Music, and Lyrics by Stephen Sondheim
Book by James Lapine
Originally Directed on Broadway by James Lapine
Piano Reduction by Charlie Harmon

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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.)
(Light on Cinderella.)

NARRATOR: Once upon a time...

Brightly ($= 132$)  CINDERELLA
(To audience, polishing floor)  $mf$

1 wish...

(NARRATOR): in a far-off kingdom...

(Light on Jack and Milky-White)

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

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

(JACK
(To audience, milking Milky-White)  $mf$

I wish...

Pno.  $>\text{CL, Bsn.}$

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# 1. Act I Opening, Part 1

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

NARRATOR:
and a childless baker...

NARRATOR:
with his wife.

I wish...

More than life...

More than anything...

BAKER

I wish...

CL, Ben.

More than the moon...

The King is giving a Festival.

BAKER'S WIFE

I wish...

More than life...

More than the moon...

Jack

I wish...

More than the moon...

Baker

More than the moon...

More than life...

Pno.
Cinderella: wish to go to the Festival... and the Ball...
Baker’s Wife: More than riches...
Jack: I wish my cow would give us some milk.
Baker: More than riches...

Cinderella: anything...
Baker’s Wife: anything...
To Milky-White (mp): I want a child.
Jack: Please, pal, Squeeze, pal.
Baker: I wish we had a child.

Perc. (Temple Blocks)
Cinderella

wish to go to the Festival.

I wish...

Baker’s Wife

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

I wish...

Jack

I wish you’d give us some milk or even cheese. I wish...

I wish...

Baker

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

I wish...

Pno.

---

(Cinderella’s Stepmother and her 2 stepsisters Florinda and Lucinda enter)

STEPMOTHER

(To Cinderella, leaning in for emphasis)

f

You wish to go to the Festival?

NARRATOR

The
# 1. Act I Opening, Part 1

FLORINDA

What, you, Cinderella, the

LUCINDA

What,

Stepmother

You, Cinderella, the Festival?

poor girl’s mother had died...

Pho.

Festival? The Festival?! The Festival?! The King’s Festival!!!!??

Lucinda

you wish to go to the Festival?! The Festival?! The King’s Festival!!!!??

Stepmother

You wish to go to the Festival?! The Festival?! The King’s Festival!!!!??

Pno.

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

A woman with two daughters of her own.

Stepmother

The Festival!!!!??

Pho., Xylo., Pno., Strs., Cello, Bass

Pno., mp, fff
# 1. Act I Opening, Part 1

CINDERELLA mf

Nev'er-the-less, I

Look at your nails!

You

Look at your dress!

You

Peo-ple would laugh at you.

She

Pno.

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

Florinda

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

Lucinda

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

Stepmother

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

Pno.
(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...
Jack's Mother:

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

JACK: A warm environment might be just what Milky-White needs to produce his milk.
(There are two knocks on the Baker’s door. Baker’s Wife opens door; it is Little Red Ridinghood. Other characters freeze)

**JACK’S MOTHER**
(A beat; flabbergasted): It’s a she!

**JACK’S MOTHER:** How many times must I tell you? Only “she”s can give milk.

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

---

**LITTLE RED RIDINGHOOD**

I wish... It’s not for me, it’s for my Granny in the woods.

A loaf of bread, please, To bring my poor old hungry

(Insistent)

Gran - ny in the woods. Just a loaf of bread, please.
(Baker gives Little Red Ridinghood a loaf of bread)

NARRATOR:
Cinderella's Stepmother had a surprise for her.
(Stepmother throws a pot of lentils into the fireplace)

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)

Piu mosso (d = 138)
(Takes three more and smiles sheepishly)

And perhaps a sticky bun? Or four?

CINDERELLA

Birds in the sky, Birds in the caves, 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 1

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

(Falling into a trance)

Ah, Ah, Ah, Ah

No, squeeze, pal.

Ah, Ah, Ah, Ah

Cl.

Pno.
# I. Act I Opening, Part 1

**Tempo primo** ($\text{j} = 132$)

**mf**

(Birds descend to the fireplace)

Ah, Quick, lit-tle birds, Flick through the ash-es.

Pick and peck, but swift-ly, sift through the ash-es. In-to the pot.

**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...

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!
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!

JACK

But...

Son, we've no time to sit and dither, While her withers wither 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 \( \dot{\text{J}} = 138 \)

LITTLE RED RIDINGHOOD

\( \text{mp} \)

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,
Little Red Ridinghood

In to the woods to Grandmother's house,

Pno.

mp

Baker's Wife:
You're certain of your way?

Little Red Ridinghood

In to the woods to Grandmother's house.

The

Pno.

mp

Pno.

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

Little Red Ridinghood

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

Fl., Cl. (Pno., Tpt. Ssb)

Pno.

p

Pno.

(Picking up cookies in rhythm)

Little Red Ridinghood

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

Pno.

mp

p
sort 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?
# 2. Act I Opening, Part 2

**Little Red Ridinghood**

27

Into the woods to bring some bread

To Granny who is sick in bed.

Pno.

mf

29

Never can tell what lies ahead.

For all that I know, she's already dead.

Pno.

mp

31

f

But into the woods,

Into the woods,

Pno.

cresc.

33

Into the woods to Grandmother's house,

And home before dark!

Pno.

Tutti (Perc: Snare Drum)

segue
3. Act I Opening, Part 3
Cinderella, Florinda, Lucinda

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

\[ J = 138 \]

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

\textbf{Vamp (vocal last time)}

\textbf{CINDERELLA (Last time)}

\textbf{Cinderella}

Fly, birds, Back to the sky,

\textbf{Florinda and Lucinda enter, dressed for the Ball}

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

\textbf{Con moto}

\textbf{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?
CINDERELLA (Pointing to her sleeve)

Lucinda (To Florinda, eyeing her hair)

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

Cinderella

beautiful.

Florinda

I know.

Lucinda

She means me.

(To Cinderella)
(To herself, as she fusses with Florinda’s hair)

Moth-er said be good, fa-ther said be nice, That was al-ways their ad-

twist. (Babble)

Who will be there? (Babble)

vice. So be nice, Cin-der-el-la, Good, Cin-der-el-la,

(Babble)

(Babble)

(Triangle)
#3. Act I Opening, Part 3

Cinderella

25

Nice good good nice. What's the good of being good if

Florinda

(Babble) Tight-er! (Babble)

Lucinda

(Babble)

Fl., Cl., Strs.

Pno.

28

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

Florinda

(Babble)

Lucinda

(Babble)

Pno.
31 mind, Cin - der - el - la, Kind Cin - der - el - la, Nice good nice kind good nice...

(Babble) (Scream)

(Babble)

(Backing away)

35 Sor - ry. (Florinda glares at Lucinda)

(Slaps Cinderella) (Slap) Not that tight! Clod.

(Giggles)

Hee, hee, hee, hee.

SEGUE
4. Act I Opening, Part 4
Narrator, Baker, Baker’s Wife, Witch

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

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

(There is a knock on the Baker’s door)

BAKER: Who might that be?

(Moves off to the window to see who is there)

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)

Nothing cooking in there now, is there?

Safety
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,

(Falling into “Rap” style)

“All right,” but it was n’t, quite, ’Cause I

caught him in the au-tumn in my gar-den one night! He was rob-bing me, Rap-ing me,
#4. Act I Opening, Part 4

### Witch

29. Rooting through my rutabaga, raiding my arugula And

30. Rippling up the rampion (My champion! My favorite!). I

31. Should have laid a spell on him right there, Could have

(A Abruptly)

### Witch

rubato (Trances) A tempo

32. Turned him into stone or a dog or a chair Or a sm...

(A Abruptly)

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

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

And we'll call it square.”

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.
**#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**

**Witch:**
Beans? The special beans! I let him go, I didn't know he'd stolen my beans! I was

**Baker**

Beans?

*Dialogue continues with musical notation.*
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

(Abruptly)

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

telling you the same I tell kings and queens: Don't ever never 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 ($d = 132$)

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)

Safety

JACK’S MOTHER

Jack Jack Jack, Head in a sack, The

house is get-ting cold-er.  
This is not a time for dream-ing.
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
day to day Will never keep the wolves away, so

Leggiero, jauntily \( \frac{\text{d} = 138}{\text{j}} \)

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

Into the woods to sell the cow, You must begin the journey.
Straight through the woods and don't delay, We have to face the marketplace.

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)

JACK (Starts leading Milky-White out) You

In to the woods to sell a friend.
Maestoso \( \frac{4}{4} = 138 \)

**WITCH**

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

Poco rubato (misterioso)

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

Two: the cape as red as blood, Three: the hair as yellow as corn,
non rubato

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

Pno.
L.v. al fine

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

Pno.
cresc.

(The Witch disappears)

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

Pno.

SEGUE
7. Act I Opening, Part 7
Stepmother, Cinderella, Cinderella’s Father

\[ \text{\( \downarrow = 138 \)} \]

\begin{align*}
\text{Stepmother} & : \quad \text{La-dies,} \\
\text{Piano} & : \quad \text{Our car-riage waits.}
\end{align*}

\begin{align*}
\text{CINDERELLA (Hands her the plate of lentils)} & : \quad \text{Now may I go to the Fes-ti-val?} \\
\text{Stepmother} & : \quad \text{The Fes-ti-val...!}
\end{align*}

\begin{align*}
\text{Stepmother} & : \quad \text{Dar-ling, those nails! Dar-ling, those clothes! Len-tils are one thing but dar-ling, with those, You’d}
\end{align*}

\begin{align*}
\text{Pno.} & : \quad \text{Bsn., Cello}
\end{align*}
# 7. Act I Opening, Part 7

Stepmother

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

(Cinderella’s Father enters)  
**CINDERELLA’S FATHER**

(Pno., Synth. (Vibratone))

Pno.

The

(Stepmother, Florinda and Lucinda exit with a flourish)

Stepmother

We must be gone.

Cinderella’s Father

carriage is waiting.

Pno.

(Cinderella’s Father grunts and exits)  
**VAMP**  
(Sits dejected, crying)

Cinderella

Good night, Father.

I wish...

Pno.

SEGUE
(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.

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.

Tempo Primo ($J = 132$)

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 to-geth-er, 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 yel-low as corn, The slip-per as pure as gold...

(Memorizing) 

The
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

slipper as pure as gold...

still wish to go to the Festival,

(Muttering as he gets ready to leave)

The cow as white as milk, The
How am I ever to get to the Festival? I know! I'll visit Mother's grave, The

Baker's Wife
cape as red as blood, The hair as yellow as corn...

Baker
The grave at the hazel tree, And tell her I just want to go to the King's Festival!

Baker's Wife
slipper...

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

SEGUE
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 (♩ = 138)

CINDERELLA

mp

Into the woods, it’s time to go, It may be all in vain, I know.

BAKER’S WIFE

hair!

BAKER

mp

Into the woods, it’s time to go, It may be all in vain, you know.

Scare Drum, Piano, Strings

Piano

Into the woods, but even so, I have to take the journey.

BAKER’S WIFE

Baker

Into the woods, but even so, I have to take the journey.

