Act 2 Finale—Part 1

Giocoso \( \langle J \rangle = 116 \)
(Violin, Viola)
(+Piano—trem)

(Cello, Bassoon)
(Bass)
JACK'S MOTHER:

slotted spoon can catch the potato...

MYSTERIOUS MAN:

every knot was once straight rope...
(Piano, Violins, Violas)

(+Clar, Horn)

(Bass—pizz.)
(+Cello, Bassoon)

THE PRINCES:

The harder to wake, the better to have.

(Trompet—Str mute)

mf

SNOW WHITE,

CINDERELLA:

(yawn) Ex-cuse me.
STEWARD:
The greater the good, the harder the blow...

(Trumpet—strenue)

(Piano, Violins, Violas)

(Bass—pizz.)

STEPMOTHER:
When going to hide, know how to get there.

CINDERELLA'S FATHER:
And how to get back...

LUCINDA & FLORINDA:
And eat first...
GRANDMOTHER:

(The Trumpet—Str mute)

(Piano, Violins, Violas)

(+Clar, Horn, Viola)

(Bass—pizz.)

(+Cello, Bassoon)

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

(Fiute, Clarinet, Bassoon)

(+Viola)

(+Cello)

RAPUNZEL:

Ahhh...

(+Viola)

(+Cello)
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 ($J = 116$)

(Little Red Ridinghood:
Yes, I'll be your mother now. (dialogue continues)

(Violin I, Viola 1)

Piano}
CINDERELLA: ...There are times when I actually enjoy cleaning.
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)

Maybe I just wasn't meant to have children—

But

BAKER'S WIFE:

Don't say that! Of course you were meant to have children!

(Viola, Cello, Bass)

(Viola, Cello)

how will I go about being a father with no one to mother my child?

Just calm the

(Bass)
(BAKER)

Yes, calm the child.

(BAKER'S WIFE)

Look,

(Crotale)

(Strings tutti)

a tempo

p (BAKER'S WIFE)

tell him the story of how it all happened. Father and mother, you'll know what to do.

(Violin, Viola)

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

(BAKER)

A—lone...
Meno mosso ($J = 100$)

BAKER'S WIFE:

Sometimes people leave you,

half-way through the Wood.

Do not let it grieve you,

no one leaves for good.

You are not alone.

No one is alone.
Hold him to the light now,

let him see the glow.

(Flute, Violin—Solo)

(Violin, Viola)

P (Piano)

(+Clar.)

(Cello, Bass)

BAKER: (to Baby)

Shhh. Once upon a time...
in a far off kingdom... (cont)

Things will be all right now.

Tell him what you know...

(Flute)

(Horns, Clarinet, Bassoon)

P (Piano, "Electric Piano")

(Cello, Bass)

(+Strings—sord.)

(Piano)
WITCH:

Careful the things you say, children will listen.

(Piano)
(+Strings, sord.)

Careful the things you do, children will see.

("Celeste"—Sax, Clarinet)

And learn.

("Celeste"—Viola)

(+Clarinet)

(+Bassoon)
Children may not obey, but children will listen.

Children will look to you for which way to turn, to

learn what to be. Careful before you say, "Listen to me."

(Bass, Bassoon—Sea)
(WITCH)

Children will listen.

(Creatale)

(Trumpet-Harmon mute)
(+Flute-Sva)

(Flute)

(Strings)

(Piano)

WITCH, JACK,
LITTLE RED RIDINGHOOD, CINDERELLA:
(during the following verse the remainder of the COMPANY enters)

Careful the wish you make,

wish-es are child-ren.

(Strings-Sva, Bells, "Celeste")

(Horns, Clarinet)

(+Cello, Bass)
Piano-Conductor

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#70—Act 2 Finale—Part 3

ALL:

Careful the path they take— wishes come true, not

("Celeste"—Sax, Bells, Clarinet)

(Piano)

Horns

(Cello, Bass)

Cresc.

free.

(Trumpet)

Clarinets

Bassoon

WOMEN:

Careful the spell you cast, not just on children.

(Flute, "Celeste")

(Bells, "Celeste")

Clarinets, Bassoon, Horns

Strings
MEN:

Sometimes the spell may last past what you can see.

(Women) +

(Flute, Trumpet 8sb)

(Horns, Clarinet)

(Piano)

(+Cello, Bass)

——

and turn against you...

(Soprano)

(+"Celeste"—Sax)

(Cello, Bass)
WITCH:

Careful the tale you tell. That is the spell.

OTHERS:

Ah

(Bella)

p (Celeste)

p (Strings-senza sord.)

GROUP 1:

Children will listen...

Though it's

Segue
Allegretto ($=120$)

**GROUP 1:**

fearful, Though it's deep, though it's dark and though you may lose the path, though you may encounter

**GROUP 2:**

Though it's

(Piano, Violins, Violas)

(Piano, Bassoon, Cello—pizz)

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

fearful, though it's deep, though it's dark and though you may lose the path, though you may encounter

**GROUP 3:**

Though it's

(8/28/86)
Piano-Conductor

(GROUP 1)

(GROUP 2)

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

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

GROUP 3

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

(Ellie Hat, Snare Drum)

p cresc. poco a poco

(Piano, Violins, Violas)

cresc. poco a poco

(Piano, Bassoon, Cello-pizz)

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

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

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

(Snare Drum continues-sim.)

(Trumpet, Flute, Clarinet, Horns)

cresc.
Alla marcia—L’istesso—

**ALL:**

_into the Woods you go again, you have to every now and then._

(Piöno, Strings, Trumpet, WWs—sca)

(*Bassoon, Cello*)

(*Bass—pizz*)

_into the Woods, no telling when, be ready for the journey._

(ALL)

_into the Woods, but not too fast or what you wish you lose at last._

(Horns)

(Violins, Violas)

(Cello)

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

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

(Violins, Violas)

(Cello)

(Bass)

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

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

(Bassoon, Cello)

(Horns)
way is dark, the light is dim, but

way is dark, the light is dim, but

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

(Horns, Bassoon, Cello)

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

The chances look grim, but

chances look small, but
ev'rything you learn there will help when you return there.

(BAKER)

The light is getting dimmer... I think I see a glimmer—

(CINDERELLA, JACK, LITTLE RED RIDINGHOOD)

light is getting dimmer...

(Flute, Clarinet)

(Cello, Bass)

(Bassoon)
("Celeste")

(Trompet, Horns)

(Strings—arco)

(Bassoon, Cello)

(Piano, Bass)

ALL:

\[ \text{mf} \]

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

(Flute, Bassoon)

(Piano, Violins, Violas)

(+Bass)
In to the Woods to find there's hope of getting through the journey.

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

In to the Woods, but not too slow— In to the Woods, it's nearing midnight—
(ALL)

In to the Woods to mind the wolf, to heed the Witch, to honor the Giant, to

(Flute, Bassoon)

(Piano, Violins, Violas)

(Cello, Bass)

minds, to heed, to find, to think, to teach, to join, to go to the Festival! In to the Woods,

(Piccolo, Clarinet, Trumpet)

(cresc. poco a poco)

(f)

(+Horns)

(cresc. poco a poco)

(+Cello, Bassoon)

into the Woods,

into the Woods, then out of the woods
(ALL)

mf cresc.
(Bassoon, Horns, Piano)

(Clarinet)

p

CINDERELLA:

mf

happy ever after! I wish...

(Drum)

 ff

(Piccolo, Clarinet, Trumpet, Horns)

fff