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

Allegretto grazioso \( \text{(} \text{ allegro} = 88 \text{) } \)
Pares.

("Celeste")

(Bass—harmonic)

(Piano)

(Clarinet, Piano)

Run from him, he spread pitch on the

stairs.

("Celeste")

I was caught unaware.

(Piano)

(Piano, Viola—frem)
And I thought: well, he cares—

("Celeste")

Piano, Viola—trem

(Cello)

This is more than just malice.

Better stop and take stock while you're standing here stuck on the steps of the
2 times

You think,

pal - ace.

(Violins)

You think,

what do you want?

(Clarinet)

You think, make a de - ci - sion.

(Cello, Bass)

Why not stay and be caught? You think, 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?
("Celeste," Violins, Viola)

(Clarinet)

(Piano)

(Cello, Bass)

every thing's right and you know that you'll never be-

(Flute)

(Basso)

(Violas, Cello, Bass)

long?
(Violins, Viola)

And which

(Clarinet)

(Piano)

(Cello, Bass)
ever you pick, do it quick, 'cause you're starting to stick to the steps of the palace.

It's your first big decision, the choice isn't easy to make.
rive at a Ball is exciting 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

still standing stuck in the stuff on the steps... Better
run a long home and a void the col li sion.

Even though they don't care, you'll be better off there where there's nothing to choose, so there's nothing to lose. So you

Even though they don't care, you'll be better off there where there's nothing to choose, so there's nothing to lose. So you
Piano-Conductor

(209)

#33—On the Steps of the Palace

pry up your shoes.

(Viols, Viola)

Then from

(Clarinet)

(Piano, "Celeste")

(Flute)

(Cello, Bass)

out of the blue, and without any guide.

(Flute, Bells)

(mf)

(Violins)

you know what your decision is, which is not to de-

(Piano, "Celeste")

dolce

(Violin)
You'll just leave him a clue:
for example, a shoe.
And then see what he'll do.
Now it's he and not you who is stuck with a shoe, in a stew,
in the goo, and you've
learned something, too, something you never knew, on the steps of the
palace.

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

(Clarinet) (Horns, Violas)

(Piano, "Celeste") (Cello, Bass)