(Vln. harmonics)

Pno.

Did you?

Witch
did you?

Vow,

Did you?

(Vln. harmonics)

Pno., Strs.

prince,
Had to get your cow,

prince,
Had to get your cow,

(Cl., Bsn., Hts., Pno.)

Pno.

(Cello)

(Vln. harmonics)

Pno., Strs.
It's now. Doesn't matter how. Anyway, it doesn't matter now. It's the wish, Doesn't matter how. Anyway, it doesn't matter now. It's the

Witch

last midnight, It's the Boom

Poco più mosso

37

Splat! Nothing but a vast

Splat! Nothing but a vast
# 61. Last Midnight

Witch

mid - night, Ev - 'ry - bod - y smashed

mid - night, Ev - 'ry - bod - y smashed

Witch

flat! Noth - ing we can do... Not ex - act - ly

flat! Noth - ing you can do... Not ex - act - ly

(P.They protect Jack as she reaches for him)

Witch

true: We can al - ways give her the boy...

true: You could al - ways give her the boy...

(THEY protect Jack as she reaches for him)
No!

---

No? No, of course what really matters is the blame.

(Back to the baby)

---

No? Yes, of course what really matters is the blame.

---

Some-one you can blame. Fine, if that's the thing you enjoy.

---

Some-one they can blame. Fine, if that's the thing you enjoy.

---

Placing the blame, if that's the aim, give me the blame.

---

Placing the blame, if that's the aim, give me the blame.
Little Red Ridinghood

Witch: give me the boy. No... You're so nice.

Little Red Ridinghood

Witch: You're not good, you're not bad, You're just nice.

Little Red Ridinghood

Witch: You're not good, you're not bad, You're just nice.

Little Red Ridinghood

Witch: You're not good, you're not bad, You're just nice.

Little Red Ridinghood
Witch

[Music notation]

BAKER (As he tries to get the baby): Please!

(To the baby as she moves from the Baker)

Witch

I'm the

Witch, I'm what no one believes, I'm the Witch.

You're all

Witch

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

They're all

Like his father,

Like his son will be,

Witch

li - ars and thieves, Like his fa - ther,

li - ars and thieves, Like your fa - ther,

Just like you will be,
#61. Last Midnight

Witch: too... Oh, why bother? You'll just do what you do. It's the

Pno.: Cresc.

Witch: too... Oh, why bother? They'll just do what they do. It's the

Pno.: Cresc.

Witch: last midnight, So goodbye,

Pno.: (She kisses the baby)

Witch: last midnight, So goodbye,

Pno.: (She returns the baby to the Baker)

Witch: all. Coming at you fast, midnight...

Pno.: (She returns the baby to the Baker)
Witch:

Soon you'll see the sky fall.

Here, you want a bean? Have another bean.

Beans were made for making you rich!

(Starts scattering her beans all around; Baker, Cinderella, Jack and Little Red Ridinghood frantically scramble to pick them up)
Plant them and they soar... Here, you want some more?
(Throws another bean. The others scramble around, picking up the beans)

Plant them as they soar... Here, you want some more?

Listen to the roar: Giants by the score! Oh well, you can
(Throws a shower of them)

Listen to the roar: Giants by the score! Oh well, you can

blame another witch. It's the last
Witch

mid-night, It's the last_______ verse.

(She pops a bean into her mouth)

mid-night, It's the last_______ verse.

Now, before it's past _________ mid-night.

I'm leaving you my last_______ curse: I'm leaving you a-

(Pops another)  

I'm leaving you my last_______ curse: I'm leaving you a-

Cello, Bass, Bsn.
# 61. Last Midnight

Witch lone. You can tend the garden, it's yours. Sep'rate and a-

(Midnight chimes begin)

Witch lone. Squirm-ing in the mess that you've made. Fix it on your

+Hat.

Pno. (for revised version)

Witch lone, Ev'-ry-bod- y down on all fours. All right, Moth-

own. Time for me to go, I'm a-fraid. Back to what I

+Fl. Tpt.

Pno. mf cresc.

(Witch)

(She reveals an arm)

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

know, Back to long a-go, Safe in-side the

(Fl. & Cl. 8va)
Last Midnight

Witch

way you did then! Give me claws and a hunch, Just a —

world that I'm from. — Better ugly and spurned With my.

