

39. Act I Finale, Part 4

Narrator and Company

(Entire Company comes onstage)

NARRATOR:

And it came to pass, all that seemed wrong was now right, the kingdoms were filled with joy, and those who deserved

Allegretto giocoso (♩ = 126)

Cl., Hns., Tpt., Pno., Strs.

Piano

f p

NARRATOR:

were certain to live a long and happy life.

NARRATOR

Narrator

Ev-er af-ter... Jour-ney o-ver, all is mend-ed, And it's

mf

ALL WOMEN (ENTIRE COMPANY)

Women

Ev-er af ter!

f

ALL MEN (ENTIRE COMPANY)

Men

Ev-er af ter!

f

Pno.

Strs., Pno., Bsn.

mp

ator

not just for to-day, But to-mor-row, and ex-tend-ed Ev-er

14
Narrator
af - ter!

Women
Ev - er af - ter!

optional
g^{ma}
f

All the curs - es have been end - ed, The re

Men
Ev - er af - ter!

f

14
Pno.
mf

Tpt., Cl., Bsn., Hns. Pno., Strs.

mp

18
Narrator
vers - es wiped a - way.

All is ten - der - ness and laugh - ter For for

18
Pno.
mf

Fl., Cl., Tpt.

22
Narrator
ev - er af - ter!

Women
Hap - py now and hap - py hence and

optional
g^{ma}
mf

Men
Hap - py now and hap - py hence and

mf

22
Pno.
mf

Fl., Cl., Bsn., Hns., Tpt.

Xyl., Pno., Strs.

f

(mf)

26 *mp*

Narrator
There were dan gers, and con - fu - sions, And the

Women
(8) *p*
hap - py ev - er af - ter! We were fright - ened, but we hid it.

Men
p
hap - py ev - er af - ter! We were fright - ened, but we hid it.

Pno. *mp*
Pno., Strs.

30

Narrator
paths would of - ten swerve. There were con - stant dis - il -

Women
mp
We did not. It's a - maz - ing

Men
mp
We did not. It's a - maz - ing

Pno. *mp*

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33

Narrator
lu- sions, But they nev - er lost their nerve. *mf* And they

Women
that we did it. Not a lot.

Men
that we did it. *mf* Not a lot. And we

Pno. 33

36

Narrator
reached the right con - clu- sions, And they got what they de - serve:

Women
And we got what we de - serve:

Men
reached the right con - clu- sions,

Pno. 36 *mf* Fl., Cl. 8ba

GROUP ONE
(RAPUNZEL, CINDERELLA, BAKER'S WIFE, JACK, RAPUNZEL'S PRINCE)

40 *f*

Group One

Not a sigh and not a sor - row, Ten - der - ness and laugh - ter.

GROUP TWO
(FLORINDA, LUCINDA, WITCH, BAKER, CINDERELLA'S PRINCE)

f

Group Two

Not a sigh and not a sor - row, Ten - der - ness and laugh - ter.

GROUP THREE
(LITTLE RED RIDINGHOOD, JACK'S MOTHER, STEPMOTHER, GRANDMOTHER, CINDERELLA'S MOTHER, CINDERELLA'S FATHER, NARRATOR, STEWARD)

f

Group Three

Not a sigh and not a sor - row, Ten - der - ness and laugh - ter.

Xyl., Pno., Strs.

7

Pno.

Hns.

44 **FLORINDA**

Florinda

Joy to - day and bliss to - mor - row, And for - ev - er af - ter! I was

Group One

Joy to - day and bliss to - mor - row, And for - ev - er af - ter!

Group Two

Joy to - day and bliss to - mor - row, And for - ev - er af - ter!

Group Three

Joy to - day and bliss to - mor - row, And for - ev - er af - ter!

44 *mp*

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48

Lucinda
greed - y. I was haugh - ty. We were hap - py.

LUCINDA
mp

Lucinda
I was vain. I was smug. We were hap - py.

48 Fl., Cl., Vln. Vla.
mp

Pno.
Bsn., Cello, Bass

51

Lucinda
But we were blind. Then we went in - to the woods to get our wish and now we're

Lucinda
It was fun. Then we went in - to the woods to get our wish and now we're

51

Pno.

WITCH
mp

54
Witch
I was per - fect. I had ev - 'ry - thing but beau - ty. I had

Lucinda
real - ly blind.

Lucinda
real - ly blind.

54

Pno.

57

Witch

pow - er, And a daugh - ter like a flow - er In a tow - er.

Pno.

60

Witch

Then I went in - to the woods to get my wish and now I'm or - di - na - ry. Lost my

Florinda

We're un -

Lucinda

We're un -

Pno.

63

Witch

pow - er and my flow - er. I'm un - hap - py now, un - hap - py hence, As

lorinda

worth - y. We're un - hap - py now, un - hap - py hence, As

ucinda

worth - y. We're un - hap - py now, un - hap - py hence, As

Cl., Tpt., Xyl., Pno., Strs.

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66

Witch
well as ev - er af - ter. Had we used our

rinda
well as ev - er af - ter. Had we used our

cinda
well as ev - er af - ter. Had we used our

Pno.

Cello,
Bass

69

Witch
com - mon sense, Been worth - y of our dis - con - tents... To be

rinda
com - mon sense, Been worth - y of our dis - con - tents... To be

cinda
com - mon sense, Been worth - y of our dis - con - tents... To be

men

ALL OTHER WOMEN

mp
To be

Pno.

