

Act 1 Opening—Part 1

NARRATOR: Once upon a time—

Brightly (♩ = 132)

CINDERELLA:

—in a far off kingdom—

mf

1 2 3 4

I wish...

(WWs, Brass, Strings—pizz)

(Flute)

(Piano, Violin, Viola)

ff *sfz* *mf*

(Piano, Cello, Bass)

—lived a young maiden—

—a sad young lad—

(CINDERELLA)

5 6 7

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

JACK:

mf

I wish...

(Clarinet, Bassoon)

—and a childless baker—

(CINDERELLA)

8 9

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

BAKER: *mf*

(Clarinet, Bassoon)

(Piano, Violin, Viola)

—with his wife.

(CINDERELLA)

10 11

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

(BAKER) More than the moon...—

BAKER'S WIFE: *mf*

I wish...

(Flute, Clarinet)

(Piano, Cello, Bass)

(CINDERELLA)

12

13

King is giv - ing a Fes - ti - val.

(JACK)

I

I wish...

(BAKER)

More than life...

(BAKER'S WIFE)

More than life...

(Flute, Clarinet)

(Piano, Violin, Viola)

(Piano, Cello, Bass)

14

15

wish to go to the Fes - ti - val—

—and the Ball...

I wish my

More than rich - es.....

More than rich - es.....

(Piano, Violin, Viola)

(Clar, Bsn, Piano, Cello, Bass)

16 (CINDERELLA) 17

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

cow would give us some milk.

(BAKER) I wish we had a

(BAKER'S WIFE) More than an - y - thing...

(Piano, Violin, Viola)

(Clar, Bsn, Piano, Cello, Bass)

18 19

mp Please, pal— Squeeze, pal... I

child.

mp I want a child...

(Temple Blocks)

mp

mp

(CINDERELLA)

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

wish to go to the Fes - ti - val. I wish...

(JACK) < *f* > *mp* *f*

I wish you'd give us some milk or ev - en cheese... I wish...

(BAKER)

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

(BAKER'S WIFE)

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

(Piano, Violins, Viola) (Flute, Clarinet)

(Clar, Bsn, Piano, Cello, Bass)

(Violins, Violas)

22 23

(+Bells)

(Piano, Viola, Cello)

24

STEPMOTHER:

NARRATOR:

mf 25

f

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

STEPMOTHER:

26

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

27

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

FLORINDA: *f*

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

LUCINDA: *f*

What, you wish to go to the Fes - ti - val?! The

28

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

29

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

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

NARRATOR: —and her father had taken for his new wife—

—a woman with two daughters of her own.

30

STEPMOTHER:

31

32

The Fes - ti - val!!!!???

(Xylophone)

f mp

(Piano, Violins, Violas)

f mp

(Violins, Violas)

(Piano, Cello, Bass)

(STEPMOTHER)

33

34 *mf*

FLORINDA:

mf

Peo - ple would laugh at you—

She

Look at your nails!

LUCINDA:

mf

You

Look at your dress!

CINDERELLA:

mf

You

Nev - er - the - less, I

(Bsn. Horns, Viola, Cello—pizz.)

(STEPMOTHER)

35

36

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

(FLORINDA, LUCINDA)

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

(CINDERELLA)

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

(Violins, Violas)

(Piano)

(Bsn, Horns, Viola, Cello—pizz.)

(STEPMOTHER)

37

(laughing)

38

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

(FLORINDA, LUCINDA)

(laughing)

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

(Xylophone)

f

mp

(+Flute, Clar, Vlns, Violas—pizz.)

Spz

f

mp

cresc.

(h) (h)

(h) (h)

(h) (h)

(h) (h)

NARRATOR: All three were beautiful of face,
but vile and black of heart.

Jack, on the other hand,
had no father, and his mother...

39 40 41

(Cello, Bass)

(Piano, Violin, Viola)

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

JACK'S MOTHER:

Well, she was not quite beautiful—

42 43 44

mp

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

(Bassoon)
mp
solo

45 46

I wish my house was not a mess.

47 48

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

(Bassoon)

(Cello—pizz.)