Phs.
Into the woods, the path is straight, I know it well, but who can tell?

**BAKER’S WIFE**

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

Into the woods to lift the spell...

Into the woods to lift the spell...

**CINDERELLA** (*Putting on shawl*)

Into the woods to visit Mother...
# 9. Act I Opening, Part 9

To go to the Festival...

In to the woods to fetch the things...

To make the potion...

In to the woods without regret, The choice is made, the task is set.

In to the woods without regret, The choice is made, the task is set.

In to the woods without regret, The choice is made, the task is set.

In to the woods without regret, The choice is made, the task is set.
# 9. Act I Opening, Part 9

**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 mon - ey...

**CINDERELLA**

(Sets off for the woods)

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

**BAKER'S WIFE**

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

**BAKER (Sets off for the woods)**

To make the po - tion...

**LITTLE RED RIDINGOOD (Entering, skipping by)**

In - to the woods to Grand - moth - er's house.
Little Red Ridinghood

"Mouth full"

Into the woods to Grandmother's house.
way is clear, The light is good, I have no fear, nor
Cinderella

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

Baker's Wife

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

Little Red Ridinghood

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

Jack's Mother

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

Jack

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

Baker

no one should. The woods are just trees, The trees are just wood.
need to be afraid there. There's something in the glade there...

need to be afraid there.

need to be afraid there.

need to be afraid there.

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

(Stepmother, Florinda, Lucinda and Cinderella's Father are seen riding across the stage in their carriage)
# 9. Act I Opening, Part 9

Cinderella

\[ \text{mf} \]

\[ \begin{align*}
\text{In to the woods with out delay, But care ful not to lose the way.}
\end{align*} \]

Baker's Wife

\[ \text{mf} \]

\[ \begin{align*}
\text{In to the woods with out delay, But care ful not to lose the way.}
\end{align*} \]

Little Red Ridinghood

\[ \text{mf} \]

\[ \begin{align*}
\text{In to the woods with out delay, But care ful not to lose the way.}
\end{align*} \]

STEPMOTHER

\[ \text{mf} \]

\[ \begin{align*}
\text{In to the woods with out delay, But care ful not to lose the way.}
\end{align*} \]

FLORINDA, LUCINDA (unis.)

\[ \text{mf} \]

\[ \begin{align*}
\text{In to the woods with out delay, But care ful not to lose the way.}
\end{align*} \]

STEPMOTHER

\[ \text{mf} \]

\[ \begin{align*}
\text{In to the woods with out delay, But care ful not to lose the way.}
\end{align*} \]

FLORINDA, LUCINDA (unis.)

\[ \text{mf} \]

\[ \begin{align*}
\text{In to the woods with out delay, But care ful not to lose the way.}
\end{align*} \]

JACK'S MOTHER

\[ \text{mf} \]

\[ \begin{align*}
\text{In to the woods with out delay, But care ful not to lose the way.}
\end{align*} \]

JACK

\[ \text{mf} \]

\[ \begin{align*}
\text{In to the woods with out delay, But care ful not to lose the way.}
\end{align*} \]

Baker

\[ \text{mf} \]

\[ \begin{align*}
\text{In to the woods with out delay, But care ful not to lose the way.}
\end{align*} \]

CINDERELLA'S FATHER

\[ \text{mf} \]

\[ \begin{align*}
\text{In to the woods with out delay, But care ful not to lose the way.}
\end{align*} \]

Pno.

\[ \text{mf} \]

\[ \begin{align*}
\end{align*} \]
Cinderella

In to the woods, who knows what may Be lurking on the journey?

Baker’s Wife

In to the woods, who knows what may Be lurking on the journey?

Little Red Ridinghood

In to the woods, who knows what may Be lurking on the journey?

Stepmother

In to the woods, who knows what may Be lurking on the journey?

Florinda Lucinda

In to the woods, who knows what may Be lurking on the journey?

Jack’s Mother

In to the woods, who knows what may Be lurking on the journey?

Jack

In to the woods, who knows what may Be lurking on the journey?

Baker

In to the woods, who knows what may Be lurking on the journey?

Cinderella’s Father

In to the woods, who knows what may Be lurking on the journey?
Cinderella
In to the woods... To

Baker's Wife
In to the woods... To make the po-tion, To

Little Red Ridinghood
In to the woods... To

Stepmother
In to the woods to see the King, To

Florinda Lucinda
In to the woods to see the King, To

Jack's Mother
In to the woods... To sell the cow, To

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

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

Cinderella's Father
In to the woods to see the King, To

Pho.
47 cresc.

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

Baker's Wife
see, To sell, To get, To bring, To make, To lift, To go to the Fes-ti-val! In-to the woods!

Little Red Ridinghood
see, To sell, To get, To bring, To make, To lift, To go to the Fes-ti-val! In-to the woods!

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

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

Jack's Mother
see, To sell, To get, To bring, To make, To lift, To go to the Fes-ti-val! In-to the woods!

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

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

Cinderella's Father
see, To sell, To get, To bring, To make, To lift, To go to the Fes-ti-val! In-to the woods!
In the woods!  
In 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

optional
and home before dark!

Fl., Cl., Tpt.

Pho.
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, Mother, Doing only what I learned from you.

Why then am I left behind, Mother, Is there


(Cinderella at the Grave)

# 10. Cinderella at the Grave

_Cinderella_: something more that I should do? What is wrong with me, Mother?

_Pno._

_Something must be wrong._

_I wish...

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

(Meno mosso \( \downarrow = 138 \))

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

_Meno mosso \( \downarrow = 138 \)

_Do you_
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,

(Cinderella’s Mother disappears)
And you shall have your wish.
CINDERELLA (Rising)

Shiv-er and quiv-er, lit-tle tree,
Sil-ver 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** (\( \text{\textit{d}} = 152 \))

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

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

**WOLF:**
Whither away so hurriedly?
**LITTLE RED RIDINGHOOD:** (Little Red Ridinghood continues briefly.)
To my Grandmother’s.

**WOLF:**
And where night your grandmother live? (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.
(Grunts lasciviously to himself as he watches Little Red Ridinghood skip off)

Slow and heavy ($J = 100$)

**WOLF**

Mmmh...

(Rubbing his thighs)

Unhh...

---

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

---

Tender and fresh... Not one lump. Hello, little girl....
Andantino ($j=132$)

( 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 )

Wolf

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

 interesse

Snare Drum, Pno., Strs.

Pno.

36

The sun won't set for ho - urs, Take your

Pno.
LITTLE RED RIDINGHOOD
(Breaking away)

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

Wolf

But

Tgl., Pno., Synth. (Crd.)

Pno.

slow, little girl, Hark! And hush, The birds are singing sweetly,

SD, Pno., Strs.

Pno.

You'll miss the birds completely, You're
# 11. Hello, Little Girl

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

Tempo primo
(sotto voce)

Grand-mother first,

Tom-tom, Pno., Strs. tremolo

Then Miss Plump... What a de-lect-able cou-ple:

(Sees Little Red Ridinghood start to move off again)

U-t-ter per-fec-tion: One brit-tle, one sup-ple... One mo-
Grazioso

(Little Red Ridinghood stops again)

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

Just

So, little girl, Any path. So many worth exploring.

Just one would be so boring.

And
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)

Wolf

look what you're ignor-ing._

Think of those crisp,

Wolf

ag-ing bones, Then some-thing fresh on the pal-ate.

Wolf

Think of that scrump-tious car-nal-i-t y twice in one day!
# 11. Hello, Little Girl

There's no possible way To describe what you feel

When you're talking to your meal!

LITTLE RED RIDINGHOOD

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

Safety (vocal last time)
(Crosses to flowers, starts to pick)

Granny might like a fresh bouquet...

Good -
(Exits)

Little Red Ridinghood

bye, Mis-ter Wolf.

Wolf

Good-by, lit-tle girl...

Pno.

(Starts off)  (sotto voce, dolce)

And hel-lo.

Pno.

Vamp  on cue

(Howls and exits)

Wolf

Tgl., Pno., Synth. (Cef.)

Pno.

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

Continuation from page 71

(Grazioso)

Wolf 1

63

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

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

look what you’re ig-nor-ing.

(Grazioso)

64

Str.

+Fl., Cl.

Piano

p
cresc.

Temple Block, Pno., Strn.

65

Cl.

Strn. +Fl., Cl.

Pno.

p
cresc.

Bsn.

70

Wolf 1

(To himself, sotto voce)

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

mf

70

Tutti

mf

mp

mp
WOLF 2 (To himself, sotto voce)

Wolf 2

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
cresc.

Wolf 1

To describe what you feel.

Wolf 2

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

Wolf 1

When you’re talking to your meal!

Wolf 2

When you’re talking to your meal!

Pno.

LITTLE RED RIDINGHOOD

Little Red Ridinghood

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

Pno.

Str.

Safety (vocal last time)

(Crosses to flowers, starts to pick)

Good -

Safety (vocal last time)
Little Red Ridinghood: 
by, Mis - ter Wolf.

Wolf 1: 
Good - bye, lit - tle girl...

Pho.: 
(Both wolves start off)

Wolf 1: 
91 
(Both wolves exit)

Wolf 2: 
91 Good - bye, lit - tle pig - gies...

Pno.: 
(Both wolves
(sotto voce, dolce)

Wolf 1: 
94 lo

Wolf 2: 
lo

Pno.: 
(Vamp on cue
(Both wolves
howl and exit)

Tgl., Pno.,
Synth. (Col.)

Vamp on cue

Tutti

f

Bass
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.

**WITCH (Nasty):** That’s the cape. Get it. Get it. Get it!

**BAKER:** How am I supposed to get it?

---

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

**BAKER:** I can’t just take a cloak from a little girl.

Why don’t you take it!

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

---

**WITCH (Listens, entranced. Sweetly):**

Ahhh, my Rapunzel... Listen to her beautiful music...

**WITCH (Yelling):**

Get me what I need.

Get me what I need!

*(Disappears)*

---

**Rapunzel** *(offstage)*

Ahh...
BAKER (Distracted): 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 \( \dot{=} 126 \)

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

Vamp (vocal last time)

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 (Last time)

(f)

Our house. We must

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.
13. I Guess This Is Goodbye

Baker, Jack, Baker's Wife

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 \( (j = 80) \)

(Basso solo Viola)

JACK (Tearful; to Milky-White)

\( mp \) poco rubato

I guess this is good-bye, 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

**Più mosso (J = 92)**

*Exits, overcome with emotion*

**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.
Baker’s Wife, Baker

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

BAKER:
Five beans!

Moderately ($\frac{3}{4} = 92$)

Baker’s Wife

Piano

Viola

Baker’s Wife

Pno., Cello, Bass

Safety (vocal last time)

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.

