Little Red Ridinghood  

Witch

No! (To all)

No... (To baby)

No... You're so nice.

Give me the boy. Give me the boy.

You're so pure.

Pno., Szn.

Pno.

You're not good, you're not bad, You're just nice. I'm not even. But stay here, And in time You'll mature. And grow.

Pno.

You're the Witch. You're the

up To be them, So let's fly, You and I, For a-

Pno.
# 61. Last Midnight

Witch

world.

BAKER (As he tries to get the baby): Please! (To the baby as she moves from the Baker)

way.

Witch

hitch, I'm what no one believes, I'm the Witch.

hitch, I'm what no one believes, I'm the Witch.

Witch

liars and thieves, Like his father,

liars and thieves, Like your father,

Pno.
#61. Last Midnight

Witch: 

too... Oh, why both-er? ___
You'll just do what you do. It's the

too... Oh, why both-er? ___
They'll just do what they do. It's the

Witch: 

last ___________ mid-night, ___
So good-bye, ___

(To the baby)

last ___________ mid-night, ___
So good-bye, ___

(SD, Fnc., Srs.)

Witch: 

all. 

Com-ing at you fast, ___
mid-night...

(To the baby)

all. 

Com-ing at you fast, ___
mid-night...
Soon you'll see the sky fall.

Here, you want a bean?
Have another bean.

Beans were made for making you rich!
# 61. Last Midnight

Plant them and they soar... Here, you want some more?
(Throws another bean. The others scramble around, picking up the beans)

Plant them as they soar... Here, you want some more?

Listen to the roar: Giants by the score! Oh well, you can
(Throws a shower of them)

Listen to the roar: Giants by the score! Oh well, you can

blame another witch... It's the last

blame another witch... It's the last
# 61. Last Midnight

midnight, It's the last verse.

(She pops a bean into her mouth)

midnight, It's the last verse.

Now, before it's past midnight.

Now, before it's past midnight.

I'm leaving you my last curse: I'm leaving you a-

(Pops another)

I'm leaving you my last curse: End I'm leaving you a-

Cello, Bass, Bass.
#4. Act I Opening, Part 4

NARRATOR:
The old enchantress went on to tell the couple that she had placed a spell on their house.

BAKER:
What spell?

WITCH:
In the past, when you were no more than a babe, your father...

WITCH:
brought his young wife and you to this cottage. They were a handsome couple, but not handsome neighbors.

WITCH:
You see, your mother was with child and she had developed an unusual appetite. She took one look at my beautiful garden and told your father that what she wanted more than anything in the world was...

WITCH (Conversational)
Greens, greens, and nothing but greens: Parsley, peppers, cabbages and celery, As-
par-a-gus and wa-ter-cress and fiddle-ferns and let-tuce! He said,

(Falling into "Rap" style)

"All right," but it was n't, quite, 'Cause I

caught him in the au-tumn in my gar-den one night! He was rob-bing me, Rap-ing me,
#4. Act I Opening, Part 4

Witch

Rooting through my rutabaga, raiding my arugula And

Pno.

Witch

ripping up the rampion (My champion! My favorite!). I

Pno.

Witch

should have laid a spell on him right there, Could have

Pno.

rubato (Trances) (Abruptly) A tempo

Witch

turned him into stone or a dog or a chair Or a sn...

End But I
#11. Hello, Little Girl

(Little Red Ridinghood stops to listen; Wolf devours her with his eyes, mutters to himself)

Tempo primo
(sotto voce)

Grand-mother first.

Wolf

Then Miss Plump... What a delectable couple: 

Utter perfection: One brittle, one supple... One mo-

(Sees Little Red Ridinghood start to move off again)
Grazioso

Mother said, "Come what may, follow the path and never stray."

ment, my dear! Just

Bass harmonic pizz.

so, little girl, Any path. So many worth exploring.

Just one would be so boring. And
From bar 63 there is an alternate two-wolf version with an insert of six bars; see page 74.

(Gestures to the trees and flowers. Little Red Ridinghood looks around)

(To himself, sotto voce)

Look what you’re ignoring. Think of those crisp,

Aging bones, Then something fresh on the palate.

Think of that scrumptious carnality twice in one day!
#11. Hello, Little Girl

**Wolf**

There's no possible way
To describe what you feel

**Pno.**

**Wolf**

When you're talking to your meal! *End*

**Pno.**

---

**LITTLE RED RIDINGHOOD**

**Little Red Ridinghood**

Mother said not to stray. Still, I suppose, a small delay...

