

Act 2 Finale—Part 1

Giocoso (♩ = 116)

(Violin, Viola)
(+Piano-trem)

1 *f*

2 3 4

This staff contains the first four measures of the Violin and Viola parts. It features a complex rhythmic pattern with many sixteenth notes and rests, marked with 'V' and 'P' (piano-tremolo). A dynamic marking of *f* is present at the beginning.

(Horns)

This staff contains the first four measures for the Horns. The music consists of a few notes with rests, marked with 'V'.

(Piccolo, Bells, Clarinet 8va)
(Trumpet, "Carillon")

f

This staff contains the first four measures for the Piccolo, Bells, Clarinet 8va, Trumpet, and Carillon. It features a rhythmic pattern of notes and rests, marked with 'V'.

(Cello, Bassoon)
(Bass)

This staff contains the first four measures for the Cello, Bassoon, and Bass. It features a rhythmic pattern of notes and rests, marked with 'V'.

5 6 7 8

This staff contains measures 5 through 8 of the Violin and Viola parts, continuing the complex rhythmic pattern from the first staff.

This staff contains measures 5 through 8 for the Horns, continuing the simple rhythmic pattern from the second staff.

This staff contains measures 5 through 8 for the Piccolo, Bells, Clarinet 8va, Trumpet, and Carillon, continuing the rhythmic pattern from the third staff.

This staff contains measures 5 through 8 for the Cello, Bassoon, and Bass, continuing the rhythmic pattern from the fourth staff.

L'istesso—risoluto

9

(Piano, Violins, Violas)

mf

(Horn)

(Bass—pizz.)

(+Clar, Horn)

(+Cello, Bassoon)

11

12

JACK'S MOTHER:

The

(+Clar, Horn)

(+Cello, Bassoon)

13

14

slot - ted spoon can catch the po - ta - to...

(+Clar, Horn)

(+Cello, Bassoon)

MYSTERIOUS MAN:

15

2

2

2

16

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

(+Clar, Horn)

(+Cello, Bassoon)

(Piano, Violins, Violas)

17 18

(+Clar, Horn)

(Bass—pizz.)

(+Cello, Bassoon)

19 **THE PRINCES:** 20

The hard - er to wake, the bet - ter to have.

(Trumpet—Str mute)

mf

21 **SNOW WHITE,**
CINDERELLA: 22

(*aton*) Ex - cuse me.

(+Cello)

23 **STEWARD:** 24 25

The great-er the good, the hard-er the blow...

(Trumpet—Str mute)

(Piano, Violins, Violas)

(Bass—pizz.) (+Viola) (+Cello)

26 **STEPMOTHER:** 27

When go - ing to hide, know how to get there.

28 **CINDERELLA'S FATHER:** 29 **LUCINDA & FLORINDA:**

And how to get back... And eat first...

(+Viola) (+Cello)

