

No. 6

I Know Things Now

(LITTLE RED RIDINGHOOD)

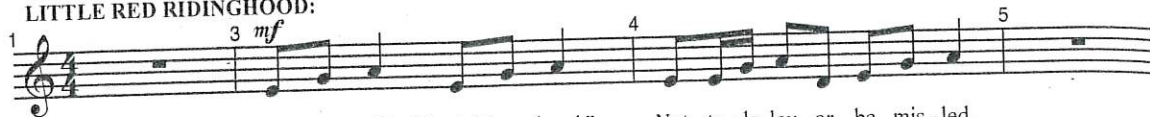
cue:

GRANNY: What kind of hunter are you?

BAKER: I'm a baker!

Andante risoluto (♩ = 144)

LITTLE RED RIDINGHOOD:



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



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



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



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



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



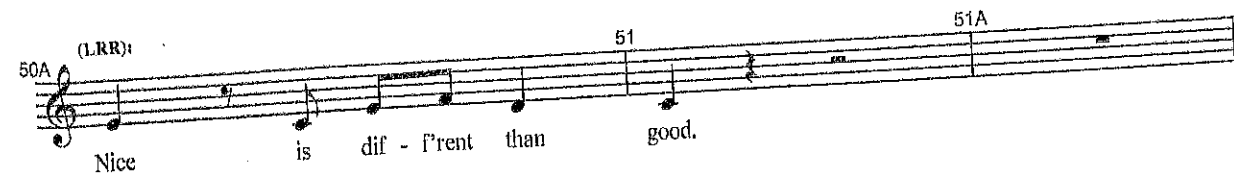
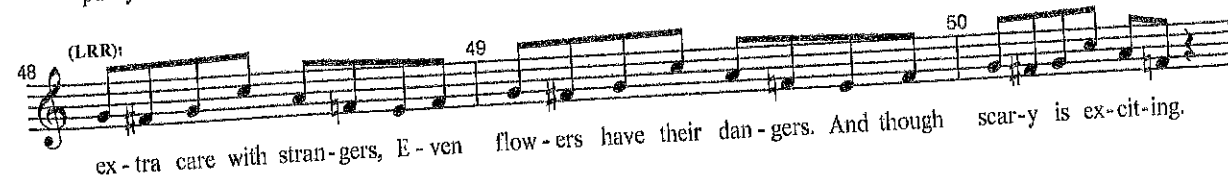
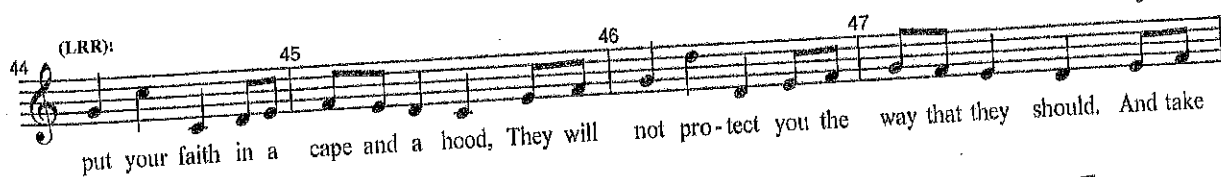
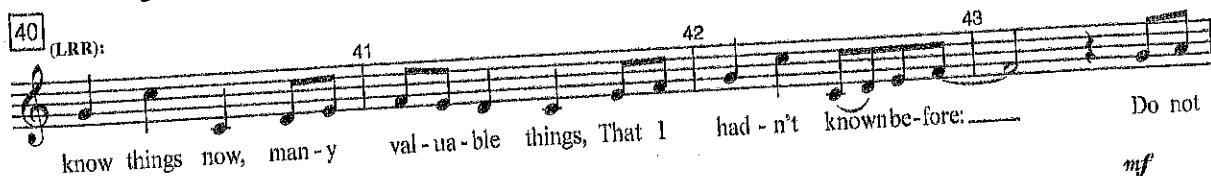
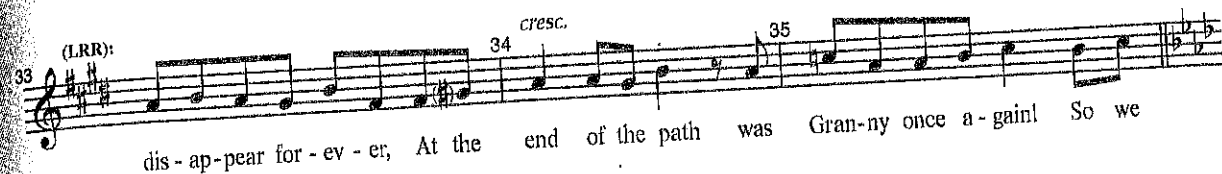
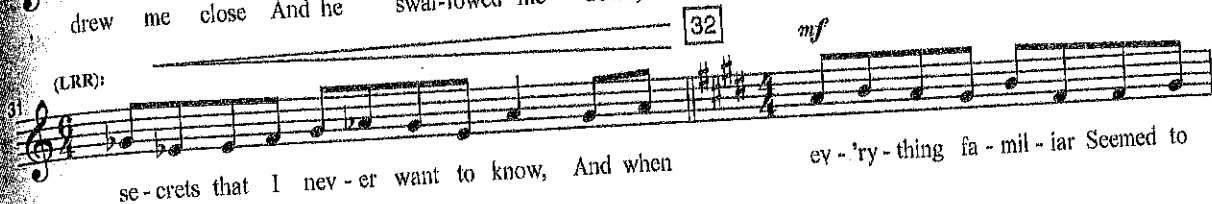
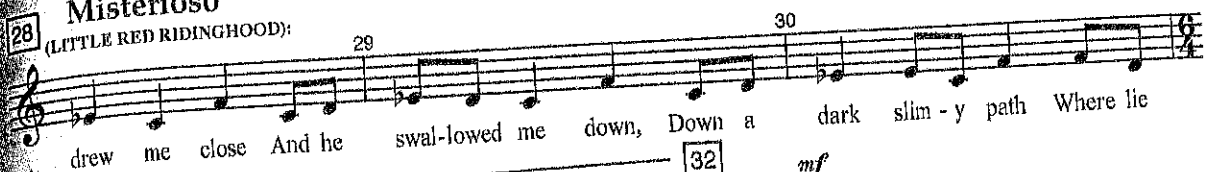
said, "Come in!" with that sick-en-ing grin, How could I know what was in store? — Once his