Baker's Wife

Pno.
Baker's Wife:

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-be-tweens... No one
# 14. Maybe They’re Magic

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

Alla marcia

knows? Why you do what you do, that’s the point; all the rest of it is

(Looking over at Milky-White)

If the thing you do is 

Look at her, she’s crying.
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)

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

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

end is right, it justifies the beans!
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 (\( \text{\textit{j}} = 84 \)) 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)

Rapunzel is heard singing off in the distance. Rapunzel’s tower appears)

WITCH: Rapunzel, Rapunzel. Let down your hair to me.
(Rapunzel stops singing and her hair descends. The Witch climbs up, struggling as Rapunzel leans forward in pain)

Freely, not fast (on cue)
Synth (Cell)

(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 ($= 138$)
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)*

**(Tranquillo \( J = 84 \))**

**(Piano)**

**poco rall. a tempo**

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

**Rapunzel**

**(Rall.)**

**Ah, Ah, Ah**

**Moderato \( J = 120 \)**

**Witch**

*Children are a blessing,*
Ah,

If you know where they are.

Nothing's so distressing, though, as when they keep you guessing, so be sure you don't leave any doors ajar.

Make a little
Rapunzel

Our little world
Is big enough for me,

Witch

world. Our little world
Is big enough for me,

Pho.

mf

Our little world
Is all it needs to

Witch

Per-fect! Our little world
Is all it needs to

Pho.

f

be,
Brushing my hair,
Comb- ing my hair,

Witch

be,
Per-fect!

Pho.

f

Cl., Fl., Tpt.
Cl., Pno., Strs.

Cl., Pno., Strs.
#15a. (Alternate) Our Little World

Rapunzel

Only my mother and me and my hair... Our little world is

Witch

Our little world is

Pno.

Rapunzel

perfect, If she just didn't drool...

Witch

perfect!

Pno.

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

Rubato, colla voce

Rapunzel

Ah...

Pno.
(Rapunzel lowers her hair)

Freely, not fast

Synth, (Col.)

Moderato \( \varrho = 120 \)

---

Rapunzel

43

Ah,

Witch

mf

Look at her complexion,

Still un-

Pno.

Vin. (Fl. cue)

Rapunzel

45

Ah,

Witch

touched by the sun

Pno.
Chil'dren need pro'tec'tion Just the way they need af'fec'tion, Or they

won' dere and they wan'der and they run
From your lit'tle

Our lit'tle world Is all I have to see.

world. Our lit'tle world,
#15a. (Alternate) Our Little World

**Rapunzel**

Our little world
Is everything a

**Witch**

Perfect!
Our little world is everything a

**Pno.**

world ought to be!
Washing my hair,

world ought to be,
Perfect! Perfect!

**Rapunzel**

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

**Witch**

Tend-ing her hair,
Stroking her hair,
Looking at her


#15a. (Alternate) Our Little World

Rapunzel
Wind-ing and bind-ing and mind-ing my Hair.

Witch
hair,
Some-thing we can share: Hair.

Pno.
cresc.

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

Witch
Our lit-tle world is per-fect.

Pno.
Tutti (Vln.)

Rapunzel
If she on-ly would cut her nails,

dim.

Witch
Noth-ing to change her,

Pno.
dim.
Rapunzel

Did—n't have those pointy teeth,

Witch

Each day like the other,

Pno.

Cl.

Sus.

Ti—ny eyes...

Witch

Nothing to divert her, To dis—con—cert her,

Pno.

St.

Rapunzel

Oth—er—wise

Witch

Nothing that can pos—si—bly hurt her...

Pno.

Fl., Cl., Hns., Tpt.
#15a. (Alternate) Our Little World

Rapunzel

Our little world is perfect and World enough for me.

Witch

Our little world is perfect.

Pno.

Rapunzel

Growing my hair,

Witch

Our little world,

Pno.

Braiding her hair,

Pno.

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

Witch

If what was growing was
Witch

only her hair. And not her,
That I'd prefer.

Pno.

Rapunzel

Our little world,
Our little world is

Witch

Nevertheless,
Our little world is

Pno.

Rapunzel

perfect.

Witch

perfect.

Pno.

APPLAUSE SEGUE
Playoff

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

(The Witch keeps swinging and climbing up with difficulty as Rapunzel leans forward in pain. 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.

Brightly (\( \frac{j}{4} = 138 \))

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

\( \text{Rubato} \)

BAKER (In pain)

\( (J = 92) \)

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

Baker

Ha.

\( 3 \)

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

Piano

\( \text{Piu mosso, non rubato} \)

cloak, what's a cloak? It's a joke, it's a stupid little
(Nods, convincing himself)  (With resolve)  

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

Più mosso, alla marcia

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

NARRATOR:
And so the Baker, with new-found determination, went after the red cape. As for the little girl, she was surprised to find her grandmother's...

Più mosso  ritard.

SEGUE
17. Grandmother’s House
Underscore
Narrator, Little Red Ridinghood, Wolf, Baker, Grandmother

NARRATOR:
...cottage door standing open.

(W) 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 see you with, my dear.
LITTLE RED RIDINGHOOD:
But Grandmother, what big eyes you have!
WOLF:
The better to hug you with, my dear.
LITTLE RED RIDINGHOOD:
Oh, Grandmother, what a terrible, big wet mouth you have!

WOLF:
The better to eat you with!
(Bloodcurdling scream from Little Red Ridinghood, who disappears)

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.

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)

on cue
Tutti
Cue: GRANNY: What kind of a hunter are you?
BAKER: I'm a baker! (Granry pulls him into the house
as Little Red Ridinghood walks downstage, as if to
gather stones. Lights change)

Andante risoluto \( \frac{J}{= 144} \)

LITTLE RED RIDINGHOOD

\textit{mf}

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

\textit{I should have hee-d ed her ad-vice...}

\textit{But he seemed so nice.}

And he
showed me things, many beautiful things, That I hadn't thought to explore.

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

When he said, “Come in!” with that
sick-en-ing grin. How could I know what was in store? Once his
teeth were bared, though, I really got scared... Well, ex-cit-ed and scared, But he
drew me close And he swallowed me down, Down a dark slim-y path Where lie
Little Red Ridinghood

30

secrets that I never want to know, And when ev'-ry-thing fa-mil-iar Seemed to

Pno.

32
dis-ap-pear for-ev-er, At the end of the path was Gran-ny once a-gain! So we

Pno.

35
wait in the dark Un-til some-one sets us free, And we’re

Pno.

37
brought in-to the light, And we’re back at the start. And I

Pno.
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
Little Red Ridinghood

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

Nice is dif-f'rent than good.

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

And a lit-tle bit not...
Cue: LITTLE RED RIDINGHOOD: Maybe Granny will make me another with the skins of that wolf.
BAKER: Thank you!

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

Andante risoluto (J = 144)

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 on the ground on cue)

on cue +Xyl. 

Cello snap pizz.
20. 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 (J = 92) Vamp

(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
# 20. Cinderella Coming from the Ball

(Fanfare. Cinderella's Prince runs onstage, followed by his Steward.)

(They look about for a moment, notice Baker's Wife, who is curtsying deeply)

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

Allegretto grazioso (♩ = 92)
Safety (vocal last time)

CINDERELLA (Last time)

He’s a ver-y nice prince.
And... It’s a ver-y nice ball.
And... When I en-tered, they trum-pet-ed...

BAKER’S WIFE

And...?

And...? The
Cinderella: Oh, the Prince... Well, he's tall.

Baker's Wife: Prince...? Yes, the Prince! Is that all? Did you...

Cinderella: We did nothing but dance? Is he charming? They say that he's charming.

Baker's Wife: And it made a nice dance. Yes...? And...?
Cinderella:
 change.  Oh, the Prince...

Baker's Wife:
 No, the Prince!  Yes, the Prince.

Pno.

Cinderella:
 prince, I guess...  I don’t meet a wide range.

Baker's Wife:
 Guess?

Pno.

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

Cinderella:
 And it’s all ver-y strange.

Pno.

Cello
(Cello first time only)
(We hear the first chime of midnight)
MILKY-WHITE: 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?

CINDERELLA
I must get home.
(Begins to leave)

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)

SD, Pno., Strs.

Hms. mf

+Cl., Bsn.

One midnight gone...

Mysterious Man

No knot un-ties it-self...

Witch

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

CINDERELLA’S PRINCE

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

RAPUNZEL’S PRINCE

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

Cinderella’s Prince

A - greed?

Rapunzel’s Prince

A- greed.

FLORINDA

Never wear mauve at a ball...

LUCINDA

Or pink...
# 22. First Midnight

**STEPMOTHER** (To Florinda and Lucinda)

**Jack**

*(Looking up and off at the beanstalk)*

Or open your mouth...

The
dif'rance between a cow and a bean Is a bean can begin an adventure...

*(Exits)*

**JACK'S MOTHER**

*(Looking off in Jack's direction)*

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

**LITTLE RED RIDINGHOOD**

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

RAPUNZEL (Offstage)

Aaahhh

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

WITCH (Reappearing suddenly)

One mid-night gone...

GRANDMOTHER
Grandmother

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

STEWARD

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

CINDERELLA

Opportunity is not a lengthy visitor...

BAKER’S WIFE

You may

poco a poco accel.

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

BAKER

One midnight

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

23. Giants in the Sky

Jack

Maestoso

JACK

There are giants in the sky! There are

Crotales, Pno., Synth.

Andante moderato, non rubato

(♩ = 132)

big tall terrible giants in the sky!

Pno., Synth.

Cl, Cello

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. When you’re

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 -
# 23. Giants in the Sky

Jack

ev - er pleases you, Exploring things you'd never dare 'Cause

Broadly

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— Only
Jack

just when you've made a friend and all, And you know she's big but you don't feel small, Someone

Pno.

big-ger than her comes along the hall To swallow you for lunch.

Jack

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

Pno.

mp

Jack

real-ly scared be-ing all a-lone... And it's

Pno.

dim. PP
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.

CL, Bsn., Hn., Pno.
The roof, the house, and the world you never

thought 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-
# 23. Giants in the Sky

I'cent than be - fore,  
After the sky.____

Maestoso  

There are gi - ants in the sky!

There are big tall ter - ri - ble awe - some sca - ry

a tempo

Wonder - ful gi - ants in the sky!
24. Fanfares
Underscore
Witch, Baker, Baker’s Wife,
Rapunzel’s Prince, Cinderella’s Prince

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...

on cue
Bell Tree

Piano

RAPUNZEL. (Offstage, ad lib.)

(RAPUNZEL sings)

Ahhh

WITCH: Don’t give me that, fool!!
I don’t want to touch that! Have you no sense?
(Suddenly, Rapunzel is heard singing in the background)

WITCH: My sweetness calls.
(Tough) 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)

(WITCH): or you’ll wish you
never thought to have a child!
(Witch puts a spell on Baker...

on cue (spell 1)

(Toni)

on cue (spell 2)

(Again)

Another part of the forest.
Rapunzel’s Prince enters)

Fanfare 1

(Cinderella’s Prince, somewhat bedraggled,
crosses the stage. He is met by Rapunzel’s Prince)

Fanfare 2
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 \( \dot{J} = 52 \)

Vamp

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?
#25. Agony

Cinderella's Prince

Agony!

Beyond power of speech,

Pno.

When the one thing you want

Is the only thing

Pno.

out of your reach.

RAPUNZEL'S PRINCE

High in her tower, she sits by the hour, Maint-

Pno.

aining her hair.