**Pno.**

**Str.**

**Little Red Ridinghood**

Safety (vocal last time)
(Crosses to flowers, starts to pick)

**Pno.**

**Good -**
# 25. Agony

Cinderella’s Prince

Rapunzel’s Prince

Pno.

---

Cinderella’s Prince

Rapunzel’s Prince

Pno.

32

4#start Ag o ny! Oh the torture they
doors. Ag o ny! Oh the torture they

Cl., Ban., Hen., Cello, Bena

Pno.

35

35

38

teach!... Or

What’s as inтри guing...

Vln., Cello, Bass

Synth. (Harp)

half as fa ti guing... As what’s out of reach? Am I not

As what’s out of reach?

---

Cello, Bena
Cinderella's Prince

sensitive, clever, Well-mannered, considerate, Passionate, charming, As

Pno.

Cinderella's Prince

kind as I'm handsome, And heir to a throne? + end

Rapunzel's Prince

You are every-thing maid-ens could

Pno.

Cinderella's Prince

Then why no? The girl must be mad!

Rapunzel's Prince

wish for! Do I know?
3. Act I Opening, Part 3
Cinderella, Florinda, Lucinda

(The birds have helped Cinderella with her task and are flying off)

\( (\text{\textit{Più mosso}} \, (J = 160, d = 80)) \)

Vamp (vocal last time)

CINDERELLA (Last time)

Fly, birds, Back to the sky,

(Florinda and Lucinda enter, dressed for the Ball)

Back to the eaves and the leaves And the fields And the...

Con moto

FLORINDA (Cinderella fusses with her hair)

Hur-ry up and do my hair, Cin-der-el-la! Are you real-ly wear-ing that?
CINDERELLA

You look

LUCINDA (Pointing to her sleeve)  (To Florinda, eyeing her hair)

Here, I found a little tear, Cinderella! Can't you hide it with a hat?

Lucinda

Pno.

Cinderella

beauti-ful.

(To Cinderella)

Florinda

I know.

Put it in a

Lucinda

She means me.

Pno.

Bass, Cello gliss.
Cue: **JACK:** Could I buy my cow back someday?
**BAKER (Uneasy):** Well... possibly.

(Baker hands Jack the beans, counting out five and keeping one for his pocket; Baker’s Wife then takes Milky-White)

**BAKER:** Good luck there, young lad.

**Larghetto** \[J = 80\]

---

**JACK (Tearful; to Milky-White)**

\[mp, poco rubato\]

I guess this is good-bye, old pal. You’ve been a perfect friend. I hate to see us part, old pal. Some day I’ll buy you
#13. I Guess This Is Goodbye

back.
I'll see you soon again.
I hope that when I

Piu mosso ($q = 92$)

(Exits, overcome with emotion)

do.
It won't be on a plate.

BAKER (Angry): Take the cow and go home!

BAKER'S WIFE: I was trying to be helpful.

BAKER: Magic beans! We've no reason to believe they're magic!
Are we going to dispel this curse through deceit?

BAKER'S WIFE: No one would have given him more for that creature.
We did him a favor.
then that you long for the things you've known
And the world you've left
and the little you own
The
staff

fun is done.
You steal what you can and run!
And you

scramble down and you look below
And the world you know begins to grow:
The
(tremolo)

Broadly

roof, the house, and your mother at the door.
# 23. Giants in the Sky

The roof, the house, and the world— you never

crochets, Pno., Synth.

Pno.

thought to explore.

And you think of all the things—

Pno.

Ch., Bsn., Hn., Pno., Bsn.

Pno.

you've seen— And you wish that you could live in—

Pno.

mf

b- tween— And you're back a- gain, on- ly dif-

Pno.
# 23. Giants in the Sky

"f'rent than be-fore,
Af-ter the sky-

Maestoso

mp (Intensely)

There are gi-an-ts in the sky!

There are big tall ter-ri-ble awe-some sca-ry

a tempo

Won-der-ful gi-an-ts in the sky!

END
5. Act I Opening, Part 5

Jack's Mother, Jack, Narrator, Witch

(Jack has his cap and coat on)

JACK'S MOTHER:
Now listen to me, Jack. Lead Milky-White to market and fetch the best price you can. Take no less than five pounds.

Tempo primo ($J = 132$)

Jack's Mother, Jack, Narrator, Witch

JACK'S MOTHER:
Are you listening to me? Yes.