(JACK'S MOTHER)

49 50 51

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

(Clarinet) solo
mp

(Piano, Violin, Viola)

(Bassoon)

(Cello—pizz.) (+Bass pizz.)

JACK'S MOTHER: You foolish child! What in Heaven's name are you doing with the cow inside the house?

JACK: A warm environment might be just what Milky-White needs to produce his milk—

52

53 54

(Bassoon)

(Cello, Bass—pizz.)

JACK'S MOTHER: It's a she!
How many times must I tell you?

55 56 57

(Flute) solo

Vamp

JACK'S MOTHER:

Only "she"s can give milk.

(Knocking on the BAKER'S Door)

(Flute)

play 1st time only

(Temple Blocks)

(Clarinet)

(Piano, Violin, Viola)

(Piano) gliss.

(Bassoon)

(Cello, Bass—pizz.)

60

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

LITTLE RED RIDINGHOOD:

61

mp

I wish...

(Trumpet—Str. Mute)
solo

(Piano, "Celeste")

mf

mp

(Cello, Bass—pizz.)

62

63

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

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

(LITTLE RED RIDINGHOOD)

64 65 66

A loaf of bread, please— To bring my poor old hun - gry

(Trumpet)

(Piano, "Electric Piano")

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

NARRATOR:
Cinderella's stepmother
had a surprise for her.
ten.

67 68

Gran - ny in the woods... Just a loaf of bread, please... *ten.*

ten.

ten.

STEPMOTHER: I have emptied a pot of lentils into the ashes for you.
If you have picked them out again in two hours time,
you shall go to the Ball with us.

69 70

And per - haps a stick - y

mp
(Piano, "Whisper")

Più Mosso (♩ = 138)
(LITTLE RED RIDINGHOOD)

71 72

bun?... Or four?...

(Flute, Clarinet)

mp (Horns)

CINDERELLA:

73 74

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

mp (Horns)

75 76 fields, in the cast-les and ponds...

77 Come, lit-tle birds,

LITTLE RED RIDINGHOOD:

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

(Bells)

p

(Violins, Viola)

p

(Horn, Cello)

p

(CINDERELLA)

78 79

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

(Bells)

(Violins, Viola)

(Horn, Cello)

80

(CINDERELLA)

81 82

JACK:
mp Ah Ah

No, squeeze, pal...

(Violins, Viola)

mp

(Viola—solo—espr.)

(Piano, "Electric Piano")

p *cresc.*

(Cello)

(CINDERELLA)

Musical score for measures 83-84. The vocal line (Cinderella) features a melodic line with lyrics "Ah" at the beginning and end. The instrumental accompaniment includes a Clarinet solo, a Trumpet solo, and a Piano/Electric Piano part. The piano part includes chords for (+Violins, Violas) and (+Bass). The Cello part is marked with a fermata. Dynamics include *f* and *cresc.*

Musical score for measures 85-86. The vocal line continues with lyrics "Ah". The instrumental accompaniment includes a Horn solo and continues the piano part. The tempo marking *poco rall.* is present. Dynamics include *f* and *cresc.*

Tempo primo (♩ = 132)

(CINDERELLA)

87

mf

88

Quick, lit - tle birds,

flick through the ash - es.

(Violin, Viola)

mf

(Cello)

(Bass)

89

90

Pick and peck, but swift - ly,

sift through the ash - es,

91

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

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

92

93

94

in - to the pot...

(Flute, Trumpet—Str mute)

mf

f

(Cow Bell)

(Violin, Viola)

(h)

(Cello, Bass)

(Bassoon)

(Cello, Bass)

(Bassoon)

(Cello, Bass)

(Bassoon)

JACK'S MOTHER: Was. Was! She's been dry for a week.
We've no food, no money, and no choice but to sell her
while she can still command a price.

95 (Trumpet) 96 (Clarinet) 97 (Clarinet) 98 (Bassoon) 99 (Flute—solo) *p*

(Clarinet) (Cow Bell)

(Piano, Violin, Viola) *mp.*

(Piano, Cello, Bass)

JACK'S MOTHER: Look at her!