Blithe and becoming, and
Rapunzel's Prince

frequently humming a light-hearted air: Aahhh

Rapunzel's Prince

Agony! Far more painful than yours,

When you know she would go with you,
Cinderella’s Prince

Agony! Oh the torture they
doors.

Rapunzel’s Prince

Agony! Oh the torture they

Pno.

mf dim.

32

Cinderella’s Prince

35

p

Or teach!

Rapunzel’s Prince

p

teach!

What’s as intriguing...

Pno.

Vln, Cello, Bass

Fl

Synth. (Harp)

Cinderella’s Prince

38

mp

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

sens-itive, clever, Well-man-nered, con-sid-er-ate, Pas-sion-ate, charm-ing, As

Vln, Vla 8fer tremolo

Pno.

pp cresc. poco a poco

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

You are ev-’ry-thing maid-ens could

Pno.

Then why no—? The girl must be mad!

Rapunzel’s Prince

wish for! Do I know?

Pno.
# 25. Agony

You know nothing of madness
Till you're climbing her

a tempo

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

Agony! Misery!

“Aaahhh...”

Agony!

(trill)

CL, Bsn., Hns., Cello, Bass
Though it's dif-f'rent for each.

Woe! Though it's dif-f'rent for each.

And she's just out of reach.

Always ten feet be-low... And she's just out of reach.

Ag-o-ny!

That can cut like a knife!
# 25. Agony

poco rit.

(Both Princes exit)

I must have her to wife.

APPLAUSE SEGUE

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)

SEQUE

Underscore
Jack’s Mother, Baker’s Wife, Baker,
Mysterious Man, Witch, Rapunzel

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.
(Beat)
**JACK’S MOTHER:** That’s okay, too.

**BAKER’S WIFE:** Yes... well, I’ve not seen your son today.
**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! Jack!

---

(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?
(Takes Milky-White and exits.
Mysterious Man reappears and watches after Baker)
(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)

Andantino

RAPUNZEL

Aaahhh

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

(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)

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

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

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

(Cinderella enters, as if pursued)

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

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)

Allegretto grazioso \( \frac{4}{4} = 92 \)
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?

Safety
(vocal last time)

CINDERELLA (Last time)

mp

Oh, it's still a nice ball.

Yes...?

And...

They have far too much food.

Oh, the Prince...

No, the Prince...

Yes, the Prince!
Cinderella

If he knew who I really was....

Baker's Wife

Oh?

Pno.

Cello, Bass

Cinderella

I'm afraid I was rude.

Baker's Wife

Who?

Oh?

Pno.

Cinderella

Now I'm being pursued.

And I'm not in the

Baker's Wife

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.

(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 curtsies deeply again)

Safety
(cut off on cue)
No. 28

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 \( \text{d} \triangleq 120 \)

BAKER'S WIFE

\[ \text{mp} \]
You've changed. You're daring. You're different in the woods.

poco a tempo

BAKER'S WIFE

More sure. More sharing. You're

a tempo

getting us through the woods.
If you could
see, You’re not the man who started, And much more opening.

hearted Than I knew you to be.

BAKER mp

It takes two.

I thought one was enough, it’s not true; It takes
two of us. You came through When the journey was rough. It took

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

tience and fear and despair to change. Though you

swear to change, Who can tell if you do?
BAKER'S WIFE

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

It takes two.

something about the woods.

Not just sur-

viving, You're blossoming in the woods.

At
"# 28. It Takes Two"

Baker's Wife

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

And

then out here You're pas-sion-ate, charm-ing, con-sid-er-ate, clever.

BAKER

It takes

one To be-gin, but then once you've be-gun,

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

do When there's two of you. If I dare, It's because I'm becoming aware

of us As a pair of us, Each accepting a
# 28. It Takes Two

BAKER'S WIFE

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

meeting you in the woods. Who minds what
meeting you in the woods. Who minds what

I know we'll get past the woods. And
I know we'll get past the woods. And
Baker’s Wife  
\begin{align*}
\text{once we’re past,} & \quad \text{Let’s hope the changes last} \\
\text{Beyond} & \\
\text{woods,} & \quad \text{Beyond witches and slippers and hoods,} \\
\text{Just the two.} & \\
\text{Beyond lies,} & \quad \text{Safe at home with our beautiful} \\
\end{align*}

Baker  
\begin{align*}
\text{Once we’re past,} & \quad \text{Let’s hope the changes last} \\
\text{Beyond} & \\
\text{woods,} & \quad \text{Beyond witches and slippers and hoods,} \\
\text{Just the two.} & \\
\text{Of us, Beyond lies,} & \quad \text{Safe at home with our beautiful} \\
\end{align*}
prize, Just the few of us. It takes trust. It takes just.

prize, Just the few of us. It takes trust. It takes just.

— a bit more. and we’re done. We want four, we had none, we’ve got

— a bit more. and we’re done. We want four, we had none, we’ve got

three. We need one. It takes two.

three. We need one. 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:** 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)**

**on cue**
Cl., Ban., Hn., Tpt.,
BD, Synth., Vln., Cello, Bass
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 (\( \text{\( \frac{1}{4} \)} \cdot 116 \))
Safety (play 2 times)

WITCH
Two mid-nights gone!

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

CINDERELLA’S PRINCE
Near may be bet-ter than far, but it still is-n’t
The ball...

Cinderella  

Stepmother

You can there...

So near...

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

Pho.

FLORINDA
Two midnights gone!

LUCINDA
Two midnights gone!

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

The way you love...

Cinderella's Prince

So

Pho.
The Prince...

your own.

The

ear...

So far...

greatest prize can often lie at the end of the thorn-iest 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) (J = 100)**

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

Safety (vocal last time)

RAPUNZEL

WITCH (Last time)

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

(Rapunzel whimpers)

No!

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?
        Someone has shielded you from the
Stay with me.

Princes wait there in the world, it’s true. Princes, yes, but wolves and humans, too. Stay at home. I am home. Who out
#31. *Stay With Me*

35

Witch

there could love you more than I?

What out

37

Witch

there that I can-not sup-ply?

Stay with me...

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

Vlns., Hns. sustain

41

p

rall.

45

p

Stay a child while you can be a child...

With
#31. Stay With Me

**WITCH** (Stroking Rapunzel’s hair): I gave you protection and yet you disobeyed me. **a tempo**

**RAPUNZEL:** But did you think I would stay in that tower forever? **+Stres.**

**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. **(Witch cuts Rapunzel’s hair)** **RAPUNZEL:** No! No! (Witch drags Rapunzel offstage)

**Pesante** **Play Gd first time only** **Vamp and fade**

**SEGUE**
Cue: MYSTERIOUS MAN
(Jingling 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 ($d = 138$)

Cue: 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 ($d = 126$)
Cue: NARRATOR: As for Cinderella, she returned from her final visit to the Festival.
(Narrator exits. Lights dim)
(Cinderella hobble onstage, wearing but one shoe)

Allegretto grazioso (♩ = 88)

Cinderella

He's a very smart prince,
Knowing this time I'd run from him.
He spread pitch on the stairs.
I was caught un-

CINDERELLA

mp
wares. And I thought: Well, he cares...

This is more than just mal-ice.

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

You think, what do you want? You think,

Why not stay and be caught? You think,

make a decision.

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

what if he knew who you were? When you know that you're not what he thinks that he
wants? And then what if you are What a
 prince would envision? Although how can you know who you
 are Till you know what you want, which you don’t? So then, which do you pick: Where you’re
 safe out of sight, and yourself, But where every thing’s wrong?

Cinderella

Cl, Bar, Pno., Synth., Strs.
Or where ev'rything's right And you know that you'll never be long?
And whichever you pick, Do it quick; 'Cause you're starting to stick To the steps of the palace.
It's your first big decision.
choice isn’t easy to make. To arrive at a ball is
citing 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
73 cresc.  
still standing stuck in the stuff on the steps... Better run along home

76  
And avoid the collision... Even

79  
though they don't care, You'll be better off there Where there's nothing to choose, So there's

82  
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
# 33. On the Steps of the Palace

From bar 102 there is an alternate trio ending, with Little Red Ridinghood and Jack; see next page.

105 learned something, too, Some thing you nev er knew.

107 On the steps of the palace.
33a. Alternate Ending,
“On the Steps of the Palace”
Cinderella, Little Red Ridinghood, Jack

Continuation from previous page.

Allegretto grazioso (÷ 88)

CINDERELLA

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

Allegretto grazioso (÷ 88)

CL, Pno., Synth. (Col.)

Little Red Ridinghood

Some-thing you nev-er knew,

And I know things now,

Pno.

Cinderella

Never knew be-

Little Red Ridinghood

JACK

Never knew be-

And I know things now that I never knew before,

Jack

Pno.

 cresc. + Bass pizz.
# 33a. Alternate Ending,
"On the Steps of the Palace"

Cinderella
fore,
cresc.

Little Red Ridinghood
cresc.

Jack
in the land of the

Pno.

Cinderella

Little Red Ridinghood

Jack

Pno.

Cinderella

Little Red Ridinghood

Jack

Pno.

Cinderella

Little Red Ridinghood

Jack

Pno.

Cinderella

Little Red Ridinghood

Jack

Pno.

Cinderella

Little Red Ridinghood

Jack

Pno.

Cinderella

Little Red Ridinghood

Jack

Pno.

Cinderella

Little Red Ridinghood

Jack

Pno.

Cinderella

Little Red Ridinghood

Jack

Pno.

Cinderella

Little Red Ridinghood

Jack

Pno.

Cinderella

Little Red Ridinghood

Jack

Pno.

Cinderella

Little Red Ridinghood

Jack

Pno.

Cinderella

Little Red Ridinghood

Jack

Pno.

Cinderella

Little Red Ridinghood

Jack

Pno.
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)

(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)

(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)
35. The Potion

Jack, Witch, Baker’s Wife, Baker,
Mysterious Man

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)

(The Baker feeds Milky-White the second object. Milky-White swallows)

(The Baker feeds Milky-White the third object. Milky-White swallows)

(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:
And four, I compared the hair with this ear of corn.

BAKER'S WIFE:
I pulled it from a maiden in a tower and...
WITCH:
YOU WHAT?!

Con moto furioso \(J = 132\)

Con moto furioso \(J = 132\)

Con moto furioso \(J = 132\)

Con moto furioso \(J = 132\)

Safety

BAKER, BAKER'S WIFE (Moaning): Nooo...
(Mysterious Man comes from around a tree)

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

(Baker does so, hurriedly)

Play 5 times

Tempo primo

Play 5 times

Tempo primo

Play 5 times

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

BAKER: Son?

MYSTERIOUS MAN
(To Witch): Please. Not now.
WITCH: Yes.
(To Baker) Meet your father.
(Moves to Milky-White)
BAKER: FATHER?
Could that be you?
I thought you died in a baking accident.
MYSTERIOUS MAN:
I didn’t want to run away from you, son, but...