JACK:
Now how much are you to ask? No more than five pounds.

(Jack's Mother pinches his ear, hard)

JACK'S MOTHER, JACK:
Less. Than five.

(She lets go)

Safety

Jack Jack Jack, Head in a sack, The

house is getting colder. This is not a time for dreaming.
#5. Act I Opening, Part 5

Jack's Mother
Chimney-stack Starting to crack, The mice are getting bolder, The

Pno.

Jack's Mother
floor's gone slack, Your mother's getting older, Your father's not back, And you

Pno.

Jack's Mother
can't just sit here dreaming pretty dreams. To wish and wait from

Pno.

Cl. Bells
day to day Will never keep the wolves away, so

Leggiero, jauntly ($d = 138$)

In to the woods, the time is now. We have to live, I don't care how.

In to the woods to sell the cow. You must begin the journey.
2. Act I Opening, Part 2
Little Red Ridinghood,
Baker’s Wife, Baker

(Little Red Ridinghood has been compulsively eating sweets at the Baker’s house
during the previous scene; she now swallows, wiping her hands and mouth)

Larghetto, jauntily (J. = 138)

LITTLE RED RIDINGHOOD

In to the woods, it’s time to go, I hate to leave, I have to, though.

In to the woods, it’s time, and so I must begin my journey.

In to the woods and through the trees To where I am expected, ma’am,
Little Red Ridinghood

In to the woods to Grandmother's house,

Pno.

BAKER'S WIFE:
You're certain of your way?

Little Red Ridinghood

In to the woods to Grandmother's house.

The

Pno.

Way is clear, the light is good, I have no fear, nor

Little Red Ridinghood

(Picking up cookies in rhythm)

Fl., Cl. (Pno., Tpt. 8va)

Pno.

No one should. The woods are just trees, the trees are just wood.
sort of hate to ask it, but do you have a basket?

In to the woods and down the dell, The path is straight, I know it well.

In to the woods, and who can tell What's waiting on the journey?
Little Red Ridinghood

sick-en-ing grin, How could I know what was in store? Once his teeth were bared, though, I really got scared... Well, ex-cit-ed and scared, But he drew me close And he swallowed me down, Down a dark slim-y path Where lie
# 18. I Know Things Now

Little Red Ridinghood

secrets that I never want to know, And when every thing familiar Seemed to

Little Red Ridinghood
disappear forever. At the end of the path was Granny once again! So we

wait in the dark Until some one sets us free, And we're

brought into the light, And we're back at the start. And I
(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 to...

Allegretto giocoso \( \text{\(J = 126\)} \)

Cl., Bsn., Tpt., Pno., Snr.

Piano

\[ f \]

NARRATOR: were certain to live a long and happy life.

NARRATOR

ALL WOMEN (ENTIRE COMPANY)

Ev'er af-ter...

Jour - ney o-ver, all is mend-ed, And it's

ALL MEN (ENTIRE COMPANY)

Ev'er af ter!

Ev'er af ter!

not just for to - day, But to - mor - row, and ex - tend - ed Ev - er
# 39. Act I Finale, Part 4

**Narrator**

af-ter!

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

**Women**

Ev-er af-ter!

**Men**

Ev-er af-ter!

vers-es wiped a-way.

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

**Narrator**

ev-er af-ter! ENd

**Women**

Hap-py now and hap-py hence and

**Men**

Hap-py now and hap-py hence and

**Pno.**
Cue: BAKER: I will carry this out in my own fashion! (Baker and Baker's Wife exit in different directions. Narrator enters)

NARRATOR: And so the Baker continued his search for the cape as red as blood. (Witch enters)

NARRATOR:
As for Rapunzel, the Witch was careful not to lose this beauty to the outside world, and so shut her within a doorless tower that lay deep within the forest.
And when the old enchantress paid a visit, she called forth: (Exits as Witch crosses to tower)

(Witch:
Rapunzel, Rapunzel. Let down your hair to me.

(Rapunzel is heard singing off in the distance. Rapunzel's tower appears)

**Vamp**
Baker's Wife

wrong? Am I mad? Is that all? Does he miss me? Was he

Poco più mosso ($J = 138$)

Suddenly, getting bored with me? Wake up! Stop dreaming. Stop

prancing about the woods. It's not becoming. What

Più mosso ($J = 148$) crisply, risoluto

is it about the woods? Back to life, back to sense. Back to
# 58. Moments in the Woods

Baker's Wife

child, back to husband, No one lives in the woods. There are

Pno.