30 31 **GRANDMOTHER:**

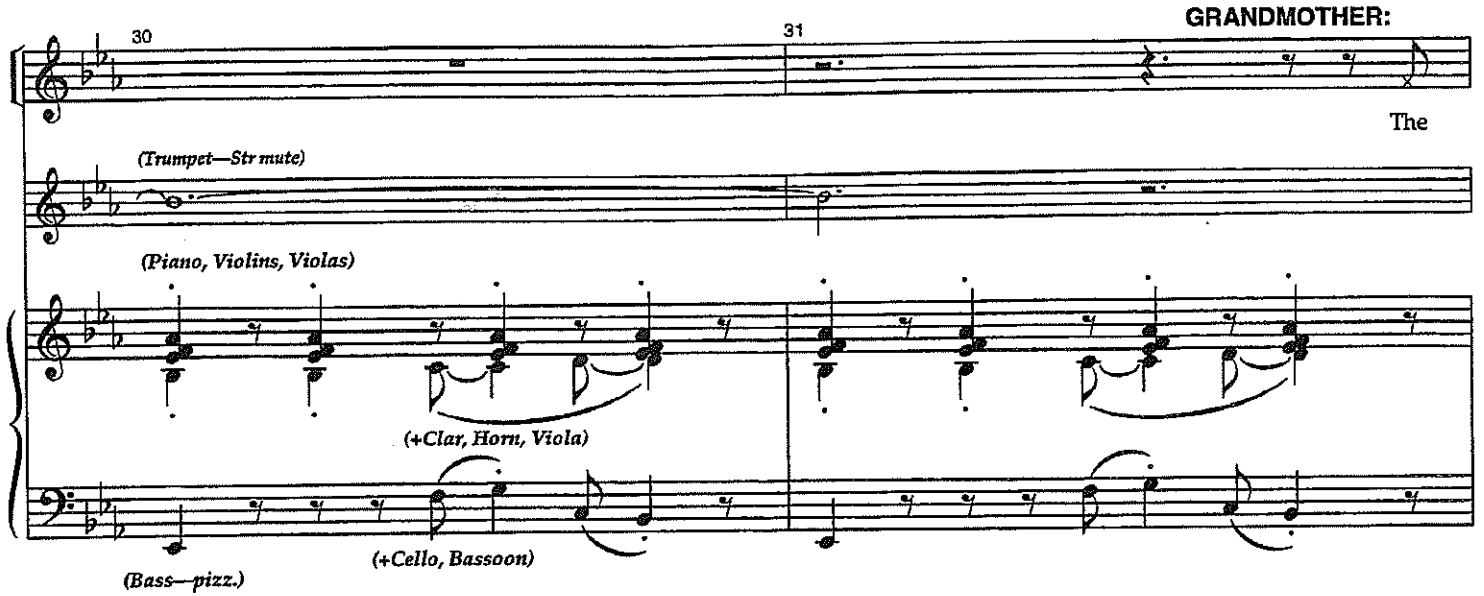
The

(Trumpet—Str mute)

(Piano, Violins, Violas)

(+Clar, Horn, Viola)

(Bass—pizz.) (+Cello, Bassoon)



