

70. Act II Finale, Part 3

ALL WOMEN

65 *mp*

Care-ful the path they take,— Wish-es come true, Not

ALL MEN

mp

Care-ful the path they take,— Wish-es come true, Not

Bells, Synth. (Cel.)

65

69

cresc.

free.

cresc.

free.

69 Pno., Strs.

+Cl., Bsn.

+Hns.

+Tpt.

Tutti

cresc.

73 *mf*

Care-ful the spellyou cast,— Not just on chil - dren.—

Bells, Synth. (Cel.)

Fl. 8va, Tpt.

73

77

tenor

Some-times the spell_ may last_____ Past what you can see_____

77

Some-times the spell_ may last_____ Past what you can see_____

77

no.

Hns.

cresc.

+Bells, Synth. (Cel.)

80

tenor

f

And turn a- gainst you._____

80

tenor

f

And turn a- gainst you._____

80

f

70. Act II Finale, Part 3

WITCH

83 *p*

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

p

Ahhh.

p

Ahhh.

83 Synth. (Cel.), Fl.

p

Strs.

86

Chil - dren will lis - ten...

p

GROUP ONE

Though it's

p

GROUP ONE

Though it's

p

GROUP ONE

Though it's

86

Strs.

Allegretto ($\text{♩} = 120$)

Entire Company

(GROUP ONE)

p

up
e
fear - ful, Though it's deep, though it's dark And though you

Bsn., Pno., Strs.

p

no

up
e
2
may lose the path, Though you may en - count - er

GROUP TWO

p

up
o
Though it's

10.

up
e
3
wolves, You can't just

up
o
fear - ful, Though it's deep, though it's dark And though you

10.

4

act, You have to

may lose the path, Though you may en - count - er

GROUP THREE *mp*

Though it's

5 *mp* *cresc.*

lis - ten. You can't just act, You have to think. There are

mp *cresc.*

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

cresc.

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

+Perc. (Hi-hat & SD)

cresc. poco a poco

7

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

Tutti

Alla marcia (l'istesso tempo) (♩ = ♩)

ALL WOMEN

9 *f*
en In - to the woods you go a - gain, You have to ev - 'ry now and then.

ALL MEN

10 *f*
en In - to the woods you go a - gain, You have to ev - 'ry now and then.

(Fl. Cl. 8va)(Perc.: SD)

11 *f*
no.

11
en In - to the woods, no tell - ing when, Be read - y for the jour - ney.

12
men In - to the woods, no tell - ing when, Be read - y for the jour - ney.

13
no.

13
men In - to the woods, but not too fast, Or what you wish you lose at last.

14
men In - to the woods, but not too fast, Or what you wish you lose at last.

15
Pno.

#71. Act II Finale, Part 4

15

In - to the woods, but mind the fu - ture.

In - to the woods, but mind the past.

Bsn., SD, Pno., Strs.

Detailed description: This block contains the musical notation for measures 15 and 16. It features a vocal line with lyrics, a piano accompaniment, and a woodwind section. The key signature is one sharp (F#). The vocal line starts with a rest in measure 15 and begins in measure 16. The piano accompaniment consists of chords with a rhythmic pattern of quarter notes. The woodwind part has a similar rhythmic pattern.

17

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

mp

mp

Detailed description: This block contains the musical notation for measures 17 and 18. It features two vocal lines (1 and 2) with lyrics, a piano accompaniment, and a woodwind section. The key signature is one sharp (F#). The vocal lines have lyrics. The piano accompaniment and woodwind part continue with the same rhythmic pattern as in the previous measures.

19 *non legato*

way is dark, The light is dim, But now there's you, me,

way is dark, The light is dim, But now there's you, me,

non legato

Fl., Cl., Tgl.

Detailed description: This block contains the musical notation for measures 19 and 20. It features two vocal lines (1 and 2) with lyrics, a piano accompaniment, and a woodwind section. The key signature is one sharp (F#). The vocal lines have lyrics. The piano accompaniment and woodwind part continue with the same rhythmic pattern as in the previous measures.

22 *mf*

Women: her and him. The The choic-es look grim, But

Men: her and him. The chanc-es look small, But

Piano accompaniment with chords and bass line.

25 **CINDERELLA** *mp*

Cinderella: ev - 'ry- thing you learn there Will help when you re - turn there. The

LITTLE RED RIDINGHOOD *mp*

Red Hood: ev - 'ry- thing you learn there Will help when you re - turn there. The

JACK *mp*

Jack: ev - 'ry- thing you learn there Will help when you re - turn there. The

BAKER *mp*

Baker: ev - 'ry- thing you learn there Will help when you re - turn there. The

Men: ev - 'ry- thing you learn there Will help when you re - turn there.

Men: ev - 'ry- thing you learn there Will help when you re - turn there.

Perc.: Temple Block,
Pno., Strs. pizz.

Piano accompaniment for the second system, including chords and bass line.

71. Act II Finale, Part 4

27

light is get-ting dim - mer...

light is get-ting dim - mer...

light is get-ting dim - mer...

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

Fl., Cl.

Tpt., Hn *8va*, SD, Pno., Strs.,

mp *P* *f*

Bsn. Cello, Bass

30 Synth. (Cel.) continues

ALL WOMEN

33 *mf*

In - to the woods, you have to grope, But that's the way you learn to cope.

ALL MEN

mf

In - to the woods, you have to grope, But that's the way you learn to cope.

Fl. *8va*, Bsn. *8ba*

35

ten
In - to the woods to find there's hope Of get - ting through the jour - ney.

ten
In - to the woods to find there's hope Of get - ting through the jour - ney.

'no.

37

ten
In - to the woods, each time you go There's more to learn of what you know.

ten
In - to the woods, each time you go There's more to learn of what you know.

'no.

39

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

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

'no.

71. Act II Finale, Part 4

41

In - to the woods to mind the wolf, To heed the witch, To hon - or the gi - ant, To
In - to the woods to mind the wolf, To heed the witch, To hon - or the gi - ant, To

1. 2. 3.

1. 2. 3.

1. 2. 3.

1. 2. 3.

43 *cresc. poco a poco*

mind, To heed, To find, To think, To teach, To join, To go to the Fes - ti - val!
cresc. poco a poco
mind, To heed, To find, To think, To teach, To join, To go to the Fes - ti - val!
cresc. poco a poco

1. 2. 3.

1. 2. 3.

1. 2. 3.

45 *f*

In - to the woods, In - to the woods,
f
In - to the woods, In - to the woods,
Picc., Cl. (Tutti)

1. 2. 3.

1. 2. 3.

1. 2. 3.

CINDERELLA

47

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

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

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

Pno.
mf cresc.

49

rella
ff And hap - py ev - er af - ter! *mf* I wish... (Blackout)

men
ff And hap - py ev - er af - ter!

Men
ff And hap - py ev - er af - ter!

Pno.
ff *fff*

BD