Baker's Wife

vows, there are ties, There are needs, there are standards, There are

Pno.

Baker's Wife

shouldn'ts and shoulds. Why not both instead?

Pno.

Baker's Wife

There's the answer if you're clever. Have a
#9. Act I Opening, Part 9

Cinderella

Baker's Wife

Little Red Ridinghood

(Mouth full)

In - to the woods to Grand-moth-er's house.

Jack's Mother

Jack

Baker

Phoe
The way is clear, The light is good, I have no fear, nor
#9. Act I Opening, Part 9

Cinderella:

no one should... The woods are just trees, The trees are just wood. No

Baker's Wife:

no one should... The woods are just trees, The trees are just wood. No

Little Red Ridinghood:

no one should... The woods are just trees, The trees are just wood. No

Jack's Mother:

no one should... The woods are just trees, The trees are just wood. No

Jack:

no one should... The woods are just trees, The trees are just wood. No

Baker:

no one should... The woods are just trees, The trees are just wood. No
Cinderella

need to be afraid there. There's something in the glade there...

Baker's Wife

need to be afraid there.

Little Red Ridinghood

need to be afraid there.

Jack's Mother

need to be afraid there.

Jack

need to be afraid there.

Baker

need to be afraid there. There's something in the glade there...

Wood Block, Pno., Sus.

Pno.

(Stepmother, Florinda, Lucinda and Cinderella's Father are seen riding across the stage in their carriage)
# 10. Cinderella at the Grave

Cinderella

somethings more that I should do? What is wrong with me, Mother?

Cinderella

Something must be wrong. I wish...

(Suddenly, the ghost of Cinderella's Mother appears within the tree)

Meno mosso ($J = 138$)

CINDERELLA'S MOTHER: What, child? Specify. Opportunity is not a lengthy visitor and good fortune, like bad, can befall when least expected.

Meno mosso ($J = 138$)

Safety (vocal last time)
know what you wish? Are you certain what you wish is what you want? If you

know what you want, Then make a wish. Ask the tree,

And you shall have your wish. End
(Baker gives Little Red Ridinghood a loaf of bread)

NARRATOR:
Cinderella’s Stepmother had a surprise for her.

(STEPMOTHER:
I have emptied a pot of lentils into the ashes for you. If you
have picked them out again in two
hours’ time, you shall go to the
ball with us. (Stepmother, Florinda and Lucinda exit)

Più mosso \( \text{(} \frac{d}{\text{}} \text{=} 138) \)
(Takes a bun)
(Takes three
more and smiles
sheepishly)

And perhaps a sticky bun? Or four?

CINDERELLA

Birds in the sky,
Birds in the caves, in the leaves, in the
fields, in the castles and ponds,

Come, little birds,
And a few of those pies,
Please.

Little Red Ridinghood

Pno.
Down from the eaves and the leaves, over fields, out of castles and ponds.

(Falling into a trance)

Cinderella: Ah, Ah, Ah, Ah.

Jack: No, squeeze, pal.

Cinderella: Ah, Ah, Ah, Ah.
Tempo primo (d = 132)

(Birds descend to the fireplace)

Quick, lit-tle birds,
Flick through the ash-es.

Pick and peck, but swift-ly, sift through the ash-es.

In-to the pot... end

JACK'S MOTHER:
Listen well, son. Milky-White must be taken to market.
(Cow bell clangs continue as the birds work)

JACK:
But, Mother, no! He's the best cow...

JACK'S MOTHER:
Was! Was! She's been dry for a week. We've no food nor money, and no choice but to sell her while she can still command a price.

JACK: But Milky-White is my best friend in the whole world!
14. Maybe They're Magic

Baker's Wife, Baker

BAKER'S WIFE:
At least they'll have some food.

BAKER:
Five beans!

Moderately ($\frac{1}{4} = 92$)

SAFETY (vocal last time)

BAKER'S WIFE (Last time)

If you know what you want, then you go and you find it and you get it...

Do we want a child or not? And you

BAKER (Pointing off)

Home.

His solo
Baker's Wife

give and you take and you bid and you bargain, or you

Pno.

Baker's Wife

live to regret it.

There are

Baker

Will you please go home.

Pno.