(Milky-White lets out a bloodcurdling moan and begins to shake feverishly)
BAKER’S WIFE: It’s working!
(Milky-White squeals)
JACK: She’s milking!
BAKER (To Mysterious Man):
I don’t understand.
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)

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
(Falling to the ground): Son! Son!
BAKER (Going to Mysterious Man’s side): Father, Father...
MYSTERIOUS MAN (Lets out a groan):
All is repaired. (Dies)

Safety (cut off on cue)

BAKER: He’s dead!

(The Witch suddenly turns around and has been transformed into a beautiful woman. Blackout)
36. Act I Finale, Part 1
Narrator, Florinda, Stepmother, Cinderella’s Mother

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)

\( \text{Safety} \)

\( \text{(J = 132)} \)

NARRATOR: 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.
(Witch strikes pose, then exits)

NARRATOR: And Milky-White, after a night of severe indigestion, was reunited with the now wealthy Jack
(Jack and Jack’s Mother exit with Milky-White and harp)

NARRATOR: As for the Prince... (Fanfare)
Play 2 times,
continue on cue

NARRATOR: He began his search for the foot to fit the golden slipper.
(Cinderella’s Prince and Steward enter on horseback)

L’istesso Tempo

\( \text{Tpt.} \)

Fl., Cl., 8va

Tpt.

Hn., SD, Pno., Strs.
NARRATOR: When he came to Cinderella’s house, Cinderella’s stepmother took the slipper into Florinda’s room. (Florinda tries on shoe; Stepmother struggles to help her; Lucinda watches)

Safety

Careful, my toe! What’ll we do?

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

(Florinda reacts as Stepmother suddenly brandishes a knife)

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

NARRATOR:
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.

(Cinderella's Prince looks at Florinda's foot and sees blood trickling from the shoe)

Search for the foot that fits.

(They return to Cinderella's home)

Tempo Primo

(Hns., SD, Pno., Str.)

segue
37. Act I Finale, Part 2
Lucinda, Stepmother, Cinderella’s Mother,
Narrator, Witch

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 ($\frac{1}{8} = 132$)

Piano

Safety

Lucinda

Why won’t it fit?

LUCINDA (Struggling with the shoe)

Stepmother

Darling, be still,

STEPMOTHER
(Holding the knife)

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.

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

Never need to walk!

Cue to continue:

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

(♩ = 138) (vocal last time)

CINDERELLA’S MOTHER (Last time)

No blood at all within the shoe; This is the proper bride for

Pno., Cello, Bass

Cinderella’s Mother

22

mf

you. Fit to attend a prince.

Pno., Synth. (Cdr.), Cello, Bass +Tgl.

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

NARRATOR: And finally, as for Rapunzel, she bore twins, and lived impoverished in the desert until the day her Prince, wandering aimlessly, heard a voice so familiar that he went towards it. And when he approached, Rapunzel, overjoyed at seeing him...

Safety

(♩ = 168)
# 37. Act I Finale, Part 2

**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*)

---

**rall.**

**A tempo**

---

(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**
38. Act I Finale, Part 3
Norah, Baker’s Wife,
Cinderella, Cinderella’s Prince, Baker

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)

\( \text{(} \nu = 92 \text{)} \)

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)

\( \text{(} \nu = 6 \text{)} \) L’istesso tempo

(Baker’s Wife enters,
very pregnant)

Cl., Bells,
Pno., Synth.
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 didn't think I'd wed a prince.

CINDERELLA'S PRINCE

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

CINDERELLA

I didn't think I could be so happy!

BAKER'S WIFE

I didn't think I could be so happy!

BAKER

I didn't think I could be so happy!

CINDERELLA'S PRINCE

I didn't think I could be so happy!

ATTACCA
39. Act I Finale, Part 4
Narrator and Company

(Entire Company comes onstage)

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

Allegretto giocoso \( \frac{\text{C. H. H., T. P. P. O., S.}}{} \) \( J = 126 \)

Piano

NARRATOR:
were certain to live a long and happy life.

NARRATOR

Ev-er af- ter... Jour-ney o-ver, all is mend-ed, And it's

ALL WOMEN (ENTIRE COMPANY)

f

Ev-er af ter!

ALL MEN (ENTIRE COMPANY)

f

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

Narrator

after! optional All the curses have been ended, The re-

Women

Ever after!

Men

Ever after!

Pno.

verses wiped away. All is tenderness and laughter For for-

Pno.

Narrator

ever after!

Women

Hapy now and happy hence and

Men

Hapy now and happy hence and

Pno.
There were dangers, and confusions, And the
hap-py ev-er af-ter! We were fright-en-ed, but we hid it.

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

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

Narrator:
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)

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

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

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

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

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

FLORINDA

Joy today and bliss tomorrow, And forever after! I was

Joy today and bliss tomorrow, And forever after!

Joy today and bliss tomorrow, And forever after!

Joy today and bliss tomorrow, And forever after!

Joy today and bliss tomorrow, And forever after!

Joy today and bliss tomorrow, And forever after!

Ben., Cello, Bass
# 39. Act I Finale, Part 4

**Florinda**

48

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

**Lucinda**

```
 I was vain.  I was smug.  We were hap - py.  
```

**Witch**

54

```
 I was per - fect.  I had ev - ry - thing but beau - ty.  I had  
```

```
 real - ly blind.  
```

```
 real - ly blind.  
```
Witch

c 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

We're un-

We're un-

pow' 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
# 39. Act I Finale, Part 4

**Witch**

well as ever after. Had we used our

**Florinda**

well as ever after. Had we used our

**Lucinda**

well as ever after. Had we used our

**Pno.**

Cello, Bass

**Witch**

common sense, Been worthy of our discontents... To be

**Florinda**

common sense, Been worthy of our discontents... To be

**Lucinda**

common sense, Been worthy of our discontents... To be

ALL OTHER WOMEN

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

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

true. 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

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

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

poco cres.
GROUP ONE

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

Women

on-ly thing to do.

Men

on-ly thing to do.

GROUP TWO

may lose the path, Though you may en-counter

GROUP TWO

Though it's
wolves, You mustn't
fearful, though it's deep, though it's dark, And though you

stop, you mustn't swerve, You mustn't
may lose the path, Though you may encounter

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

Pno.

Group One

act!

When you know your wish, if you

Group Two

stop, you mustn’t swerve, You have to

Group Three

may lose the path, Though you may encounter

Pno.
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

---

L'istesso tempo, alla marcia (\( \dot{J} = \dot{J} \))

WOMEN

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

MEN

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

L'istesso tempo, alla marcia (\( \dot{J} = \dot{J} \))

Fl., Cl. 8vo,
Pno., Sax. 8vo,
Tpt. SD

Phono.
# 39. Act I Finale, Part 4

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

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

In to the woods to lose the longing.

In to the woods to lift the spell,
(A giant beanstalk emerges from the ground and stretches to the heavens; the characters are oblivious to its presence)

Narrator

To be continued...

Women

And happily ever after!

Men

And happily ever after!

Pno.

END OF ACT ONE
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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 (\( \text{\textit{j}} = 132 \))

(CINDERELLA)

More than any- thing...

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

I wish...

Baby

More than life... 

More than foot-men...

I wish...

(Jack)

Waah!

I wish...

No, I miss...

(BABY) I wish...

(BAKER)

I wish...

Cl., Ban., 8ba
# 40. Act II Opening, Part 1

**Cinderella**

More than the moon... I wish to sponsor a Festival.

**BAKER'S WIFE (To the Baby)**

There, there...

**Baby**

Waah!

**Jack**

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

**Baker**

More than the moon...

**Pno.**

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

**Baker's Wife**

Shh...

**Baby**

Waah!

**Jack**

I miss... I miss my

**Baker**

More than life... More than riches...
# 40. Act II Opening, Part 1

(Cinderella's Prince enters the castle)

More than anything...

I wish we had more room.

kingdom up in the sky.

Play, harp...

More than anything...

Another

(Jack strums the harp, and it sings)

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

room...

Fl, Synth.

Pno.

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

Vamp (vocal last time)

Espressivo ($J = 120$)

CINDERELLA (Last time)

$mf$

I nev-er thought I’d wed a prince.

CINDERELLA'S PRINCE

$mf$

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

Cinderella

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

Cinderella's Prince

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.

BAKER'S WIFE I never thought I could be so happy!

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

Baker's Wife

Jack's Mother

Jack

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

BAKER I never thought I could be so happy!

I never thought I could be so happy!

Cinderella's Prince

Not a conceivable objection. I never thought I could be so happy!
STEPMOTHER (To Cinderella)

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

FLORINDA
We’re so hap - py you’re so hap - py!

LUCINDA
We’re so hap - py you’re so hap - py!

ev - er af - ter... We’re so hap - py you’re so hap - py!
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...

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

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

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

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

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

Better that, though, than to never get them...
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

Cl., Pno., Strs.

Pno.

Cinderella
I'm going to see that he is so happy!

Baker's Wife
I'm going to see that he is so happy!

Jack's Mother
I'm going to see that he is so happy!

Jack
I'm going to see that she is so happy!

Baker
fa - ther! I'm so happy!

Pno.
# 41. Act II Opening, Part 2

Cinderella

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

Baker's Wife

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

Florinda

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

Lucinda

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

Stepmother

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

Jack's Mother

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

Jack

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

Baker

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

Pno.
Then to become a wife...

Then to beget a child...

Then to be set for life...

Then to beget 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.

That fortune smiled! I'm so happy!

That fortune smiled! I'm so happy!

That fortune smiled! I'm so happy!

That fortune smiled! I'm so happy!

That fortune smiled! I'm so happy!

That fortune smiled! I'm so happy!

That fortune smiled! I'm so happy!

That fortune smiled! I'm so happy!
(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:
You would raise your child alongside a witch?

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

A tempo, poco rubato
non rubato

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.
# 41. Act II Opening, Part 2

Safety (vocal last time)

**BAKER'S WIFE**

mp (Last time)

We had to go through thick and thin.

**FLORINDA, LUCINDA, STEPMOTHER** (unis.)

mp

We had to lose a lot to win.

**JACK'S MOTHER**

mp (Last time)

We had to go through thick and thin.

**JACK**

mp (Last time)

We had to go through thick and thin.

**BAKER**

mp (Last time)

We had to go through thick and thin.

**CINDERELLA**

I ventured out and saw within.

**Cinderella**

mp

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)
42. Act II Opening, Part 3
Baker, Witch, Baker's Wife

Cue: BAKER'S WIFE:
Yes, he's fine. Are you all right?
(Baker nods, Witch enters)

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!

BAKER'S WIFE:
What could do such a thing?

BAKER:
An earthquake.

WITCH:
Who could do such a thing?

WITCH:
No earthquake!
My garden has been trampled.
There are footprints!

Vamp
(vocal last time)

BAKER (Last time)
A bear? Bears are sweet. Be-

Do you think it was a bear?

(Baker and Baker's Wife move to window)

BAKER:
Destroyed.

BAKER'S WIFE:
What has happened?

WITCH:
I was thrown to the ground.
I saw nothing.
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 (Let's 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): Boom! Crunch!

(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.

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

BAKER:
The baker.

Pesante ($d = 126$)

JACK: The baker.

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):
Jack has been home with me all day.

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

JACK:
I can recognize a Giant's footstep! I could go to your house...