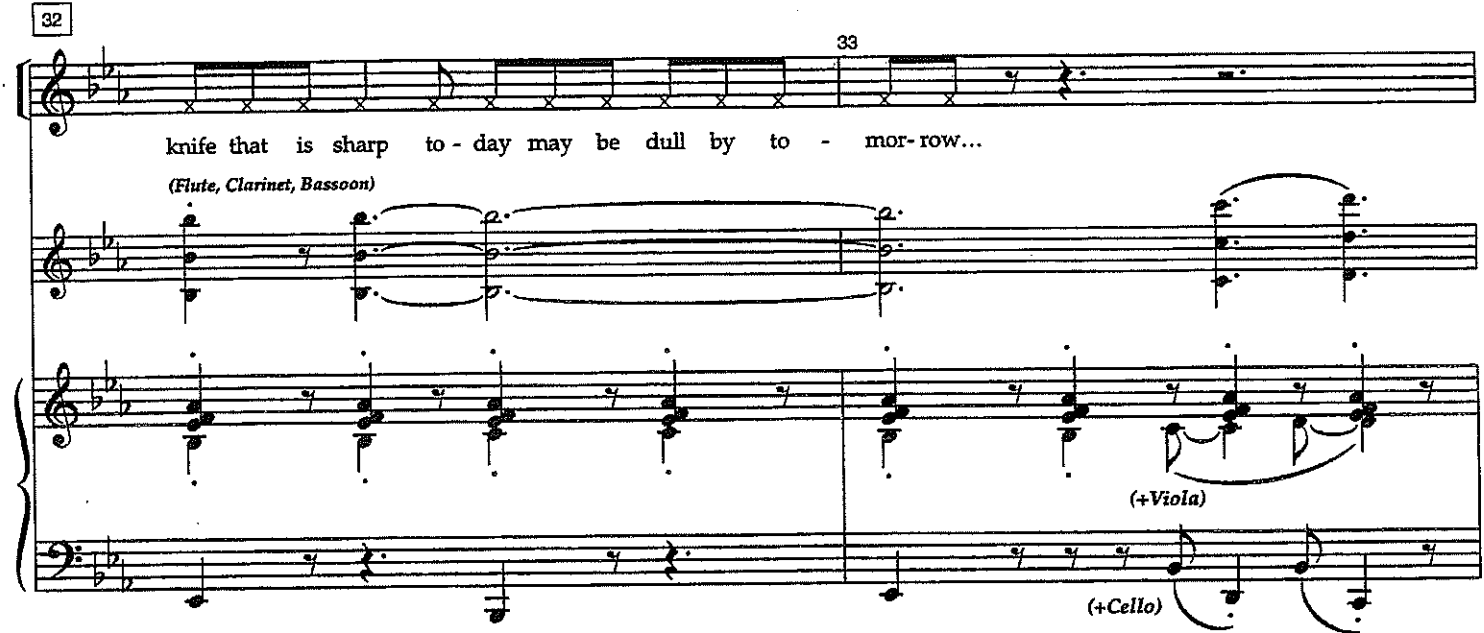
32 33

knife that is sharp to - day may be dull by to - mor - row...

(Flute, Clarinet, Bassoon)

(+Viola)

(+Cello)



RAPUNZEL:

34 35

Ahhh...

(+Viola)

(+Cello)



36 37

(Flute, Clarinet, "Celeste")

(Piano, Violins, Violas)

(+Viola)

(Bass—pizz.) (+Cello)

38 39

(Snare Drum—tacet)
(Viola 2)

(Piano) (+Clarinete)

(+Flute)

(+Cello, Bass)

(Violin 2)

40 41

(Viola 2)

(+Clarinete)

(+Flute)

(Violin 2)

Segue

Act 2 Finale-Part 2

BAKER: Now we can all return home and let us hope there will be no more killing. *(dialogue continues)*

Tranquillo (♩ = 116)

1 (Clarinet solo) *p*

2

3

4

(Piano) *p*

(Viola)

LITTLE RED RIDINGHOOD: Yes. I'll be your mother now. *(dialogue continues)*

5

6

7

8

(Flute solo) *p*

9

10

11

12

(Violin 1, Viola 1) *p* (Piano)

(Cello)

(Flute solo)

13 14 15

(Piano)

(Cello)

rall. 17 a tempo 18

(Violin 1)

p

CINDERELLA: ... There are times when I actually enjoy cleaning.

19 (Viola 2) p

20 (Violin 1) (Violin 2)

(Violin 1)

(+Clarinet)

(Cello)

p (Bass—arco)

(+Flute—Sob)

Segue

Act 2 Finale—Part 3

BAKER: How proud my wife would have been of us.
And how sad it is that my son will never know her.

Vamp—(vocal last time)

BAKER:

May-be I just was-n't meant to have child- ren-- But

BAKER'S WIFE:

Don't say that! Of course you were meant to have child- ren!

(Horns, Bassoon)

p
(Viola, Cello, Bass)

(Viola, Cello)

how will I go a-bout be-ing a fath-er with no one to moth-er my child?

mf

Just calm the

how will I go a-bout be-ing a fath-er with no one to moth-er my child?
Just calm the

(Bass)

(BAKER) *mf* *rall.*

5 2 2 6

Yes, calm the child.

(BAKER'S WIFE)

child. Look,

(Crotales) *mf*

(Strings tutti) *mf*

7 *a tempo*

p (BAKER'S WIFE)

8

tell him the stor - y of how it all hap - pened. Be fath - er and moth - er, you'll know what to do.

(Violin, Viola) *p*

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

(BAKER) 10 *ten.*

A - lone...

Meno mosso (♩ = 100)

11

BAKER'S WIFE:

12 13 14

Some-times peo- ple leave you—

half- way through the Wood.

(Flute)

mp

(Horn)

(Violin, Viola)

(+"Celeste")

(Piano) *mp*

(Cello, Bass arco)

15 16 17 18

Do not let it grieve you,—

no one leaves for good.—

You are not a -

(Violin, Viola)

mp
(Horn)

19 20 21 22

lone.