Baker's Wife

rights and wrongs and in betweens... No one

Pno.
waits when fortune intervenes. And maybe they're really magic, who

Alla marcia

Why you do what you do, that's the point; all the rest of it is

chatter.

(Looking over at Milky-White)

Look at her, she's crying.
# 14. Maybe They’re Magic

pure in tent, if it’s meant, and it’s just a little bent, does it matter? No, what matters is that

Yes!

(Pause; no response)

Baker’s Wife

ev’ryone tells tiny lies. What’s important, really, is the size. Only

Baker’s Wife

three more tries and we’ll have our prize. When the end’s in sight, you’ll realize: If the

Baker’s Wife

end is right, it justifies the beans!

Pno.
#63. No More

**Baker**

*Baker*

**Mysterious Man**

Pno.

---

A tempo

**Baker**

Mysterious Man

Pno., Synth. (Cdl.), Sus.

---

Waging war.

**Baker**

---

Can't we just pursue our lives.

---

Like father, like

---

No more giants,

---

Disappoint in turn, I guess. Forget, though, we won't...

---

Like father, like

---

Start
With our children and our wives? Till that happier day arrives.

A tempo

All the

witches,

All the curses,

All the

rubato

wolves, all the lies, The false hopes, the good-byes, the reverses,

+Horn, Bsn., Vln., Bass +Cl.

Pno.
# 63. No More

All the wondering what... even worse is Still in

Meno mosso (rubato)

store?

All the children... All the

(After a moment's thought) Tempo primo

giants... No more.

(Baker exits)

END
No. 16

16. Baker’s Reprise
Baker, Narrator

Cue: BAKER: ...and you be careful
that no wolf comes your way.

LITTLE RED RIDINGHOOD:
I’d rather a wolf than you, any day.
(Stomps Baker’s foot and exits)

Rubato

BAKER (In pain)

If you know what you need, then you go and you find it and you

Piano

Baker

3

take it. Do I want a child or not? It’s a

Pno.

Più mosso, non rubato

Baker
cloak, what’s a cloak? It’s a joke, it’s a stu - pid lit - tle

Pno.
(Nods, convincing himself) (With resolve)

cloak. And a cloak is what you make it. So you take it. Things are

Più mosso, alla marcia

Baker

only what you need them for, What’s important is who needs them more...

NARRATOR:
And so the Baker, with new-found determination, went after the red cape.
As for the little girl, she was surprised to find her grandmother’s...

(Baker exits. Narrator enters)

Più mosso

ritard.

SEGUE
BAKER: Hello there, young man.
JACK: Hello, sir.
BAKER: What might you be doing with a cow in the middle of the forest?
JACK: I was heading toward the market—but I seem to have lost my way.
WIFE: What are you planning to do there?
BAKER: And what are you planning to do there—
JACK: Sell my cow, sir. No less than five pounds.
BAKER: Five pounds! Where am I to get five pounds!
WIFE: She must be generous of milk to fetch five pounds?
JACK: Yes, ma’am.
WIFE: And if you can’t fetch that sum? Then what are you to do?
JACK: I hadn’t thought of that... I suppose my mother and I will have no food to eat.
BAKER: This is the sum total...
WIFE: Beans—we mustn’t give up our beans! Well... if you feel we must.
BAKER: Huh?
WIFE: Beans will bring you food, son.
JACK: Beans in exchange for my cow?
WIFE: Oh, these are no ordinary beans, son. These beans carry magic.
JACK: Magic? What kind of magic?
WIFE: Tell him.
BAKER: Magic that defies description.
JACK: My mother would—

(MYSTERIOUS MAN: You’d be lucky to exchange her for a sack of beans.)

JACK: How many beans?
BAKER: Six.
WIFE: Five! We can’t part with all of them. We must leave one for ourselves. Besides, I’d say they’re worth a pound each, at the very least.
JACK: Could I buy my cow back someday?
BAKER: Well... possibly.
WITCH: Rapunzel! What are you doing here?
RAPUNZEL: I am no longer a child.
WITCH: What’s the matter?
RAPUNZEL: Oh nothing! You just locked me in a tower without company for 14 years, then blinded my Prince and banished me to a desert where I had little to eat, and again no company, and then bore twins!
WITCH: I was just trying to be a good mother.
RAPUNZEL: Because of the way you treated me, I’ll never, never be happy!
(Rapunzel begins to leave.)
WITCH: There’s a giant running about!
RAPUNZEL: No!
WITCH: Stay with me!