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

Misterioso

(LITTLE RED RIDINGHOOD):



52

(LITTLE RED RIDINGHOOD):



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

55

(LRR):

55A

mp

56

57



And a lit - tle bit not...

No. 6a

Jack's Mother

(UNDERScore)

TACET

No. 6b

Cinderella Coming from the Ball

(UNDERScore)

TACET

No. 10

Agony

(CINDERELLA'S PRINCE, RAPUNZEL'S PRINCE)

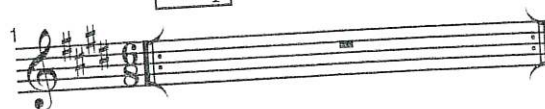
cue:

RAPUNZEL'S PRINCE: (*defensive*) I speak the truth! She is as true as your maiden.
A maiden running from a Prince? None would run from us.

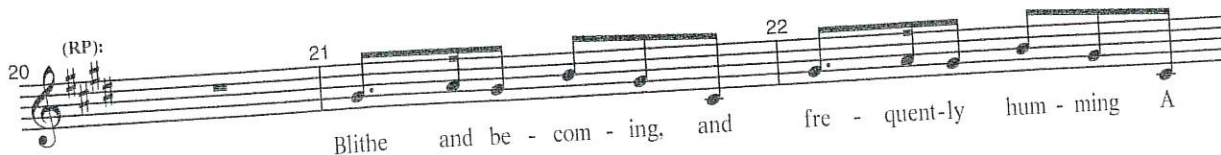
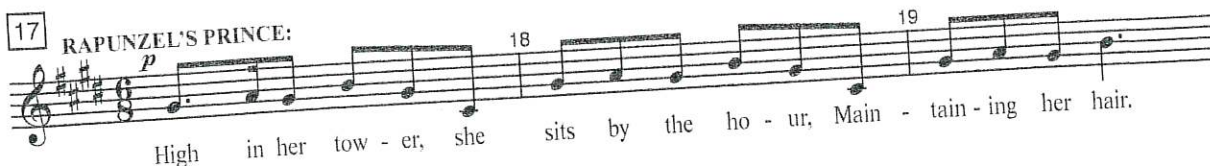
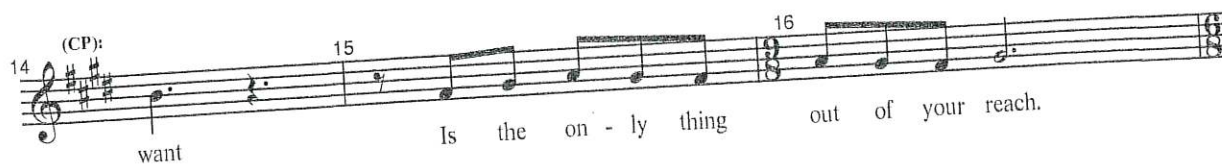
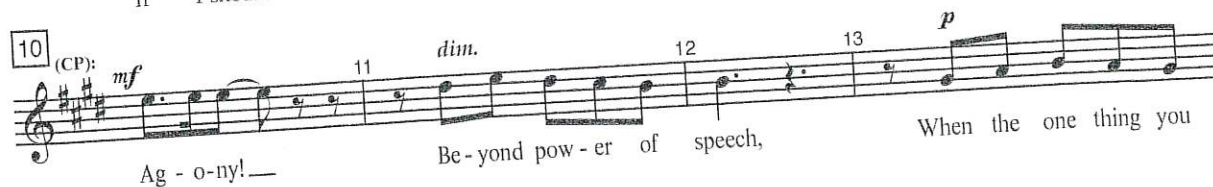
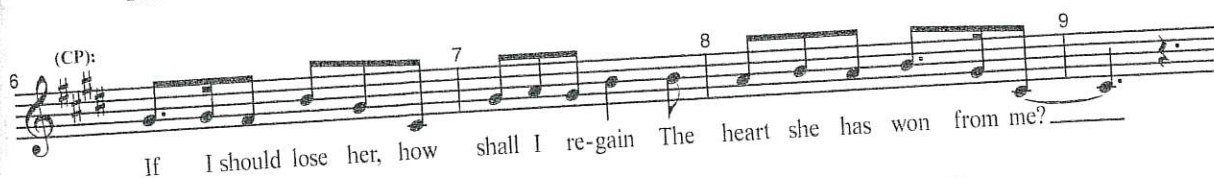
CINDERELLA'S PRINCE: (*sober*) Yet one has. [GO]

A la barcarolle (♩ = 52)

Vamp



CINDERELLA'S PRINCE:



(RAPUNZEL'S PRINCE):

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

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

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

30 (RP): 31 32

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

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

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

RAPUNZEL'S PRINCE: *mf*

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

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

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

(RP): *p*

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

41 (CP): 42 *cresc.* 43

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

(RP):

(CINDERELLA'S PRINCE):

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

(RAPUNZEL'S PRINCE):

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

(CP):

Then why no—?

The girl must be mad!

(RP):

wish for!

Do I know?

RAPUNZEL'S PRINCE:

You know noth - ing of mad - ness

Till you're climb - ing her

53

A tempo

(RP):

hair And you see her up

there As you're near - ing her,

All the while hear - ing her

56

(RP):

"Aaahhh..."