(Removes hair)

Pno.

way from this bunch And the gloom — And the doom — And the

(The final stroke of midnight is heard; she cocks an ear) (Throws hair) (Smiles brightly)

timers returned And I fear — Midnight's here — Time to dis ap —

Pno.

(Screeching) on cue

(Screams) (Disappears)

Witch

( Raises her arms; thunder and lightning) (Scream) (Disappears)

Boom — Cruunch!

Mother, here I come!
Cue: CINDERELLA: You would leave your child?
BAKER (Sadly): My child will be happier in the arms of a Princess...
(Baker exits)

CINDERELLA: But wait! (Baker exits)
All right, all right. Come on. (Cinderella and Little Red Ridinghood begin to exit)
Jack!
(All exit)

Piano

Larghetto (\( \dot{q} = 88 \))

Vamp and fade
Cue: MYSTERIOUS MAN:
Aren’t you running away?

Adagio \( \text{\( J = 116 \)} \)

poco rubato BAKER

No more questions. Please. No more tests.

Comes the day you say, “What for?” Please, no more.

We disappoint, we disappear, we die but we don’t...
# 63. No More

poco ral.

Mysterious Man

They dis-ap point in turn, I fear. For-give, though, they won’t...

A tempo

Baker

rid-dles. No more jests. No more

Baker

cur-ses you can’t un-do. Left by fa-thers you nev-er knew. No more
# 63. No More

Baker

quests.

No more feelings.

Time to shut the

Pno.

door.

Just... no more.

Pno.

Mysteries MAN

Running away, let's do it.

Pno.

Free from the ties... that bind...

No more despair...

or
burdens to bear... Out there in the yonder.

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

Have to take care... Unless there’s a “where,” You’ll

only be wandering blind. Just more questions,
# 63. No More

Mysterious Man

Dif-f'rent kind. Where are we to go?

Pno., Synth. (Col.), Strs. sustain

Pno.
poco dim.

Mysterious Man

Where are we ever to go?

Pno.

Mysterious Man

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

Pno.

Mysterious Man

Trouble is, son, The farther you run, The
# 63. No More

* Mysterious Man
  
  more you feel un-defined.

  For what you have left un-

  ten.

  rall.

  A tempo

  done And, more, what you've left behind.

  We

  BAKER

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

  We
Like father, like son.

(Mysterious Man exits)

Like father, like son.

No more giants,

Waging war.

Can't we just pursue our lives.
With our children and our wives? Till that happier day arrives.

How do you ignore All the

witches, All the curses, All the

wolves, all the lies, The false hopes, the good-byes, the reverses,
# 63. No More

All the wondering what... even worse is Still in

Meno mosso (rubato)

store?

All the children...

Tempo primo

(After a moment's thought)

No more...

(Baker exits)
64. After Plan
Underscore
Cinderella, Cinderella's Prince

Cue: BAKER (Handing baby to Cinderella):
The baby will be safest here with you.
This will take no time.
(Baker, Little Red Ridinghood and Jack exit.
The baby begins to cry)

CINDERELLA:
Oh, no. Now, now. Don't cry, little one. I know. You want your mother. (Dialogue continues)

Largo (J = 54)

65. No One Is Alone, Part 1
Cinderella, Little Red Ridinghood

Cue: CINDERELLA'S PRINCE: I shall always love the maiden who ran away.

CINDERELLA: And I, the faraway Prince. (Cinderella's Prince exits. Another moment for Cinderella with the baby. Little Red Ridinghood enters)

Tranquillo (J = 60)

LITTLE RED RIDINGHOOD: They're almost finished. You see the tower over there between those two trees? When the Giant comes, we are to send her over there.
CINDERELLA: Good.
LITTLE RED RIDINGHOOD:
I think my granny and my mother
would be upset with me.
CINDERELLA:
Why?
LITTLE RED RIDINGHOOD:
They said to always make them proud.
And here I am about to kill somebody.
CINDERELLA:
Not somebody. A giant who
has been doing harm.
LITTLE RED RIDINGHOOD:
But the Giant's a person. Aren't we
to show forgiveness? Mother would be
very unhappy with these circumstances.
No one is alone, truly. No one is alone.

Half-way through the wood. Others may deceive you.
Cinderella

You decide what's good. ... You decide alone.