JACK'S MOTHER:
You'll do no such thing!

BAKER:
Any help at all...

JACK'S MOTHER:
I am sorry, but you'll get none from us.

(Opens the door for the Baker) No one cared when there was a Giant in my backyard! I don't remember you volunteering to come to my aid.
# 43. Act II Opening, Part 4

**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** *(J = 92)*

Tpt, Cl, Hn, SD, Sn.

29 [Staff notation]
44. Act II Opening, Part 5

Underscore
Jack's Mother, Jack

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

**Moderato** ($d = 126$)

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

**JACK:**
Mother, no!
*(Dialogue continues)*

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

Safety

SEGUE
45. Act II Opening, Part 6
Underscore
Little Red Ridinghood, Baker's Wife, Baker

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

LITTLE RED RIDINGHOOD:
So I salvaged what I could, and now I'm off.

Safety

SEGUE
46. Act II Opening, Part 7

Underscore
Cinderella

(Birds descend, chirp to Cinderella)

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

Allegretto \( \frac{4}{4} = 132 \)
Picc. spong fre

Piano

Str.

What kind of trouble? Oh, no. I can't investigate. A Princess is not supposed to go
(Listens) into the woods unescorted.
(Begins to cry. Birds chirp)

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

Good idea! I will disguise myself and go to see what's wrong. (Birds ascend.
Cinderella exits) Thank you, birds.

Safety

SEGUE
47. Act II Opening, Part 8
Underscore
Baker’s Wife, Baker, Little Red Ridinghood, Jack

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 (♩ = 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)

Safety

Segue
No. 48

48. Act II Opening, Part 9
Baker, Baker’s Wife, Jack, Little Red Ridinghood, Cinderella

*Alla marcia* ($J = 132$)

**BAKER**

$mf$

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

**Piano**

$mf$

In to the woods you go a gain to take an other jour - ney.

**BAKER’S WIFE**

$5 \text{ mf}$

In to the woods, the weather’s clear, We’ve been be - fore, we’ve naught to fear,

**Piano**

$5 \text{ mf}$

In to the woods, a way from here...

**JACK**

$mf$

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

In to the woods to Grand-mother'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

Into the woods, to slay the Giant!

Little Red Ridinghood

Into the woods, To shield the child,

Into the woods, To flee the winds,

Baker

Into the woods, To
# 48. Act II Opening, Part 9

Cinderella

Baker's Wife

Little Red Ridinghood

Jack

Baker

find a future,

To find...

Pno.

Cinderella

fix,

To

Baker's Wife

To hide,

Little Red Ridinghood

To move...

Jack

To battle...

Pno.

Safety (stop on cue: change of scene)

Cinderella

see what the trouble is...

SD, Pno., Srs.

Pno.
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)

-----

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 (♩ = 52)

CINDERELLA’S PRINCE

High in a tow - er, Like yours was, but high - er, A

beau - ty a - sleep.

All ’round the tow - er A
Cinderella's Prince

thick et of bri ar A hun dr ed feet deep.

Pno.

A go ny! No frus tra tion more keen,

Cl., Bass, Hn., Cello, Bass

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)
(As Cinderella's Prince starts to shrug)

Rapunzel's Prince

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

poco cresc.

Cinderella's Prince

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

Rapunzel's Prince

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

(sub.f)

Vln., Vla., Cello, Bass
Did you learn her name?

She has skin white as snow...

No, there's a dwarf standing

Agony

Such that princes must guard.

Agony

Such that princes must

weep!

Always in thrall most To

weep!

Always in thrall most To
#50. Agony Reprise

Cinderella's Prince

an-thing al-most, Or some-thing a-sleep. If it were

Rapunzel's Prince

an-thing al-most, Or some-thing a-sleep.

Pno.

Cinderella's Prince

cresc.

not for the thick-et... It's the thick-est.

Rapunzel's Prince

mp

A thick-et's no trick. Is it thick? The

Vln., Vln 8va tremolo

pp cres. poco a poco

Pno.

Cinderella's Prince

Yes, but even one prick, it's my

Rapunzel's Prince

quick-est is pick it a-part with a stick.

Pno.
Cinderella's Prince

thing a - bout blood. It's no sick - er than your thing with dwarves.

Rapunzel's Prince

Well, it's sick! Dwarfs.

Pno.

rall.

Cinderella's Prince

Dwarfs. Not for - get - ting the

Rapunzel's Prince

dwarfs are ver - y up - set - ting. Not for - get - ting the

Pno.

a tempo

tasks un - a - chiev - a - ble, Moun - tains un - scal - a - ble, If it's con - ceiv - a - ble

Rapunzel's Prince

tasks un - a - chiev - a - ble, Moun - tains un - scal - a - ble, If it's con - ceiv - a - ble

Pno.
#50. Agony Reprise

But un-a-vail-a-ble, Ahhh, Ahhh,

But un-a-vail-a-ble, Ahhh, Ahhh,

mf cresc.

Ag-o-ny! Mis-er-y! Not to know what you miss.

Ag-o-ny! Woe! Not to know what you miss.

While they lie there for years, What un-bear-a-ble

And you cry on their biers, What un-bear-a-ble
#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!

Ch., Ban., Hn., Cello, Bass

Vln., Cello, Bass

Pno.

molto rall. a tempo

(Rapunzel wails in the distance)

Ah, well, back to my wife.

Ah, well, back to my wife.
No. 51

51. After "Agony Reprise"
Underscore
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
($J = 120$)

poco rall.

Meno mosso ($J = 112$)

(Fl. solo)

(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)
# 51. After "Agony Reprise"

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 Tres, Pno., Synth., Str. tremolo

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!

(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)

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

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 ($=88$)

**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?

**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.

**GIANT:**
I’m waiting.
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?

(Florinda and Lucinda scream).

STAYMOTHER:
How dare you!

WITCH:
Put them out of their misery.

FLORINDA, LUCINDA:
We're not that miserable!

BAKER:
What are you talking about?

GIANT:
I'm still waiting.

BAKER'S WIFE:
She doesn't want a woman!

WITCH:
Fine. Then what do you suggest we do?

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)
53. Cues

Underscore

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

Cue: NARRATOR: You don’t
want to live in a world of chaos.
There must always be an outside obser...
WITCH (Screaming; racing towards
the Narrator): Here’s the lad!

(Witch pushes Narrator
across the stage and off
in the direction of the Giant;
there is a sudden earth tremor)
(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)
NARRATOR (Offstage):
I’m not the lad!
GIANT:
This is not the lad.
BAKER: Don’t drop...

(Baker (To Witch):
Why did you push him into her arms?
Witch (Uneasy):
You wanted to get rid of him, too.
(Dialogue continues)

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)

BAKER:
Where is your son?
(Rapunzel runs
onstage, weeping.
Dialogue continues)

Cue:
GIANT:
If he is not, I will
return and find you!
(Giant begins to exit. On the second footstep,
Rapunzel runs offstage, toward the Giant)
WITCH:
Rapunzel!

(Rapunzel:
Stay away from me!
STEWARD (To Giant):
No! Don’t step on...
(We hear a loud squish noise; all recoil)
54. Witch's Lament

Witch

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)

Staccato ma pesante ($= 96$)

Picc. sempre sva, Cl., Cello 15ths

Piano

Witch

Rubato

WITCH

(looking offstage to where Rapunzel was killed)

This is the world I meant.

Pno.

A tempo ($= 100$)

Witch

Could-n't you listen?

Could-n't you stay content, Safe behind walls,

as

Pno.
# 54. Witch's Lament

(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
Who loved you as you were.

Only

Looks at the group, then at us)

Who's frightened less of her than them.

Espressivo e misterioso (A tempo)

No matter what you say,

Children won't listen.

No matter what you know,

Children re-
# 54. Witch's Lament

Witch

fuse to learn.

Guide them along the way. Still they won't listen.

Children can only grow. From something you love. To

something you lose...

Nymph
55. 100 Paces
Underscore
Little Red Ridinghood, Baker's Wife, Baker

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)

Largo \( (\text{\textit{d}} = 72) \)
Bell Tree, Pno., Synth., Str. tremolo

Cut-off cue:
BAKER:
What if one of us gets lost?
(Dialogue continues)

\( \text{cut off on cue} \)

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 \( (\text{\textit{d}} = 104) \)
Play four times

\( \text{Pno.} \)
Cl., Bsn., Hn., SD, Pno., Str.

rall.

\( +\text{Tgl., Synth. (Harp)} \)
56. Any Moment, Part 1
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.

Allegretto grazioso (\( \text{\( \overline{J} = 152 \) \)\) }
Safety (vocal last time)
CINDERELLA'S PRINCE
(Last time)
(Baker's Wife
blinks)

An-\( y \) thing can happen in the woods. May I kiss you?

BAKER'S WIFE:
Uh.

An-\( y \) moment we could be crushed. Don't feel

(Kisses Baker's Wife.
She is stunned, turns to audience)
BAKER'S WIFE:
This is ridiculous, What am I doing here? I'm in the wrong story.

(Resumes the kiss, then pulls away)

BAKER'S WIFE:
Wait one moment, please!
We can't do this!
You have a Princess.

CINDERELLA'S PRINCE:
Well, yes, I do.

BAKER'S WIFE:
And I have a...baker.

CINDERELLA'S PRINCE:
Of course, you're right.
How foolish.

Vamp
(vocal last time)

Foolishness can happen in the woods.
Cinderella’s Prince

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!

Cinderella's Prince

(Kisses her again)

Right and wrong don't matter in the woods,

Only feelings. Let us meet the moment unblushed.

Safety
(vocal last time)

mp (Last time)
Life is often so unpleasant. You must know that,

as a peasant. Best to take the moment present

Vamp

(Cinderella's Prince takes Baker's Wife into the glade)

As a present for the moment.
57. Any Moment, Part 2
Cinderella's Prince, Baker's Wife

Cue: (Baker and Cinderella exit)

(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 ($= 152$)

Vamp (stop on cue)

Piano

Vamp
(vocal last time)

CINDERELLA'S PRINCE
(Last time)

This was just a moment in the woods. Our moment,

Cinderella's Prince

Shimmering and lovely and sad.
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)
58. Moments in the Woods
Baker’s Wife

(Cinderella’s Prince exits. Baker’s Wife sits, stunned.)

Grazioso ($\text{\textit{\textit{\textit{='}}} 138$)

BAKER’S WIFE:
What was that?

BAKER’S WIFE
Was that me? Was that him? Did a prince really kiss me? And kiss me? And

A tempo rall. A tempo

A tempo rall. A tempo

kiss me? And did I kiss him back? Was it
wrong? Am I mad? Is that all? Does he miss me? Was he

(Poco più mosso \( J = 138 \))

sudden-ly Get-ting bored with me? Wake up! Stop dream-ing. Stop

pranc-ing a-bout the woods. It's not be-see-ming. What

Più mosso \( J = 148 \) crispy, risoluto

is it a-bout the woods? Back to life, back to sense. Back to
child, back to husband, No one lives in the woods.