59

CINDERELLA'S PRINCE:

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

RAPUNZEL'S PRINCE:

Ag - o - ny! ———

Woel Though it's dif - f'rent for each.

(CINDERELLA'S PRINCE): *mf* 62 63 64 *mp* 65

Al - ways ten steps be - hind... And she's just out of reach.

(RAPUNZEL'S PRINCE): *mf* *mp*

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

66 (CP): *mf* 67 68 69 *mp* **Freely**

Ag - o - ny — That can cut like a knifel I must have her to

(RP): *mf* *mp*

Ag - o - ny — That can cut like a knifel I must have her to

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

wife. _____

(RP):

wife. _____

No. 10a-1 Agony Playoff

(UNDERScore)

TACET

#10 -- Agony

No. 9

Giants in the Sky

(JACK)

cue:

SEGUE AS ONE from No. 8

Maestoso

JACK:

1 2 3 4

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

6 Andante moderato, non rubato (♩ = 132)

5 (J): 7 *mp*

sky! When you're

8 (J): 9

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

10 (J): 11 12

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

13 (J): 15 (to --)

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

16 (J): 17 *mf* 18

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

19 (J): 20

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

21 **Broadly** (J): 22 23 24

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

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

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

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

37 **Andante moderato**

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

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

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

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

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

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

(JACK): *cresc.* 52
 61 *f* *Broadly*
 scram - ble down and you look be - low And the world you know be - gins to grow: The

53 (J): *f* 54 55 56
 roof, the house, and your moth - er at the door. The

57 (J): 58 59 60
 roof, the house, and the world — you nev - er thought to ex - plore. And you

61 (J): 62 63
 think of all of the things — you've seen, — And you wish that you could live in —

64 (J): *mf* 65 66
 — be - tween, And you're back a - gain, on - ly dif - f'rent than be -

67 (J): 68 *mp* 69 **Maestoso** 70 *(Intensely) mp*
 - fore, Af - ter the sky. — There are

71 (J): *cresc.* 72 73 *Broadly (Half as fast)*
 gi - ants in the sky! There are big tall ter - ri - ble awe - some scar - y

74 (J): *f* 75 76 *A tempo*
 Won - der - ful gi - ants in the sky! —

No. 23

No More

(BAKER, MYSTERIOUS MAN)

cue:

MYSTERIOUS MAN: And now, aren't you making the same mistake?

BAKER: No. (*Begins to exit*)

MYSTERIOUS MAN: Aren't you running away?

Adagio (♩ = 116)

(Poco rubato)

BAKER:

1 *mf* 2 *p* 3 4 5 *mf*

No more ques-tions. Please. No more tests. Comes the

6 (B): 7 *p* 8 Non rubato (Play 2x) (1st x) (to -)

day you say, "What for?" Please, no more.

MYSTERIOUS MAN: (2nd x) *mp*

We

8A (B): (to -) 9 10

What?

(MM):

dis - ap - point, we dis - ap - pear, we die but we don't... They

11 (B): 12 *mp* Poco rall.

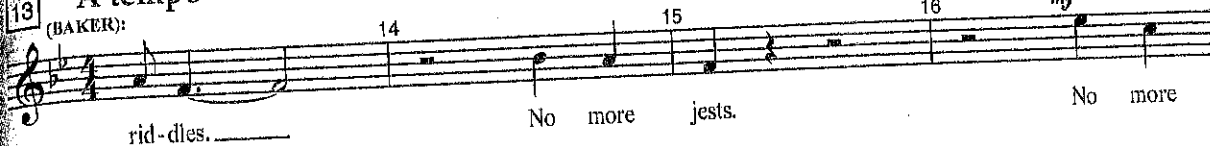
No more

(MM):