Little Red Ridinghood

But no one is alone. I know...

(Little Red Ridinghood moves close to Cinderella, who comforts her)

(Little Red Ridinghood moves close to Cinderella, who comforts her)
Cue: BAKER: Then kill him!
(Beat) No, don’t kill him.

CINDERELLA (To Little Red Ridinghood)

Mother isn’t here now.

BAKER (To Jack)

Wrong things, right things...

Who knows what she’d say?
Nothing’s quite so clear now.

Who can say what’s true?
Feel you've lost your way?
You are not alone.

Do things, fight things...
You decide, but you are not alone.

Cinderella

lone, believe me. No one is alone.

Baker

No one is alone, believe me.

Cinderella

Truly... You move just a finger,

Baker

lieve me. You move just a fin - ger,

Pno.
#66. No One Is Alone, Part 2

Cinderella

Say the slightest word,

Say the slightest word,

Be heard.

Be heard.

Careful, No one is alone.

People make mis-

People make mis-

No one acts alone.

Say the slightest word,

Say the slightest word,

People make mis-

People make mis-

No one is alone.
# 66. No One Is Alone, Part 2

Moth- ers, Peo- ple make mis- takes,  
Fa- thers, Peo- ple make mis- takes,

Holding to their own,  
Think- ing they’re a- lone.

Hon- or their mis- takes.  
Ev- ‘ry- bod- y makes One an- oth- er's

Fight for their mis- takes,  
One an- oth- er's
No One Is Alone, Part 2

Cinderella

terrible mistakes. Witch-es can be right, Gi-ants can be

Baker

terrible mistakes. Witch-es can be right, Gi-ants can be

Pno.

poco rall.

good. You de-cide what’s right, You de-cide what’s good. Just re-mem-ber:

Baker

good. You de-cide what’s right, You de-cide what’s good. Just re-mem-ber:

Pno.
A tempo

Cinderella

43

\[ \text{Someone is on your side.} \quad \text{Our side, Someone else is not.} \]

Little Red Ridinghood

Our side.

JACK

44

\[ \text{Our side.} \quad \text{Our side, Someone else is not.} \]

Baker

Pno.

\[ \text{Our side.} \]

\[ \text{While we're seeing our side,} \quad \text{Our side, Maybe we forgot:} \]

Cinderella

Little Red Ridinghood

Jack

Baker

Pno.

\[ \text{Our side, Maybe we forgot:} \]

\[ \text{While we're seeing our side,} \quad \text{Our side, Maybe we forgot:} \]
No One Is Alone, Part 2

They are not alone. No one is alone.

They are not alone. No one is alone.

They are not alone. No one is alone.

They are not alone. No one is alone.

Hard to see the light now.
Just don't let it go. Things will come out right now.

We can make it so.

We can make it so.
(Giant approaches in the distance)

LITTLE RED RIDINGHOOD: Here she comes. (Dialogue continues)
Cue: GIANT: Thank you. Now justice will be served and I shall leave your kingdom. (Turns and heads away)

(We hear the sounds of birds attacking in the distance; Cinderella and Little Red Ridinghood watch eagerly)

CINDERELLA: Good Birds!

(Little Red Ridinghood: She doesn’t look happy.)

(We hear the Giant being pounded on the head; another cry)

Allegro con fuoco ($J = 144$)

CINDERELLA (Grimace): Ouch!

(Little Red Ridinghood: The club is stuck in her head!)

CINDERELLA: They’ve done it!

She’s swaying.

LITTLE RED RIDINGHOOD: She’s bleeding all over.

CINDERELLA: She’s beginning to fall!

SafetY

LITTLE RED RIDINGHOOD (Panicked): She’s beginning to fall this way!

(They back off the stage quickly, as the loudest noise of all resounds. The Giant’s forehead and mane of hair fall from the wing.)
(The following characters enter, give their moral, and exit)

Giocoso \( \left( \frac{4}{4} = 116 \right) \)

L'istesso tempo, risoluto

Jack's Mother enters

The slot-ted spoon can catch the po-ta-to...
(Cinderella's Prince and Rapunzel's Prince enter, with Snow White and Sleeping Beauty)

CINDERELLA'S PRINCE

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

RAPUNZEL'S PRINCE

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

SNOw WHITE

(Yawn) Ex-cuse me.