No one is a - lone.—

(Piano, Violin, Viola)

(Cello)

(+Bass)

23

p (BAKER'S WIFE)

Hold him to the light now, _____ let him see the glow. _____

(Flute, Violin—8va)

(Violin, Violas)

p (Piano)

(+Clar.)

(Cello, Bass)

BAKER: (to Baby)
Shhh. Once upon a time...
in a far off kingdom... (contin)

27

28

29

30

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

(Flute)

(Horns, Clarinet, Bassoon)

p (Piano, "Electric Piano")

(Cello, Bass)

31

(+Strings—sord.)
(Piano)

32

33

34

p

35 WITCH:

35 *p* Care - ful the things you say, ——— child - ren will lis - ten. ———

36 37 *p* ("Celeste")

(Piano)
(+Strings—sord.)

38 39 40 Care - ful the things you do, ——— child - ren will

41 42 43 44 see. And learn. ———

("Celeste"—8va, Clarinet) (Viola)

(+Clarinet)
(+Bassoon)

45 (WITCH)

mp

(+“Celeste”)

Chil-dren may not o-bey, but child-ren will lis-ten.

(Flute, Clarinet)

mp

(+Strings—sord.)

(Piano)
mp

49

Chil-dren will look—to you

50

for which way to turn,

51

52

to

(Horns, Clarinet)

(+“Celeste”)

53

learn what to be.

54

Care-ful be-fore—you say,

55 *p*

56

“Lis-ten to me.”

(Horn)

(Crotales)

p

(Flute)

mf

p (Strings)

(Bass, Bassoon—*sva*)

(WITCH)

57 58 59 60

Child-ren will lis-ten.—

(Crotales)

(Flute)

(Strings)

(Piano)

(Trumpet-Harmon mute)
(+Flute—8va)

**WITCH, JACK,
LITTLE RED RIDINGHOOD, CINDERELLA:**

(during the following verse the remainder of the COMPANY enters)

61 62 63 64

Care-ful the wish you make,— wish-es are child-ren.—

(Horns, Clarinet)

(Strings—8va, Bells, "Celeste")

(+Cello, Bass)

65 **ALL:** 66 67 68

Care-ful the path they take— wish-es come true, not

(Horns) ("Celeste"—8va, Bells, Clarinet)

(Piano)

(+Cello, Bass)

69 *cresc.* 70 71 72

free.

(Trumpet)

(+Clarinet)

cresc. (+Bassoon)

73 **WOMEN:** 74 75 76

mf Care-ful the spell you cast, not just on child-ren.

(Flute, +Trumpet 8vb)

mf (+Clar, Bassoon, Horns) (Bells, "Celeste")

mf (+Strings)

MEN: 77 78 +WOMEN: 79

Some-times the spell— may last— past what you can see—

(Flute, +Trumpet 8vb)

(Horns, Clarinet)

(Piano)

(+Cello, Bass)

80 81 *f* 82

and turn a - gainst you...

(Bells)

f

(+ "Celeste"—8va)

(Cello, Bass)

83

WITCH:

p Care - ful the tale — you tell. — That is the spell. —

OTHERS:

Ah. —

(Bells)

p ("Celeste")

p (Strings-senza sord.)

86

Child - ren will lis - ten...

GROUP 1:

p Though it's

Segue

Act 2 Finale—Part 4

Allegretto (♩ = 120)

GROUP 1:

fear-ful, Though it's deep, though it's dark and though you may lose the path, though you may en-coun-ter

GROUP 2:

Though it's

(Piano, Violins, Violas)

(Piano, Bassoon, Cello—pizz)

wolves, you can't just act, you have to

fear-ful, though it's deep, though it's dark and though you may lose the path, though you may en-coun-ter

GROUP 3:

Though it's

(GROUP 1)
mp *cresc.*

list - en. You can't just act, you have to think. There are

(GROUP 2)
mp *cresc.*

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

(GROUP 3)
cresc.

fear - ful, though it's deep, though it's dark and though you may lose the path, There are

(Hi Hat, Snare Drum)

p cresc. poco a poco
(Piano, Violins, Violas)

cresc. poco a poco
(Piano, Bassoon, Cello—*pizz*)

7 8

al - ways wolves, there are al - ways spells, there are al - ways beans, or a Gi - ant dwells there. So

al - ways wolves, there are al - ways spells, there are al - ways beans, or a Gi - ant dwells there. So

al - ways wolves, there are al - ways spells, there are al - ways beans, or a Gi - ant dwells there. So

(Snare Drum *continues-sim.*)
(Trumpet, Flute, Clarinet, Horns)

cresc.