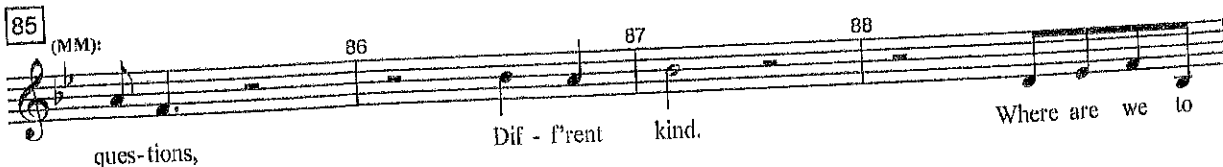
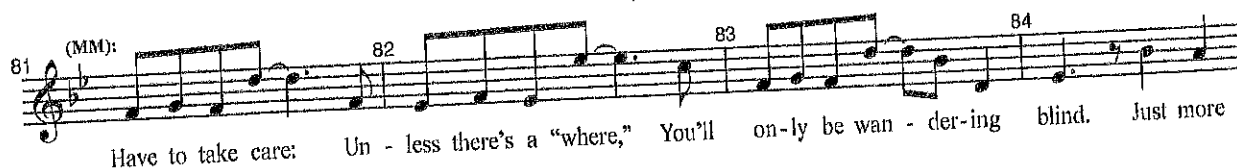
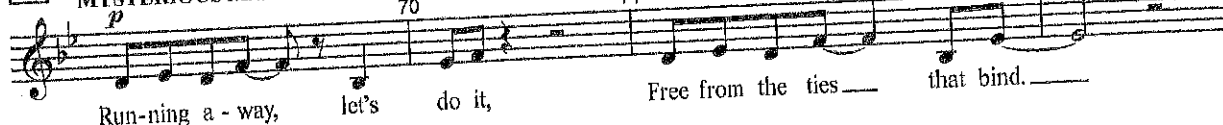
dis - ap - point in turn, I fear. For - give, though, they won't...

A tempo

(BAKER):



69 MYSTERIOUS MAN:



(MYSTERIOUS MAN):

89 go? 90 Where are we 91 ev - er to go? 92 (to --)

95 (MM):

96 Run - ning a - way, we'll do it, 97 Why sit a - round, 98 re - signed? ____

(MM):

99 Trou - ble is, son, 100 The far - ther you run, 101 The more you feel un - de - fined ____ 102 For

(MM):

103 what you have left ____ 104 *ten.* un - done 105 And, more, what you've left be - *Rall.*

106 (MM): **A tempo**

107 - hind. 108 We dis - ap - point, we leave a mess, we 109 die but we don't... (to --)

BAKER:

109A (to --) 110 We dis - ap - point in turn, I guess. For - get, though, we 111 won't...

Rubato

(BAKER):

112 Like fa - ther, like son. 114-115 2 116 *ten.* No more

MYSTERIOUS MAN:

2 *ten.*

Like fa - ther, like son.

117 (BAKER): *mf*
gi - ants, Wag - ing war. Can't we

121 (B): *f*
just pur - sue our lives With our chil - dren and our wives? Till that

125 (B): *Rall.* *A tempo* *Rall.*
hap - pi - er day ar - rives, How do you ig - nore All the

129 (B): *A tempo*
witch - es, All the curs - es, All the

133 (B): *Rubato*
wolves, all the lies, The false hopes, the good - byes, the re - ver - ses, All the

137 (B): *f*
won - der - ing what e - ven worse is Still in store? All the

141 (B): *Meno mosso (rubato)* *mp*
chil - dren... All the gi - ants... No

145 (B): *Tempo primo* *2*
more. 147-148

No. 24

After Plan

(UNDERScore)

TACET

#23 - No More

No. 21 Moments in the Woods

(BAKER'S WIFE)

cue:

SEGUE from No. 20a

(CINDERELLA'S PRINCE exits.)

Grazioso (♩ = 152)

BAKER'S WIFE:
What was that?