SLEEPING BEAUTY

(Yawn) Ex-cuse me.

STEWARD

The
24 STEPMOTHER

When

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

27 STEPMOTHER

go-ing to hide, know how to get there...

And how to get back...

29 FLORINDA

And eat first...

LUCINDA

And eat first...

GRANDMOTHER

The
knife that is sharp to-day may be dull by to-morrow...

(Jack, Baker, Cinderella and Little Red Ridinghood enter from upstage of Giant's head)
69. Act II Finale, Part 2

Underscore

Baker, Jack, Little Red Ridinghood, Cinderella

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

JACK:
Where am I to go? I have no one to take care of me.

Tranquillo ($J = 116$)

BAKER:
You'll have to take care of yourself now,
Jack. It's time.

LITTLE RED RIDINGHOOD:
No it's not. I'll take care of him.

JACK:
You will?

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

JACK:
I don't want another mother,
I want a friend. And a pet.

LITTLE RED RIDINGHOOD (To Baker):
Of course, we have nowhere to go,
so we'll move in with you.
BAKER:  Oh, no.  LITTLE RED RIDINGHOOD:  It'll be fun!  BAKER:  My house is a shambles and there is hardly room for...  (Stops in mid-sentence)  Of course you can come home with us.

JACK (To Cinderella):  And you shall join us, too.  BAKER:  You'll not return to the castle?

CINDERELLA:  I'll gladly help you with your house.  There are times when I actually enjoy cleaning.  (Beat)  How proud your wife would have been of you.
70. Act II Finale, Part 3
Baker, Baker’s Wife, Witch,
Jack, Little Red Ridinghood, Cinderella

Cue: BAKER: And how sad it is
that my son will never know her. (Baby cries)

(Baker’s Wife enters behind Baker)

Steady (\( \text{J} = 120 \))

\[
\text{BAKER’S WIFE (Last time)}
\]

Safety (vocal last time)

Don’t

\[
\text{BAKER (Last time)}
\]

May - be I just was - n’t meant to have chil - dren.

\[
\text{Baker’s Wife}
\]

say that! Of course you were meant to have chil - dren!

\[
\text{Baker}
\]

But

\[
\text{Pno.}
\]

(Baby cries) \( \text{mf} \)

Just calm the

\[
\text{BAKER}
\]

how will I go a - bout be - ing a fa - ther With no one to moth - er my child?

\[
\text{Pno.}
\]

Synth. (Crying Baby ad lib.)
Baker’s Wife

5
rall.

child.

(Attempting to do so)

Look,

Baker

Yes, calm the child.

Pno.

A tempo

tell him the story of how it all happened. Be father and mother, you’ll know what to do.

Baker’s Wife

A tempo

Baker

Meno mosso ($J = 100$)

Sometimes people leave you,

Baker’s Wife

A-lone...

Meno mosso ($J = 100$)
Half-way through the wood.

Do not let it grieve you.

No one leaves for good. You are not alone.

No one is alone.

Hold him to the light now. Let him see the glow.
Baker: Shhh. Once upon a time... in a far-off kingdom... (Witch enters)

Witch (To audience)

Careful the things you say, Children will listen.

Baker: and a childless baker...

Witch

Careful the things you do, Children will see. And
Witch
learn. Chil-dren may not o-bey, But

Pno.

Witch
chil-dren will lis-ten. Chil-dren will look to you For

Synth. (Clef)

Pno.

Witch
which way to turn. To learn what to be

Pno.

Witch
Care-ful be-fore you say, “Lis-ten to me.”

Pno.
CINDERELLA

(The remainder of the company enters)

Cinderella

Care-ful the wish you make,
Wish-es are chil - dren.

BAKER'S WIFE

Care-ful the wish you make,
Wish-es are chil - dren.

LITTLE RED RIDINGHOOD

Care-ful the wish you make,
Wish-es are chil - dren.

JACK

Care-ful the wish you make,
Wish-es are chil - dren.

Witch

(tutti) Da S

Children will listen...
ALL WOMEN

Careful the path they take, wishes come true,

ALL MEN

Careful the path they take, wishes come true,

Careful the spell you cast, not just on children.
Past what you can see.