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

JACK'S MOTHER: *mf*

100 101 102 103

There are

(Violins, Violas)

(Piano, Violin, Viola) *mf*

p sub. (Cello)

(Bassoon) (Cello, Bass)

Vamp

104 105 106 107

bugs on her dugs. There are flies in her eyes. There's a

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

(JACK'S MOTHER)

108 109 110 111

lump on her rump big e-nough to be a hump— JACK: Son, we've no

But—

(Piano, Violin, Viola)

(Cow Bell)

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

(JACK'S MOTHER)

112 113 114 115

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

f

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

JACK'S MOTHER: Sometimes I fear you're touched.

116 117 118

no one keeps a cow for a friend! Segue

(Violins, Violas)

(Bassoon) (Violas, Cello)

Segue

Act 1 Opening—Part 2

2

Leggiero, jauntily (♩ = 138)

LITTLE RED RIDING HOOD:

1 *mp* 2

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

(Small Triangle)

(Piano)

mp

(Bass)

3 4

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

(+Strings)

5 6

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

(Piano)

mf

(Bass)

7 8

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

(Small Triangle)

(Piano)

mp

mf

(+Clarinet, Horns)

(Bass)

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

9 10

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

The (etc.)

mp

mf

(+Clarinet, Horns)

11 12

way is clear, the light is good, I

(Flute, Clar)

(Horn, Cello)

(Trumpet, Piano, Violin, Viola)

p

13 14

have no fear, nor have no one should. The

(Flute, Clar)

(Horn, Cello) *vc.*

(Trumpet, Piano, Violin, Viola)

p *mp*

(Bass)

15 16

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

vc.

p

17 18

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

(Temple Block)

mp (Piano, Strings—pizz)

(b)

BAKER: Don't stray and be late.

19 (Small Triangle)

(Bassoon)

(Piano, Strings—arco)

mf (Cello)

(Bass)

20

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

21

(b) (Bassoon)

(Piano, Strings—arco)

(Cello)

(Bass)

22 (etc.)

23 LITTLE RED RIDING HOOD:

24

In - to the Woods and down the dell, the path is straight, I know it well.

(Flute)

(Bassoon)

(Piano, Strings—arco)

mp (Cello)

(Bass)

25 26

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

(Flute)

(Bassoon)

(Piano, Violins, Violas)

(Cello)

(Bass)

27 28

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

mf

29 30

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

mp

mf

31 *f* 32

But in - to the Woods, in - to the Woods,

(Flute)

(Bassoon)

(Piano, Violins, Violas)

cresc.

(+Horns) (+Clarinet)

(Bass, Cello)

33 34

in - to the Woods To Grand-moth - er's house and home be - fore dark! *Segue*

(Flute, Clarinet)

Segue

Act 1 Opening—Part 3

Più mosso (♩ = 160)
Vamp—vocal last time

CINDERELLA:

mp

1 Fly, birds, 2 back to the sky, 3

(Violins)
p (Clarinet, Viola)
(Cello)

4 back to the eaves and the 5 leaves and the 6 fields and the—

Con moto

7

FLORINDA:

mf

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

(Flute, Clar)

(Piano)

mf

(Piano, Viola)

(Bell)

(CINDERELLA)

mp

11

12

13

14

LUCINDA:

mf

You look

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

tr

(+Violins, Viola)

15 (CINDERELLA) beau- ti - ful. 16 17 18

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

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

(Flute) *mp* *gliss.*

(Cello) *mp* *gliss.*

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

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

(Piano) *gliss.*

19 20 21 22

Moth-er said be good, Fath-er said be nice, that was al-ways their ad - vice. So be

(Babbles)

(Babbles)

(Violin, Viola)

(Cello)

23

(CINDERELLA)

nice, Cin - der - el - la, 24 good, Cin - der - el - la, 25 nice good good 26 nice— What's the

(FLORINDA)

(Babbles)

Tight - er!