There are vows, there are ties, There are needs, there are standards, There are

shouldn’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-

ev- er... 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
# 58. Moments in the Woods

trick of the woods. Just a moment, One peculiar passing

Baker's Wife

mo - ment. Must it all be either less or more, Either

Pno.

plain or grand? Is it always "Or"? Is it never "And"? That's what

Pno.

woods are for: For those moments in the woods...
# 58. Moments-in the Woods

Baker's Wife

Oh, if life were made of moments,

E-ven 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 be - fore. Now I un - der - stand...

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
top 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.

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

Piano

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)

WITCH:
Look who I found!
(Dialogue continues)

JACK (Offstage):
Ow!

on cue

(Tpt., Bell Tree, Strns.)
60. Your Fault

Jack, Little Red Ridinghood, Baker,
Witch, Cinderella

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, distressed): 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 ($= 132$)

Vamp

(start slow, accel. to tempo)

JACK

But it is-not my fault! I was giv-en those beans! You per-

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

been no stalk To get up to the gi-ants in the first place!

BAKER

Wait a min-ute,
Baker

magic beans for a cow so old That you had to tell a lie to sell it,

CL. Pno., Srs.

which you told! Were they worthless beans? Were they oversold? Oh, and

Pno.

LITTLE RED RIDINGHOOD (To Jack)

See, it’s your fault!

JACK

No!

Baker
tell us who persuaded you to steal that gold!

So it’s

Hns., Vla., Cello

Pno., Bsn., Bass
Little Red Ridinghood

Yes, it is!

Jack

No! It's not! Wait a minute, though.

Baker

your fault, It's true.

Pno.

Little Red Ridinghood

So it's your fault!

Jack

only stole the gold to get my cow back From you!

Vln. Hist., Vln., Cello

Pno. Cl., Pno., Strn.

Bsn., Bass

26

Jack

Yes!

BAKER

(Referring to Witch)

Baker

No it isn't! I'd have kept those beans, but our house was cursed. She
WITCH

It's his father's fault that the
made us get a cow to get the curse reversed!

CINDERELLA

It was

LITTLE RED RIDINGHOOD

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!
Wait a minute, though, I

BAKER
Yes, it is, it's his.

Pno.

Jack
chopped down the beanstalk, right? That's clear. But without any beanstalk,

Wood Block, Vin, Vla, Hn.

Pno.

Cl., Cello

Jack
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?

(first place? Second place...

Well, who had the other bean?

You

BAKER

Hmm...

The other bean?

Little Red Ridinghood

(To Baker)

So it's your f...!

pocketed the other bean.

Baker

I didn't! Yes, I did.

No, it isn't, cause I
# 60. Your Fault

CINDERELLA (To herself)

Then whose is it?

So it's her f...!

(To Cinderella)

gave it to my wife!

No, it isn't!

Wait a minute! She ex-

Baker

changed that bean to obtain your shoe. So the one who knows what happened to the

(Cinderella (To Baker)

(The others look at her)

You mean that old bean, that your wife? Oh, dear. But I

Baker

bean is you!

Pno.
# 60. Your Fault

Cinderella

nev-er knew, and so I threw... Well, don't look here!

But...

LITTLE RED RIDINGHOOD

mf (To Cinderella)

So it's your fault!

JACK mf

See, it's

Pno.

Ben., Cello

Ben., Cello

(To Jack)

But...

Well, if you hadn't gone back her fault, And it isn't mine at all!

BAKER (To Cinderella)

But what?
Cinderella

up a-gain,
You were greed-y! Did you need that hen?

Jack

We were need-y.

But I

Pno.

Cinderella

Yes, and what a-bout the harp in the

LITTLE RED RIDINGHOOD

So it's her fault then!

Little Red Ridinghood

got it for my moth-er!

Jack

Pno.
# 60. Your Fault

**Cinderella**

third place?

**Little Red Ridinghood**

(To Jack)

I dared you to?

**JACK** (Referring to Little Red Ridinghood)  
(To Little Red Ridinghood)

Baker

She went and dared me to! You dared me to! She

The harp, yes!

**Pno.**

**CINDERELLA** (To Little Red Ridinghood)

So it's your fault! If

Me? No, I didn't!

Wait a minute!

(To the others)

said that I was scared to. She dared me!

**Baker**

So it's your fault!

**Pno.**

**Cello, Bass**
Cinderella: you had-n’t dared him to,

Little Red Ridinghood: (To Jack) mf

And you had left the harp a-lone, We would-n’t be in trouble in the

Pno.

(Looking at Witch)

Cinderella: Well, if she had-n’t raised them in the first place—!

Little Red Ridinghood: (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 had-n’t raised them in the

Baker: first place!

Pno.

(To Witch) cresc. poco a poco

Right! It’s
# 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!

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

(Little Red Ridinghood) You're responsible! You're the one to blame! It's your fault!

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

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

(SEGUE)
61. Last Midnight
Witch, Cinderella, (Baker), Little Red Ridinghood

WITCH: Shhh!

Allegretto ($J = 152$)

Original version

WITCH \(p\)

It's the last \hspace{1cm} mid-night,

Witch

Alternate version

(Unbeknownst to the group, the Witch has taken the baby) WITCH \(p\) \hspace{1cm} (To the baby as in a lullaby)

It's the last \hspace{1cm} mid-night,

Piano

\(\text{p misterioso}\)

\hspace{1cm}

It's the last \hspace{1cm} wish. \hspace{1cm} It's the last \hspace{1cm} mid-night,

\hspace{1cm}

It's the last \hspace{1cm} wish. \hspace{1cm} It's the last \hspace{1cm} mid-night,

Pno.

\(\text{cresc. poco a poco}\)

\hspace{1cm}

(Stamps her foot) \hspace{1cm} (Squishes) \hspace{1cm} (Confronting each of the others, in turn)

\hspace{16}\text{mp}

Soon it will be Boom \hspace{1cm} Squish!

(So it will be Boom \hspace{1cm} Squish!

(Touches the baby's nose gently) \hspace{1cm} (To the others) \hspace{16}\text{mp}

Soon it will be Boom \hspace{1cm} Squish!

Told a lit-tle

Fl., Cl., Vlns.

Pno.
#61. Last Midnight

Witch
lie, Stole a little gold, Broke a little
lie, Stole a little gold, Broke a little
(Vln. harmonics)

Pno.

Witch
vow, Did you? Had to get your
did vow, Did you? Had to get your
Cl., Ban., Har., Pno.

Pno.

Witch
prince, Had to get your cow, Have to get your
prince, Had to get your cow, Have to get your
(Vln. harmonics)
Pno., Srs.

Pno.

Cello CL., Ban.
Witch

33 wish, Doesn't matter how... Any way, it doesn't matter now. It's the 

Piano

37 Poco più mosso

Witch

last midnight, It's the Boom

Piano

43 Splat! Nothing but a vast

Piano
# 61. Last Midnight

Witch: midnight, Every-bod-y smashed

Pno.

Witch: flat! Nothing we can do... Not ex-act-ly

Pno.

(They protect Jack as she reaches for him)

Witch: true: We can always give her the boy...

Pno.

(They protect Jack as she reaches for him)

true: You could always give her the boy...
CINDERELLA

No!

Witch

No? No, of course what really matters is the blame,

(Back to the baby)

Witch

No? No, of course what really matters is the blame,

Fine, if that's the thing you enjoy,

Witch

Someone you can blame.

Fine, if that's the thing you enjoy,

Witch

Someone they can blame.

Fine, if that's the thing you enjoy,

Witch

Placing the blame. If that's the aim, give me the blame.

Just

Witch

Placing the blame. If that's the aim, give me the blame.

Just

Pno.
LITTLE RED RIDINGHOOD

Little Red Ridinghood

Witch

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

(To all)

Witch

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

(To baby)

Pno., Ssn.

Pno.

You're not good, you're not bad, You're just nice.

I'm not
cresc.

But stay here, And in time You'll ma- ture.

And grow

Pno.

Witch

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

You're the

up To be them, So let's fly, You and I, Par a
Witch

world...

BAKER (As he tries to get the baby): Please! (To the baby as she moves from the Baker)

way...

I'm the

Pno.

Hn. solo

I'm the

Pno, Sns.

82

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

You're all

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

They're all

Pno.

fp

fp

fp

fp

Pno.

97
cresc.

li - ars and thieves, Like his fa - ther...

Like his son will be,

li - ars and thieves, Like your fa - ther...

Just like you will be,
too... Oh, why bother? You'll just do what you do. It's the

too... Oh, why bother? They'll just do what they do. It's the

last midnight, So goodbye,

(last midnight, So goodbye,

Com-ing at you fast, midnight...

Com-ing at you fast, midnight...
Soon you'll see the sky fall.

(Starts scattering her beans all around; Baker, Cinderella, Jack and Little Red Ridinghood frantically scramble to pick them up)

Here, you want a bean? Have another bean.

Here, you want a bean? Have another bean!

Beans were made for making you rich!
# 61. Last Midnight

Witch

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?

Witch

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

Witch

blame another witch... It's the last

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_________ midnight,

Now, before it's past_________ midnight.

Witch
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

You can tend the garden, it's yours. Sep'-rate and alone.

Squirming in the mess that you've made. Fix it on your own.

Ev'-ry-bod-y down on all fours. All right, Mother. Time for me to go, I'm afraid. Back to what I know.

Lost the beans again! Pun-ish me the way I should.
# 61. Last Midnight

Witch

way you did then! Give me claws and a hunch, Just a

(Removes hair)

world that I'm from. Better ugly and spurned With my.

Pno.

p cresc.

177

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)

powers returned And I fear. Midnight's here. Time to dissp-

Pno.

177

(Screaming) on cue

fff (Disappears)

Witch

Boom Cruuunch!

(Raises her arms; thunder and lightning) (Scream) (Disappears)

Pno.

fff

Moth - er, 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)

Larghetto (d = 88)

Vamp and fade
63. No More
Baker, Mysterious Man

Cue: MYSTERIOUS MAN:
Aren’t you running away?

Adagio ($= 116$)

poco rubato BAKER

No more questions. Please No more tests.

non rubato

Comes the day you say, “What for?” Please, no more.

MYSTEROUS MAN

We disappoint, we disappear, we die but we don’t...
#63. No More

Baker

What?

No more

Mysterious Man

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

Pno.

A tempo

Baker

rid-dles...

No more jests.

No more

Pno.

curses you can't undo, Left by fathers you never knew...

No more

Pno., Str.
# 63. No More

Baker

quests. No more feelings Time to shut the

Synth. (Cml.), Fl.

Pno.

Hns., Bsn., Cello

Baker

door. Just... no more.

Cl., Pno., Strn. +Hns.

Pno.

Hns., Bsn., Cello

MYSTERIOUS MAN

P

Running away, let's do it,

Pno.

Bsn.

Mysterious Man

Free from the ties that bind No more despair or

Mysterious Man

Pno.
Mysterious Man

burdens to bear. Out there in the yonder.

Pno.
cresc.
dim.

Mysterious Man

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

Synth. (C.t), Cym.

Pno.
Bsn. solo

Mysterious Man

Have to take care: Unless there's a "where," You'll

Pno.