Alla marcia—L'istesso—

9

ALL: f

in - to the Woods you go a - gain, you have to ev - 'ry now and then.

(Horns)

f

(Piano, Strings, Trumpet, WWs—8va)

f

(+Bassoon, Cello)

(+Bass—pizz)

11

12

In - to the Woods, no tell - ing when, be read - y for the jour - ney.

(+Bass—pizz)

(ALL)

14

In - to the Woods, but not too fast or what you wish you lose at last.

(Horns)

(Violins, Violas)

(Cello)

(Bass)

15 16 **WOMEN:**

MEN:
In - to the Woods, but mind the past.

WOMEN:
In - to the Woods, but mind the fu - ture.

(Violins, Violas)
(Cello)
(Bass)

17 18 *mp*

mp
or tempt the wolf or steal from the Gi-ant— The

mp
In - to the Woods, but not to stray, or tempt the wolf or steal from the Gi-ant— The

(Bassoon, Cello) (Horns)

(WOMEN)

(non legato)

mp

19

way is dark, the light is dim, but

(MEN)

(non legato)

mp

way is dark, the light is dim, but

(Flute—Sax, Clar, Trumpet—Cup, Violin, Viola)

mp

(Horns, Bassoon, Cello)

21

22

now there's you, me, her and him.—

now there's you, me, her and him.— The

(+Piano)

23

24

The chan - ces look grim, but

chan - ces look small, but

(WOMEN)

mf

25 *mf* 26

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

(MEN)

mf

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

BAKER:
mp

The

CINDERELLA, JACK,
LITTLE RED RIDINGHOOD: *mp*

The

(Piano, Strings—*pizz.*)

(BAKER)

27

p

28

light is get - ting dim - mer... I think I see a glim - mer—

(CINDERELLA, JACK,
LITTLE RED RIDINGHOOD)

light is get - ting dim - mer...

(Flute, Clarinet)

mp.

(Cello, Bass)

(Bassoon)

29 ("Celeste") *f* 30

(Trumpet, Horns) *f*

(Strings—arco) *f*

(Bassoon, Cello)

(Piano, Bass)

31 32

33 **ALL:** *mf* 34

In - to the Woods— you have to grope, but that's the way you learn to cope.

(Flute, Bassoon) *p*

(Piano, Violins, Violas) *mf*

(+Bass)

35 (ALL) 36

In - to the Woods to find there's hope of gett - ing through the jour - ney.

(Flute, Bassoon)

(Piano, Violins, Violas)

(Cello)

(Bass)

37 38

In - to the Woods, each time you go there's more to learn of what you know.

(+Cello)

39 40

In - to the Woods, but not too slow— In - to the Woods, it's near - ing mid - night—

41 (ALL)

In - to the Woods to mind the wolf, to heed the Witch, to hon - or the Gi - ant, to

(Flute, Bassoon)

(Piano, Violins, Violas)

(Cello, Bass)

43 *cresc. poco a poco* 44 45 *f*

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

(Piccolo, Clarinet, Trumpet)

cresc. poco a poco

cresc. poco a poco

(+Horns)

(+Cello, Bassoon)

46 47

in - to the Woods, in - to the Woods, then out of the woods

48 (ALL) 49 *ff*

and

(+Snare roll—cresc.)
(Flute, Clarinet)

mf cresc.

(+“Bells”)

(Bassoon, Horns, Piano)

mf cresc.

(Strings—trem.)

p

CINDERELLA:

50 51 *mf*

hap - py ev - er af - ter! I wish...

(Drum) \wedge

(Piccolo, Clarinet, Trumpet, Horns)

ff *fff*

ff *fff*