1-2

2

3

4-5

6

7 (BW):

8

9

10

me? Was that him? Did a prince real - ly kiss me? And

A tempo Rall. **A tempo Rall.** **A tempo**

11 (BW):

12

13

kiss me? And kiss me? And did I kiss him

14

15

16

17

18

back? Was it wrong? Am I mad? Is that all? Does he

19 (BW):

20

21

miss me? Was he sud - den - ly Get - ting bored with me? Wake

22 (BW):

Poco più mosso (♩ = 138)

23

24

up! Stop dream - ing. Stop pranc - ing a - bout the woods. It's

25 (BW):

26

27

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

mf

Più mosso (♩ = 148)

(crisply, risoluto)

(BAKER'S WIFE):

28 29 30 31

life, back to sense, Back to child, back to hus-band, No one lives in the woods. *mp* There are

32 (BW): 33 34 35

vows, there are ties, There are needs, there are stan-dards, There are should-n'ts and shoulds. Why not

36 (BW): 37 38 39

both in - stead? There's the ans - wer if you're clev-er: — Have a **Poco rall. A tempo**

40 (BW): 41 42 43

child for warmth, and a bak-er for bread, And a prince for what - ev - er... Nev-er! It's these

44 (BW): 45 46 47

woods. *mf* Face the facts, find the boy, Join the group, stop the gi - ant, Just get

48 (BW): 49 50

out of these woods. — Was that him? Yes, it was. Was that

51 (BW): 52 53

me? No, it was - n't, Just a trick of the woods. — Just a

54 (BW): 55 56 57

mo - ment, One pe - cul - iar pass-ing mo - ment. Must it all be eith-er

58 (BW): 59 60

less or more, Eith - er plain or grand? Is it al - ways "Or"? Is it

(BAKER'S WIFE):

61 nev - er "And"? That's what woods are for: For those mo - ments in the

64 (BW): *mp*

65 woods... Oh, if life were made of mo - ments, E - ven now and then a

66

67

68 (BW):

69 bad one! But if life were on - ly mo - ments, Then you'd nev - er know you

70

71

72 (BW): **Safety (vocal last time)** *mf*

73 had one. First a

74 (BW):

75 witch, then a child, Then a prince, then a mo - ment, Who can live in the woods? And to

76

77

78 (BW): *mp*

79 get what you wish, On - ly just for a mo - ment, These are dan - ger - ous woods. Let the

80

81

82 (BW):

83 mo - ment go, Don't for - get it for a mo - ment, though. Just re - mem - ber - ing you've

84

85

86 (BW): **Slower**

87 had an "And" when you're back to "Or" Makes the "Or" mean more than it

88

Rall. **A tempo**

89 did be - fore. Now I un - der - stand... And it's time to leave the

90

91

92
woods!

(BAKER'S WIFE finishes song and begins counting her steps offstage. SHE stops, retraces her steps and begins to exit in another direction. SHE realizes she is lost.) [CUTOFF when GIANT'S steps are heard.]

93-94

2

95
Vamp (stop on cue)

95-96

(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.)

(Giant steps)

96A
B Dr.

96B

96C

96D

96E

[Crash]

ff

Segue

Loud noise and dramatic light change as BAKER'S WIFE screams and falls backwards) — BLACKOUT

No. 21a

Underscore

TACET

#21 — Moments in the Woods

No. 19-alt Witch's Lament

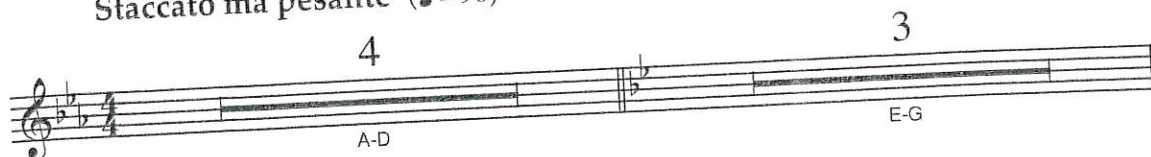
[Original Version]