Mysterious Man

only be wandering blind. Just more questions,

Pno.
poco cres.
Dif'-rent kind.

Where are we to go?

Where are we ever to go?

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

Trouble is, son, The farther you run, The
#63. No More.

Mysterious Man

more you feel undefined For what you have left undefined

ten.

rall.

A tempo

done And, more, what you've left behind.

Baker

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

BAKER

We
dis-appoint in turn, I guess. Forget, though, we won’t...

Like father, like

Mysterious Man

Like father, like

---

A tempo

Baker

son.

(Mysterious Man exits)

No more giants,

Mysterious Man

son.

Pno., Synth. (Cdl.), Str.

Pno.

mf

Baker

Waging war.

Can’t we just pursue our lives?

Pno.
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.
All the wondering what
even worse is Still in

store?

All the children...

Tempo primo

(After a moment's thought)

giants...

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 (\( \dot{=} 54 \))

No. 65
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)

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.

Sometimes people leave you.

Half-way through the wood. Others may deceive you.
Little Red Ridinghood moves close to Cinderella, who comforts her.

(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.

Tranquillo ($\frac{d}{2} = 56$)

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

Cinderella

Truly... You move just a finger,

lieve me. You move just a fin - ger,
# 66. No One Is Alone, Part 2

Cinderella

Say the slightest word, Something's bound to linger.

Baker

Say the slightest word, Something's bound to linger.

Pno.

---

Cinderella

Be heard.

Baker

Be heard. No one acts alone.

Pno.

---

Cinderella

People make mistakes.

Baker

Careful, No one is alone. People make mistakes.
Cinderella

Moth-ers, Peo-ple make mis-takes,

Baker

Fa-thers, Peo-ple make mis-takes,

Tutti

Pno.

Holding to their own,

Holding to their own,

Sirs, Pno.

Hon-or their mis-takes. Ev-ry-bod-y makes One an-o-ther's

Baker

Fight for their mis-takes, One an-o-ther's

Pno.
terrible mistakes.  Witch-es can be right,  Gi-ants can be ter-
ri-
ble mis-
takes.

Baker

ter-
ri-
ble mis-
takes.  Witch-es can be right,  Gi-
ants can be

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:
A tempo

Cinderella

Some-one is on your side. Our side, Some-one else is not.

LITTLE RED RIDINGHOOD

Little Red Ridinghood

Our side.

JACK

mf

Our side.

Baker

Some-one is on your side. Our side, Some-one else is not.

Pno.

While we're see-ing our side, Our side, May-be we for-got:

Cinderella

Little Red Ridinghood

Our side, May-be we for-got:

Jack

Our side, May-be we for-got:

Baker

While we're see-ing our side, Our side, May-be we for-got:

Pno.
They are not a lone. No one is a lone.

They are not a lone. No one is a lone.

They are not a lone. No one is a lone.

They are not a lone. No one is a lone.

poco rall. Poco meno mosso

Hard to see the light now.
# 66. No One Is Alone, Part 2

Things will come out right now.

Baker: Just don’t let it go.

Pno.: Things will come out right now.

Cinderella: We can make it so.

Little Red Ridinghood: Someone is on

Jack: Someone is on

Baker: We can make it so.

Pno.: Someone is on
(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!
(Cry from the Giant)
LITTLE RED RIDINGHOOD: She doesn’t look happy.
(We hear the Giant being pounded on the head; another cry)

Allegro con fuoco ($\frac{7}{3} = 144$)

CINDERELLA (Grimace): Ouch!
(And another cry from the Giant)
LITTLE RED RIDINGHOOD (Disgusted):
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 (Panickeed):
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)

Synth. guru: Enormous crash

Segue
68. Act II Finale, Part 1

Jack's Mother, Mysterious Man, Cinderella's Prince,
Rapunzel's Prince, Snow White, Sleeping Beauty,
Steward, Stepmother, Cinderella's Father,
Florinda, Lucinda, Grandmother, Rapunzel

(The following characters enter,
give their moral, and exit)

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

\( \text{(Tutti) 8} \)

L'istesso tempo, risoluto

\( g \)  Bsn, SD, Pno., Strs.

+Cl, Bsn.

JACK'S MOTHER

The slot- ted spoon can catch the pota- to...

Jack's Mother

\( \text{12} \)
# 68. Act II Finale, Part 1

**MYSTERIOUS MAN**

Ev'-ry knot was once straight rope...

**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
When
greater the good, the harder the blow...

And how to get back...

And eat first...

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 \( \dot{J} = 116 \)

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.
Cue: **BAKER**: And how sad it is
that my son will never know her. *(Baby cries)*

*(Baker’s Wife enters behind Baker)*

**BAKER** *(Last time)*

May - be I just wasn’t meant to have chil - dren.

**BAKER’S WIFE** *(Last time)*

say that! Of course you were meant to have chil - dren!

But

*(Baby cries)*

Just calm the

how will I go a - bout be - ing a fa - ther With no one to moth - er my child?
Baker's Wife

5
rall.
p

child.

(Appearing to do so)

Look,

Baker

mf

Yes, calm the child.

Pno.

mf

A tempo

Baker's Wife
tell him the story of how it all happened. Be father and mother, you'll know what to do.

Baker

A tempo

Pno.

p

Meno mosso ($l = 100$)

Baker's Wife

poco rall.
ten.

sometimes people leave you...

Baker

A-lone...

Meno mosso ($l = 100$)

Pno.

poco rall.
ten.
Baker's Wife

Half-way through the wood.

Synth. (Cdl.)

Do not let it grieve you,

Pno.

mp

Fl., Pno., Srs.

Baker's Wife

No one leaves for good.

You are not a - lone.

Pno.

Srs., Pno., Synth.

Baker's Wife

No one is a - lone.

Pno.

Baker's Wife

Hold him to the light now.

Let him see the glow.

Pno.

Fl., Vln. Srs.

Cl.
Baker's Wife

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

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: a sad young lad...

BAKER: lived a young maiden...

BAKER: and a childless baker...

Careful the things you do. Children will see.

And
BAKER: and his wife.

learn. Children may not obey. But

children will listen. Children will look to you. For

which way to turn. To learn what to be.

Careful before you say, "Listen to me."
# 70. Act II Finale, Part 3

**CINDERELLA**

(The remainder of the company enters)

**BAKER’S WIFE**

Careful the wish you make,  Wish-es are child-ren.

**LITTLE RED RIDINGHOOD**

Careful the wish you make,  Wish-es are child-ren.

**JACK**

Careful the wish you make,  Wish-es are child-ren.
ALL WOMEN

Careful the path they take,  Wish-es come true,

ALL MEN

Careful the path they take,  Wish-es come true,

Care-ful the spell you cast,  Not just on children.
Past what you can see.

Sometimes the spell may last

Past what you can see.

And turn against you.

And turn against you.
WITCH

Careful the tale you tell. That is the spell.

Women

Ahhhh

Men

Ahhhh

GROUP ONE

Though it's

GROUP ONE

Though it's

GROUP ONE

Though it's

SEGUE
No. 71

71. Act II Finale, Part 4
Entire Company

Allegretto \( \text{j} = 120 \)

(Group One)

(P)

fear-ful, Though it's deep, though it's dark
And though you

Ban., Pno., Strs.

Piano

p

may lose the path, Though you may en-count-er

GROUP TWO

Though it's

Pno.

GROUP ONE

wolves,

You can't just

GROUP TWO

fear-ful, Though it's deep, though it's dark
And though you
act, You have to
may lose the path, Though you may encounter

GROUP THREE

Though it's

You can't just act, You have to think. There are

wolves,
You can't just act, you have to think. There are

fearful, Though it's deep, though it's dark And though you may lose the path. There are

+Perc. (Hi-hat & SD)
cresc. poco a poco

always wolves, There are always spells, There are always beans, Or a giant dwells there. So

alway wolves, There are always spells, There are always beans, Or a giant dwells there. So

always wolves, There are always spells, There are always beans, Or a giant dwells there. So
Alla marcia (l'istesso tempo) (d\(\textprime\) = \(\textprime\))

**ALL WOMEN**

In to the woods you go again, You have to ev'ry now and then.

**ALL MEN**

In to the woods you go again, You have to ev'ry now and then.

(FL, Cl. 8vo)(Perc.: SD)

**WOMEN**

In to the woods, no telling when, Be ready for the jour-ney.

**MEN**

In to the woods, no telling when, Be ready for the jour-ney.

**PNO.**

In to the woods, but not too fast, Or what you wish you lose at last.
In to the woods, but mind the future.

In to the woods, but mind the past.

Or tempt the wolf, or steal from the giant. The

In to the woods, but not to stray, Or tempt the wolf, or steal from the giant. The

way is dark, The light is dim, But now there's you, me,

way is dark, The light is dim, But now there's you, me,

non legato

non legato

Fl., Cl., Tpt.

mp
# 71. Act II Finale, Part 4

Women

her and him. The choic-es look grim, But

Men

her and him. The chanc-es look small, But

Pno.

---

CINDERELLA

ev'-ry-thing you learn there Will help when you re-turn there. The

LITTLE RED RIDINGHOOD

ev'-ry-thing you learn there Will help when you re-turn there. The

JACK

ev'-ry-thing you learn there Will help when you re-turn there. The

BAKER

ev'-ry-thing you learn there Will help when you re-turn there. The

Women

ev'-ry-thing you learn there Will help when you re-turn there.

Men

ev'-ry-thing you learn there Will help when you re-turn there.

Pno.: Temp's 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...

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 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, 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, but not too slow, In to the woods, it's nearing midnight,
#71. Act II Finale, Part 4

Women

In-to the woods to mind the wolf, To heed the witch, To hon-or the gi-ant, To

Men

In-to the woods to mind the wolf, To heed the witch, To hon-or the gi-ant, To

Pno.

47

mind, To heed, To find, To think, To teach, To join, To go to the Fes-ti-val!

Pno.

43 cresc. poco a poco

mind, To heed, To find, To think, To teach, To join, To go to the Fes-ti-val!

Pno.

43 cresc. poco a poco

Women

In-to the woods,

Men

In-to the woods,

Pno.

f

Pno.

f

Ftec., Cl. (Tutti)
CINDERELLA

In to the woods, then out of the woods.

In to the woods, then out of the woods.

In to the woods, then out of the woods.

And happy ever after! I wish...

And happy ever after!

And happy ever after!

 observers (Blackout)

END OF ACT TWO (APPLAUSE SEGUE)
No. 72

72. Bows & Exit Music

Orchestra

Allegretto \( \frac{1}{4} = 120 \)

Fl., Tpt. & Fls., SD, Fno., Strs.

Piano

Fl., Obo., Bass

Pno.

Fl., Obo., Bass

Pno.

Fl., Obo., Bass

Pno.

Fl., Obo., Bass

Pno.

Fl., Obo., Bass

Pno.

Fl., Obo., Bass

Pno.

Fl., Obo., Bass

Pno.

Fl., Obo., Bass

Pno.

Fl., Obo., Bass

Pno.

Fl., Obo., Bass

Pno.

Fl., Obo., Bass

Pno.

Fl., Obo., Bass

Pno.
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