(LUCINDA)

(Babbles)

(Triangle)

p

(Clarinet)

p

(Strings—pizz)

(Flute, Clar, Violin, Viola—pizz)

(Bassoon)

(Bassoon, Cello—pizz)

27 good of be - ing good if 28 ev - 'ry - one is blind 29 and you're al - ways left be - hind? 30 Nev - er

(Babbles)

(Babbles)

(Flute—solo)

mp

(Violin, Viola)

mp

(Cello)

31

(CINDERELLA)

mind, Cin - der - el - la, kind Cin - der - el - la— Nice good nice kind good nice—

(FLORINDA)

(Babbles)

(LUCINDA)

(Babbles)

(Scream)

(Clarinet)

6

6

p

(Strings—pizz)

(WWs, Strings—pizz)

(Bassoon)

35

36

37

38

Sor - ry.

Segue

(Slap)

Not that

tight!

Clod.

Hee

hee

hee—

Hee—

p (Orchestra)

Segue

Act 1 Opening—Part 4

4

NARRATOR:

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

(♩ = 116)

2 times
(Violin, Viola—pizz.)

(Flute—tacet 1st time)
—solo—

mf *mp*

(Piano, Strings)

mf *mp*

(Piano, Cello, Bass—pizz.)

— well, at least that is what he believed —
he was eager to have a family of his own,
and was concerned that all efforts until now had failed.

(Flute)

(Violin, Viola—pizz.)

(Knock on BAKER'S door)

(Temple Block)

BAKER:
Who might that be?

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

BAKER:
It's the Witch from next door.

BAKER'S WIFE, BAKER:
We have no bread.
WITCH:
Of course you have no bread!

Poco meno mosso

(Piano, "Metallic Harpsichord")

8

p

(Piano, Cello, Bass—pizz)

BAKER: What do you wish?

WITCH: It's not what I wish. It's what...

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

Vamp

11

mf mp

NARRATOR:

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

BAKER:
What spell?

Vamp

13

WITCH:

In the past, when you were no more than a babe, your father brought his young wife and you to this cottage. They were a handsome couple, but not handsome neighbors. You see, your mother was with child...

16

(Violin—*Sua*)

(Viola—*loco*)

mf

mf

Vamp

p

...and she had developed an unusual appetite.

She took one look at my beautiful garden and told your father that what she wanted more than anything in the world was...

(Violin, Viola) 20 *mf* 21 *mf* 22 *Vamp* 23

(Piano, "Metallic Harpsichord")

(Piano, Cello, Bass—pizz)

24

WITCH:

25

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

(Violin, Viola—both loco)

mf *mf*

mp (Bassoon—solo) (with Cello)

(Piano, Bass—pizz)

26

27

par - a - gus and wa - ter - cress and fid - dle - ferns and let - tuce—! He said, "All right," But it was - n't quite, 'cause I

mf *mf* *mf*

(Electronic Drums—Rap Style)

(Clarinet—with Violin pizz)

(Piano, Cello, Bass—pizz)

(WITCH)

28 29

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

(Violin, Viola) *mf*

(Drums)

(Piano, "Metallic Harpsichord")

(Piano, Cello, Bass—pizz)

30 31

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

(+Violins, Violas—pizz)

(Violas—arco)

31 32

rip - ping up the ram - pi - on (My cham - pi - on! My fav - o - rite!)— I

(+Violins, Violas—pizz)

(Violas—arco)

32 (WITCH) 33

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

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

mf

(Piano, Cello, Bass—pizz)

34 35

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

(Piano, "Metallic Harpsichord")

mp

(Piano, Cello, Bass—pizz)

36 37

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

BAKER: I had a brother?
WITCH: No. But you had a sister.
NARRATOR: But the Witch refused to tell him any more of his sister. Not even that her name was Rapunzel.

38 39

And we'll call it square."

ff (+Orchestra)

...She went on:

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

Vamp—(Violin, Viola last time)

40 41 42 43

(Viola) mp

(Piano, "Metallic Harpsichord")

p

(Piano, Bass—pizz)

You see, when I had inherited that garden, my Mother had warned me I would be punished if I were ever to...

...lose any of the...