(WITCH)

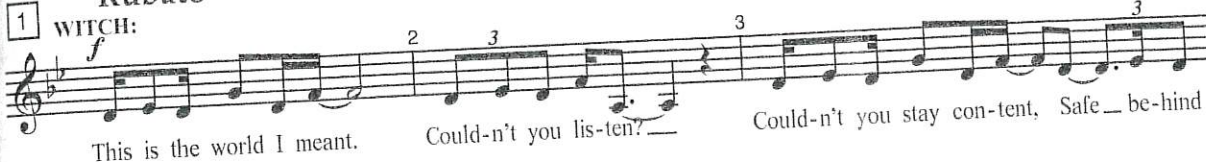
cue:

STEWARD: I was thinking of the greater good.
That's my job. [GO]

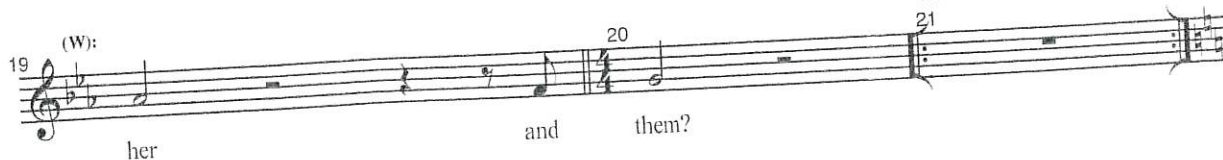
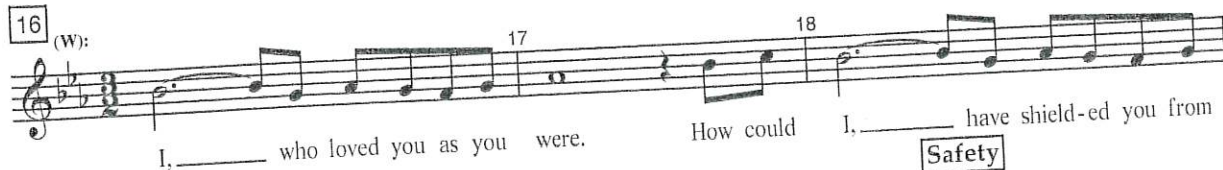
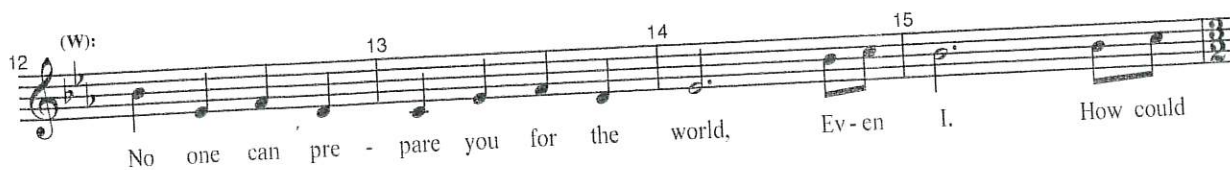
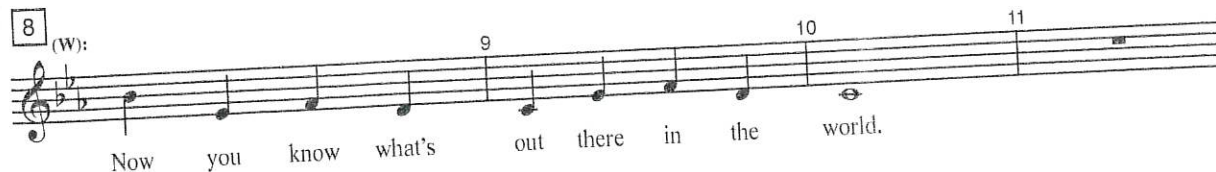
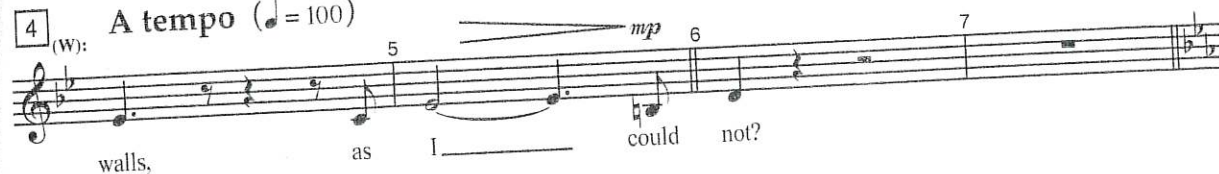
Staccato ma pesante (♩ = 96)