Some-times the spell may last

Past what you can see.

And turn a- gainst you.

And turn a- gainst you.
WITCH

Careful the tale you tell That is the spell.

Ahhhh.

Ahhhh.

-- Chil-dren will lis-ten--

GROUP ONE

Though it's

GROUP ONE

Though it's

GROUP ONE

Though it's

SEGUIE
Allegretto ($J = 120$)  
Entire Company

GROUP ONE

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

GROUP TWO

Though it's

You can't just

fearful, Though it's deep, though it's dark And though you
You have to act, you may lose the path, Though you may encounter...

GROUP THREE

Though it's fearful, Though it's deep, though it's dark And though you may lose the path.

There are always wolves, There are always spells, There are always beans, Or a...
Alla marcia (l'istesso tempo) (\( \dot{J} = \dot{J} \))

**ALL WOMEN**

\[
\begin{array}{c}
\text{In to the woods you go again, You have to every now and then.}
\end{array}
\]

**ALL MEN**

\[
\begin{array}{c}
\text{In to the woods you go again, You have to every now and then.}
\end{array}
\]

**Pno.**

\[
\begin{array}{c}
\text{(T. Cl. Bso)(Perc.: SD)}
\end{array}
\]

**WOMEN**

\[
\begin{array}{c}
\text{In the woods, no telling when, Be ready for the journey.}
\end{array}
\]

**MEN**

\[
\begin{array}{c}
\text{In the woods, no telling when, Be ready for the journey.}
\end{array}
\]

**Pno.**

\[
\begin{array}{c}
\text{(T. Cl. Bso)(Perc.: SD)}
\end{array}
\]

**WOMEN**

\[
\begin{array}{c}
\text{In the woods, but not too fast, Or what you wish you lose at last.}
\end{array}
\]

**MEN**

\[
\begin{array}{c}
\text{In the woods, but not too fast, Or what you wish you lose at last.}
\end{array}
\]

**Pno.**

\[
\begin{array}{c}
\text{(T. Cl. Bso)(Perc.: SD)}
\end{array}
\]
Into the woods, but mind the future.

Into the woods, but mind the past.

Or tempt the wolf, or steal from the giant. The way is dark, The light is dim, But now there's you, me,
# 71. Act II Finale, Part 4

Cinderella

her and him. The choices look grim, But

Men

her and him. The chances look small, But

Pno.

Everything you learn there will help when you return there. The

CINDERELLA

LITTLE RED RIDINGHOOD

JACK

BAKER

Women

Men

Pno.

Prep.: Temple Block,
Pno., Str. pizz.
# 71. Act II Finale, Part 4

Cinderella

light is getting dimmer...

Little Red Ridinghood

light is getting dimmer...

Jack

light is getting dimmer...

Baker

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

ALL WOMEN

Into the woods, you have to grope, But that's the way you learn to cope.

ALL MEN

Into the woods, you have to grope, But that's the way you learn to cope.
In to the woods to find there's hope Of getting through the journey.

In to the woods, each time you go There's more to learn of what you know.

In to the woods, but not too slow, In to the woods, it's nearing midnight,
In - to the woods to mind the wolf, To heed the witch, To hon - or the gi - ant, To
mind, To heed, To find, To think, To teach, To join, To go to the Fes - ti - val!
In - to the woods, In - to the woods,
CINDERELLA

Cinderella

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

Women

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

Men

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

Pno.

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

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

(Blackout)

And hap - py ev - er af - ter!

And hap - py ev - er af - ter!

And hap - py ev - er af - ter!

END OF ACT TWO (APPLAUSE SEGUE)
72. Bows & Exit Music
Orchestra

Allegretto ($J = 120$)

Piano, Tpt. 4v, SD, Pno, Strs.

Perc.: Wood Block

Fl., Cl. 8va, Bsn. 15ba
# 72. Bows & Exit Music

41 Tpt., Hns. Sla, Pno.: SD

Pno.

45 Fl., Cl., Tpt. Sla, SD, Pno., Strs.

Pno.

49

Pno.

53

Pno.

57

Pno.

60 Fl., Cl. + Bells

Pno.
# 72. Bows & Exit Music

\( j = 152 \)

\( \text{p cresc.} \)

\( \text{f} \)
# 72. Bows & Exit Music