44 45 46 47

mp *mp* *Vamp*

48

WITCH:

49

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

BAKER, BAKER'S WIFE:

Beans?

(Piccolo—8va)

(Cello—loco)

(Piano, "Metallic Harpsichord")

(Bassoon)

(Piano, Bass—pizz)

50

51

watch-ing him crawl back ov - er the wall—! And then bang! Crash! And the light-ning flash! And— well,

(Electronic Drums—Rap Style)

(Clarinet—with Violin pizz)

(Piano, Bass—pizz)

(Piano, Bass—pizz)

(Clar, Bassoon, Strings—pizz)

52 (WITCH)

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

53 54

big day came and I made my claim, "Oh, don't take a-way the ba-by," they shrieked and screeched, but I

(Drums)

(Piano, "Metallic Harpsichord")

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

55 56

did, and I hid her where she'll nev-er be reached. And your fath-er cried, and your moth-er died, when for

(Piccolo—8va)

(Cello—loco) *p*

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

(WITCH) 57 58

ex-tra mea - sure— I ad-mit it was a plea-sure— I said "Sor-ry, I'm still not mol-li-fied." And I

(Piccolo, Cello) *p*

(Drums)

(Piano, "Metallic Harpsichord")

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

59

laid a lit - tle spell on them— You too, son— That your

(Strings—pizz) *f* (Bell Tree) (Strings—arco, Crotales) *fp*

60 61 *a tempo*

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

(senza vibr.) *p* *ff*

62

(WITCH)

63

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

(Piano, "Metallic Harpsichord")

mp

(Bassoon)
(with Cello)

(Piano, Bass—pizz)

64

65

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

(Clarinet—with Violin pizz)

66

67

E - spe - cial - ly the beans.

Segue

f (+Orchestra)

ff

(b)
8^{va}

Act 1 Opening—Part 5

JACK'S MOTHER:

Now listen to me, Jack. Lead Milky-White to market and fetch the best price you can....

Tempo primo (♩ = 132)

(Piccolo, Clar, Trumpet—Harmon)

(Violin, Viola)

(Bassoon)

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

JACK: Yes.

5

(Bass)

JACK'S MOTHER: Now how much are you to ask?

JACK: No more than five pounds.

JACK'S MOTHER, JACK:

Less! Than five.

Vamp

(Piano, Strings)

12

JACK'S MOTHER:

mp

13

14

15

Jack Jack Jack, head in a sack, the house is get-ting cold-er. This is not a time for

(Flute)

(Bassoon—solo)
mp

(Violin)

(Piano)

(Bass)

16

17

18

19

dream - ing. Chim - ney stack start-ing to crack, the

(Bassoon)

20

21

22

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

(JACK'S MOTHER)

23 24 25 *f*

fath-er's not back, and you can't just sit here dream-ing pret-ty dreams. To

(Violin) (Violin, Viola)

(Piano) *mf*

(Bass) (Cello)

26 27 28 29

wish and wait from day to day will nev-er keep the wolves a-way. So

(Clar—solo, Bells, Bassoon) (Clarinet)

(Violin, Viola) (Bassoon)

f

(Piano, Cello)

(Bass)

30 **Leggiero, jauntily** (♩ = 138)

mp 31

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

(Piano, Strings)

mp *v*

(Horn)

(Bass)

32 33

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

34 (JACK'S MOTHER) 35

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

(Piano, Strings)

mf (+Clar, Horn)

(Bass) (Bassoon, Cello)

36 37

In - to the Woods to jour - ney's end—

mp *mf* (+Clar, Horn)

(Bassoon, Cello)

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

JACK: A piggy?

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

38 JACK: 39 *Vamp—(fade)* WITCH: (last time)

In - to the Woods to sell a friend— You

mp *mf* (+Clar, Horn)

(Bassoon, Cello) Segue

Act 1 Opening—Part 6

(♩ = 138)

WITCH:

1 2 3

(You) wish to have the curse re-versed? I'll need a cer-tain po-tion first. Go to the wood and bring me back

(Violin) *Sua*

(Piano, "Celeste," Crotales)

(Viola)

mp

Poco rubato
(misterioso)

4 5 6

one: the cow as white as milk, two: the cape as red as blood, three: the hair as yel-low as corn,

(Strings—sord)

p

(Crotales, Piano, "Celeste," String harmonics)

p

(Piano, "Celeste," Bass)

Sub.