72 (ALL WOMEN, INCLUDING FLORINDA, LUCINDA, AND WITCH)

Women

hap - py and for - ev - er, You must see your wish come

72 Fl., Cl., Bsn., Tgl., Strs.

Pno. *mp*

Women

true. Don't be care - ful, don't be clew - er, When you

Men

ALL MEN *mf*

Don't be care - ful, don't be clew - er, When you

75

Pno., Strs. (Bsn., Hn. sustain)

Pno. *p*

Women

see your wish, pur - sue. It's a dan - ger - ous en - deav - or, But the

Men

see your wish, pur - sue. It's a dan - ger - ous en - deav - or, But the

78

Fl., Cl.

+Tpt. sustain

Pno. *poco cresc.*

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GROUP ONE

82 *p*

up e on - ly thing to do. Though it's fear - ful, though it's deep, though it's dark, And though you

men on - ly thing to do.

wen on - ly thing to do.

82 *p* Hi-hat & SD, Bsn., Pno., Strs.

Pno.

85

oup ne may lose the path, Though you may en - coun - ter

GROUP TWO

85 *p*

roup Two Though it's

85

Pno.

86

Group One
wolves, You must - n't

Group Two
fear - ful, though it's deep, though it's dark, And though you

Pno.

Detailed description: This block contains the musical score for measures 86 and 87. It features three staves: Group One (top), Group Two (middle), and Piano (Pno., bottom). The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. Group One's lyrics are "wolves, You must - n't". Group Two's lyrics are "fear - ful, though it's deep, though it's dark, And though you". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

87

Group One
stop, you must - n't swerve, You must - n't

Group Two
may lose the path, Though you may en - coun - ter

GROUP THREE
mp

Group Three
Though it's

Pno.

Detailed description: This block contains the musical score for measures 87 and 88. It features four staves: Group One (top), Group Two (second), Group Three (third), and Piano (Pno., bottom). The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. Group One's lyrics are "stop, you must - n't swerve, You must - n't". Group Two's lyrics are "may lose the path, Though you may en - coun - ter". Group Three's lyrics are "Though it's". The piano accompaniment continues with chords and a bass line. The dynamic marking *mp* is indicated for Group Three.

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88 *mp* *cresc. poco a poco*
pon - der. You have to
mp *cresc. poco a poco*
wolves, You must - n't
cresc. poco a poco
fear - ful, though it's deep, though it's dark, And though you

89
act! When you know your wish, if you
stop, you must - n't swerve, You have to
may lose the path, Though you may en - coun - ter

90

Group One
want your wish, you can have your wish, But you can't just wish, No, to get your wish, you go

Group Two
act! You can have your wish, But you can't just wish, No, to get your wish, you go

Group Three
wolves, you must-n't swerve or pon-der, You can't just wish, No, to get your wish, you go

Pno. *Tutti*

L'istesso tempo, alla marcia (♩ = ♩)

WOMEN

92 *f*

Women
In - to the woods, where noth - ing's clear, Where witch - es, ghosts and wolves ap - pear.

MEN

92 *f*

Men
In - to the woods, where noth - ing's clear, Where witch - es, ghosts and wolves ap - pear.

L'istesso tempo, alla marcia (♩ = ♩)

Fl., Cl. 8va,
Pno., Strs. 8ba,
Tpt. SD

92 *f*

Pno.

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94

n In - to the woods and through the fear, You have to take the jour - ney.

n In - to the woods and through the fear, You have to take the jour - ney.

o. 94

Detailed description: This system contains measures 94 and 95. It features two vocal staves (soprano and alto) and a piano accompaniment. The vocal parts have identical lyrics: "In - to the woods and through the fear, You have to take the jour - ney." The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with some grace notes and slurs.

96

en In - to the woods and down the dell, In vain per-haps, but who can tell?

en In - to the woods and down the dell, In vain per-haps, but who can tell?

no. 96

Detailed description: This system contains measures 96 and 97. It features two vocal parts (contralto and tenor) and a piano accompaniment. The vocal parts have identical lyrics: "In - to the woods and down the dell, In vain per-haps, but who can tell?" The piano accompaniment continues with chords and a bass line, including some grace notes and slurs.

98

ten In - to the woods to lose the long - ing.

ten In - to the woods to lift the spell,

no. 98

Detailed description: This system contains measures 98 and 99. It features two vocal parts (tenor and contralto) and a piano accompaniment. The tenor part has the lyrics "In - to the woods to lose the long - ing." and the contralto part has "In - to the woods to lift the spell,". The piano accompaniment continues with chords and a bass line, including some grace notes and slurs.

100

Women
Men

To wed the Prince, To
In - to the woods to have the child, To get the mon-ey,

Pno.

102

Women
Men

save the house, To find the fa-ther, To
To kill the wolf, To con-quer the king-dom, To

Pno.

104 *cresc.*

Women
Men

have, to wed, to get, to save, To kill, to keep, to go to the Fes - ti - val!
have, to wed, to get, to save, To kill, to keep, to go to the Fes - ti - val!

Pno.

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106 *f*

ten In - to the woods, In - to the woods,

ten *f*
In - to the woods, In - to the woods,

106 Pno., SD, Strs. *f* Tutti

108 *p cresc.*

ten In -to the woods, then out of the woods,

ten *p cresc.*
In -to the woods, then out of the woods,

108 (Fl., Cl.) *p cresc.* ^{8va}+Synth. (Cel.)

(A giant beanstalk emerges from the ground and stretches to the heavens; the characters are oblivious to its presence)

111 NARRATOR

tor To be con - tin - ued...

ten *ff*
And hap - py ev - er af - ter!

ten *ff*
And hap - py ev - er af - ter!

111 *ff* Cl., Bsn., BD, Pno., Strs.