

Moments in the Woods

58

Grazioso (♩ = 152)

(Piano)

BAKER'S WIFE: What was that?

(Violins) *mf* (dim.)
(Viola)
(VclBs)

BAKER'S WIFE: *mp*
Was that

p

me? Was that him? Did a Prince real - ly

mp
(Violins, Violas)

10 *rall.* kiss me? And 11 *a tempo* kiss me? 12 *rall.* *a tempo* kiss me? *rall.* And did

(+Bells—l.v.)
(Strings—pizz)

13 *a tempo*
(BAKER'S WIFE)

14 15 16 17

I kiss him back? Was it wrong? Am I mad? Is that

(Piano) (+Bells, Strings—pizz) (Piano)

(Strings—arco) *p* *mp* (Violins)

(Cello, Bass) (Bass)

18 19 20 21 *mf*

all? Does he miss me? Was he sud-den-ly get-ting bored with me? Wake

22 *Poco più mosso* (♩ = 138)

23 3 24

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

(Horns—stopped) *mf*

(Clar, Bassoon, Cello)

(BAKER'S WIFE)

25 26 27 (mf)

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

(Horns—stopped)

(Clar, Bassoon, Cello)

Più mosso (♩ = 148)
crisply, risoluto

28 29 30

life, back to sense, back to child, back to hus-band, no one lives in the Woods.—

(Strings) (Flute, Clar, Tpt, Bells, Strings—pizz)

mf (Clar) mf

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

31 32 33

There are vows, there are ties, there are needs, there are stan-dards, there are

(Strings—arco) (Strings)

f mf (Clar)

(Bassoon, Cello, Bass)

(BAKER'S WIFE)

34 35 *mp* 36

shoul- dn'ts and shoulds.—

Why not both in - stead?

(WWs, Brass, Bells, Strings—pizz)

(Horn)

mp

(+Strings)

(+Horns)

mp

(Piano)

mp

(Bassoon, Cello, Bass)

(Bassoon, Cello)

(Bass)

37 38 39

There's the ans - wer, if you're clev - er:—

Have a

40 41 42 43 *poco rall. a tempo*

child for warmth, and a bak - er for bread, and a Prince

for what - ev - er— Nev - er! It's these

44

(BAKER'S WIFE)

45

mf

46

Woods. (Violins—pizz) Face the facts, find the boy, join the

mf
(Clar, Viola)

(Bassoon, Cello, Bass)

47

48

49

group, stop the Gi-ant— just get out of these Woods.— Was that

(Flute, Clar, Tpt, Bells, Strings—pizz) (Clar, Strings—pizz)

mf *f*

(Bassoon, Cello) (Bassoon, Cello)

50

51

52

him? Yes, it was. Was that me? No, it was-n't, just a trick of the Woods.—

(Violins—pizz) (WWs, Brass, Bells, Strings—pizz)

mf *mf*

(Clar) (+Horns)

(Bassoon, Cello, Bass)

53

mp

54

55

Just a mo - ment, one pe - cul - iar pass - ing

(Flute)

(Strings) *mp*

56 (BAKER'S WIFE) 57 58 59 *p*

mo - ment. Must it all be eith - er less or more, eith - er plain or grand? Is it

(Flute)

(Strings—pizz)

mp

(Strings)

(Clar, Bassoon, Cello)

60 61 62 63

al - ways "or"? Is it nev - er "and"? That's what Woods are for: for those mo - ments in the

p

64 65 *mp* 66 67

Woods... Oh, if life were made of mo - ments,— ev - en now and then a

(Flute, Clar, Bassoon)

p *mp*

(Piano)

(Cello)

(BAKER'S WIFE)

68 69 70

bad one! — But if life were on - ly mo - ments, —

(Flute, Clar, Bassoon)

(Piano)

(Cello)

71 72 73

then you'd nev - er know you had one. — First a

Vamp—(vocal last time) *mf*

(Strings—pizz)

mf

(Clar, Bassoon, Cello, Bass)

74 75

witch, then a child, then a Prince, then a mo - ment— Who can

76 (BAKER'S WIFE) 77 78

live in the Woods?— And to get what you wish, on - ly

(Flute, Clar, Tpt, Bells, Strings—pizz) (Clar, Strings—pizz) (Strings—pizz)

(Bassoon, Cello) *mf* *f* *mf*

(Clar, Bassoon, Cello, Bass)

79 80 81 *mp*

just for a mo - ment— These are dang - er - ous Woods...— Let the

(WWs, Brass, Bells, Strings—pizz)

mf (+Horns)

82 83 84

mo - ment go... Don't for - get it for a mo - ment, though.

(Horn) *mp*

(Piano) (+Strings) *mp*

(BAKER'S WIFE)

85 86 87

Just re-mem-ber-ing you've had an "and", when you're back to "or", Makes the

(Piano, Strings)

(Strings—pizz)

mp

(Clar, Bassoon, Cello)

Detailed description: This block contains the first system of the musical score, measures 85 to 87. It features a vocal line on a treble clef staff and piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat major or D minor) and the time signature is 4/4. Measure 85 starts with a vocal note on G4. Measure 86 contains the vocal line and piano accompaniment. Measure 87 ends with a double bar line and repeat sign. Performance markings include '(Piano, Strings)', '(Strings—pizz)', and '*mp*'. Instrumentation for the piano part includes '(Clar, Bassoon, Cello)'.

88 89

"or" mean more than it did be - fore. Now I

p

f

Detailed description: This block contains the second system of the musical score, measures 88 to 89. It features a vocal line on a treble clef staff and piano accompaniment on a grand staff. Measure 88 starts with a vocal note on G4. Measure 89 contains the vocal line and piano accompaniment. Measure 89 ends with a double bar line and repeat sign. Performance markings include '*p*' and '*f*'. The time signature changes to 6/4 at the end of measure 89.

90 91

un - der - stand and it's time to leave the

(Trumpet, Horn)

(+Flute—15ma)
(+Clar)

f

(Viola, Cello)

Detailed description: This block contains the third system of the musical score, measures 90 to 91. It features a vocal line on a treble clef staff and piano accompaniment on a grand staff. Measure 90 starts with a vocal note on G4. Measure 91 contains the vocal line and piano accompaniment. Measure 91 ends with a double bar line and repeat sign. Performance markings include '(Trumpet, Horn)', '(+Flute—15ma)', '(+Clar)', and '*f*'. The time signature changes to 4/4 at the start of measure 91. Instrumentation for the piano part includes '(Viola, Cello)'.

92 (BAKER'S WIFE) 93 94

woods. (Strings—pizz)

(Clar, Bassoon, Cello, Bass)

(WWs, Trumpet, Xylo, Piano, Strings)

95 Vamp—(stop on cue) 96

(Strings—pizz)

mf

(Clar, Bassoon, Cello, Bass)

(Giant Steps) 97 98 99 100 101 (Crash)

p cresc.

ff

Segue