7 (WITCH) Non rubato

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

(Strings—sord)

8^{va}

(Crotales, Piano, "Celeste")

l.v. al fine

(Piano, "Celeste," Bass)

(8vb)

9 10

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

cresc.

cresc.

(8vb)

11 12

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

8^{va}

(+WWs, Brass)

(+"Marimba")

f

Segue

(8vb)

Act 1 Opening—Part 7

(♩ = 138)

1 **STEPMOTHER:**

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

(Trumpet—Str. mute)

f **3** **3**

(Clar, Horns, Strings)

3 **(STEPMOTHER)** **4**

CINDERELLA: The Fes - ti - val—!

mp

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

(Piano, Strings) *mp*

5 **(STEPMOTHER)** **6**

mf

Dar - ling, those nails! Dar - ling, those clothes! Len - tils are one thing but dar - ling, with those, you'd

(Violin, Viola)

mp

(Bassoon, Cello)

(STEPMOTHER)

7 make us the fools of the Fes - ti - val and mor - ti - fy the Prince!

FATHER:

The

(Violin, Viola)

(Piano, "Vibraphone")

(Bassoon, Cello)

9 We must be gone.

10

car-riage is wait-ing.

(Clar, Piano, Violin, Viola)

mf (Piano, orchestra)

(Bassoon, Piano, Cello)

11 CINDERELLA:

12 *Vamp*

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

(Piano, Strings)

f *p*

(Piano, Cello, Bass)

Act 1 Opening—Part 8

8

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

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

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

(♩ = 132) (Flute—solo) *p*

(Piano, "Celeste") *p*

(Piano, Cello, Bass) *p*

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

BAKER:
mf

4

(Clarinet)

The

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

BAKER'S WIFE: *mf*

No, no, the

(Bsn, Horn, Cello, Bass)

8 (BAKER) 9 No. You are not to come and that is final.
 my house.—
 (BAKER'S WIFE)
 spell is on our house.— We must lift the spell to- geth- er, the spell is on
 (Piano, "Celeste")
 mp
 (Bsn, Horn, Cello, Bass)

10 Now what am I to return with? 11
 our house.— You don't remember? mf The
 (Flute) (Cello) (Clarinet—solo)
 mf

12

(BAKER'S WIFE)

13

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

(Clarinet)

(Crotales) *p*

(Piano, Strings—pizz)

(Bassoon, Cello)

14

15

BAKER: *mp*

(BAKER'S WIFE)

The

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

(b) *p*

16

(BAKER)

17

18

cow as white as milk, the cape as red as blood, the hair as yel - low as corn, the

(Flute) *mp*

(Piano, "Celeste") *p*

(b) *p*

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

NARRATOR:
As for Cinderella:

CINDERELLA

mp

19 20 21

(BAKER) I

slip-per as pure as gold...

(Flute) *cresc.* (Trumpet—Str. mute) *cresc.*

(Piano, "Celeste") *cresc.*

(Bassoon, Cello)

22 23

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

(BAKER) The cow as white as milk, the

(Piano, Strings—pizz) *mp cresc.*

(Cello, Bass)

24 25 *mf*

how am I ev - er to get to the Fes - ti - val? I know! I'll

cape as red as blood, the hair as yel - low as corn—

mf cresc.

26 (CINDERELLA) 27

vis - it moth - er's grave, the grave at the haz - el tree, and

(BAKER)
The slip - per as pure as

BAKER'S WIFE:
the slip - per—

(Piano, Strings—pizz)
(Clar, Bassoon, Horns) *cresc.*
(Cello, Bass)

28 29

tell her I just want to go to the King's Fes - ti - val! *Segue*

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

The

(WWs, Brass)
(Piano, Strings—arco)
(Bassoon, Piano, Cello) *Segue*

Act 1 Opening—Part 9

(♩ = 138)

CINDERELLA:

mp

1 2

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

BAKER:

mp

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

BAKER'S WIFE:

hair—!