Rubato



A tempo (♩ = 100)



#19 - Alt Witch's Lament (Original Version)

22 *Espressivo e misterioso (A tempo)*

(WITCH): 2 24 *p dolce* 25

No mat-ter what you say, _____

26 (W): 3 27 28 29 3

Child-ren won't lis - ten, _____

No mat - ter what you know, _____ Child-ren re -

30 (W): 31 32 33

- fuse _____

to learn. _____

34 (W): *mp* 35 36 3 37

Guide them a - long the way, _____

Still they won't lis - ten, _____

38 (W): 39 40 *cresc.* 41

Child-ren can on - ly grow _____

From some-thing you love _____ To

cue to cut off;

BAKER: You'll never get there.

42 (W): *f* 43 44 (to -) 44A **Vamp**

some-thing you lose... _____

No. 19a

100 Paces

TACET

#19 - Alt Witch's Lament (Original Version)

No. 12b

Underscore

TACET

No. 13

On the Steps of the Palace

(CINDERELLA, *JACK
*LITTLE RED RIDINGHOOD)

cue:

SEGUE from No. 12b

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

Allegretto grazioso (♩ = 88)

1 2 3

Safety (vocal last x)
CINDERELLA: *mp*
He's a ver-y smart

4 (C): 5 6 7

prince, He's a prince who pre-pares. Know-ing this time I'd

8 (C): 9 10 11 12

run from him, — He spread pitch on the stairs. I was caught un-a-ware.

13 (C): 14 15 17

And I thought: Well, he cares This is more than just

18 (C): 19 20 21 22

mal-ice. Bet-ter stop and take stock while you're stand-ing here stuck on the steps of the

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

#13 — On the Steps of the Palace

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

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

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

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

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

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

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

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

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

#13 — On the Steps of the Palace

(CINDERELLA):

55 56 57 58 *mp*
quick, 'Cause you're start - ing to stick To the steps of the pal - ace. It's your

59 (C): 60 61 62
first big de - ci - sion, _____ The choice is - n't eas - y to make. To ar -

63 (C): 64 65 66
- rive at a ball is ex - cit - ing and all, Once you're there, though, it's scar - y. _____ And it's

67 (C): 68 69 70
fun to de - ceive When you know you can leave, But you have to be war - y. _____ There's a

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

74 (C): 75 *mp* 76 77
stuff on the steps Bet - ter run a - long home And a - void the col - li - sion. _____

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

81 (C): 82 83 84 *cresc.*
noth - ing to choose, So there's noth - ing to lose. _____ So you pry up your shoes. _____

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

(CINDERELLA): *mp*

88 89 90 91

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

(C):

92 93 94 95

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

96 **⊕ Solo Ending**

(CINDERELLA):

97 98 99

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

(C):

100 101 102 103 (to →)

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

(C): *cresc.* (to →) 104 105 *mf*

103A learned some - thing, too, Some - thing you nev - er knew, _____ On the steps of the

106 (C):

107 108 109

pal - ace. _____

96 **⊕⊕ Trio Ending**

(CINDERELLA):

97 98 99

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

(C):

100 101 102 103 (to →)

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