(Piano, Strings)

p

(Bass)

3 4

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

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

5 (CINDERELLA) 6

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

(BAKER)

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

BAKER'S WIFE:
mp

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

(Piano, Strings)

p *mp*
(+Clarinet, Horns)

(Bass)

7 (BAKER) 8

In - to the Woods to lift the spell—

(BAKER'S WIFE)

In - to the Woods to lift the spell—

p *mp*
(+Clarinet, Horns)

9 (CINDERELLA) 10

In - to the Woods to vis - it Moth - er—

p *mp*
(+Clarinet, Horns)

11 12 (CINDERELLA)

(BAKER) To go to the Fes - ti - val—

(BAKER'S WIFE) To make the po - tion—

In - to the Woods to fetch the things—

(Piano, Strings)

p

(Bass)

13 14

CINDERELLA, BAKER, JACK:

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

BAKER'S WIFE, JACK'S MOTHER:

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

(Flute)

(Bassoon)

mp

(+Clarinet, Horns)

(+Cello)

15 (CINDERELLA, BAKER, JACK) 16

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

(BAKER'S WIFE, JACK'S MOTHER)

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

(Flute)

(Bassoon)

(Piano, Strings)

mf

(Bass)

17 CINDERELLA, JACK: 18

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

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

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

mp

(+Clarinet, Horns)

(+Cello)

19 **JACK'S MOTHER:** 20 **JACK:**

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

(Flute)

(Bassoon)

(Piano, Strings)

(Bass)

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

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

To make the po - tion—

23 **LITTLE RED RIDINGHOOD:** 24

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

mf

mf

(+Clarinets, Horns)

(+Cello)

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

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

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

(Flute)

(Bassoon)

(Piano, Strings)

(+Clarinet, Horns)

(Bass)

(+Cello)

27 28 29

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

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

(Flute, Clar, Trumpet—mute)

p

(Horn, Cello)

p

(BAKER, CINDERELLA)

30

31

32

mp

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

(OTHERS)

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

mp

(Flute, Clar, Trumpet—mute)

(Horn, Cello)

(Piano, Strings)

(Piano)

(Bass)

33

p

34

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

need to be a - fraid there—

(+String pizz)

mp

(b)(4)

mf

(4)

35 (Trumpet, Horns—soli) 36

(Piano, Strings)

(Cello)

(Bass)

37 38

39 ALL (+STEPMOTHER, FLORINDA, LUCINDA, CINDERELLA'S FATHER): 40

In - to the Woods with - out de - lay, but care - ful not to lose the way.

(Flute)

mf (Bassoon)

mf

41 (ALL) 42

In - to the Woods, who knows what may be lurk - ing on the jour - ney?

(Flute)

(Bassoon)

(Piano, Strings)

(Cello)

(Bass)

43 CINDERELLA: 44

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

BAKER, BAKER'S WIFE:

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

JACK'S MOTHER, JACK:

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

**STEPMOTHER, FLORINDA,
LUCINDA, CINDERELLA'S FATHER:**

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

45 (CINDERELLA) 46

In - to the Woods— to

(BAKER, BAKER'S WIFE)

In - to the Woods— to make the po-tion— to

(JACK'S MOTHER, JACK)

In - to the Woods— to sell the cow— to

(STEPMOTHER, FLORINDA,
LUCINDA, CINDERELLA'S FATHER)

In - to the Woods— to see the king— to

(Flute)

(Bassoon)

(Piano, Strings)

(Bass)

ALL: *cresc.* 47 48

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

(+Trumpet, Horns)

cresc.

cresc.

f (ALL)
49 50

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

(Flute, Trumpet)

(Piano, Strings) *f*

(+Clarinet, Horns)

(Bass) (+Cello)

51 52

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

(Flute, Clar, Trumpet)

53 54

and home be - fore dark! Segue

Segue