

Cinderella "On the Steps of the Palace"

38 39 40 41
C what if you're are _____ What a prince would en - vi - sion? _____ Al - though

42 43 44 *cresc.* 45
C 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

mf 46 47 48 49
C safe out of sight, and your - self, But where ev - 'ry - thing's wrong? Or where

50 51 52 53
C ev - 'ry - thing's right And you know that you'll nev - er be - long? And which -

54 55 56 57
C ev - er you pick, Do it quick, 'Cause you're start - ing to stick To the steps of the pal - ace.

58 59 60 61
C *mp* It's your first big de - ci - sion. _____ The choice is - n't eas - y to

62 63 64 65
C make. To ar - rive at a ball is ex - cit - ing and all - Once you're there, though, it's scar - y. _____

66 67 68 69
C And it's fun to de - ceive When you know you can leave, But you have to be war - y. _____

70 71 72 73 *cresc.*
C There's a lot that's at stake, But you've stalled long e - nough, 'Cause you're still stand - ing stuck in the -

74 75 *mp* 76 77
C stuff on the steps... Bet - ter run a - long home And a - void the col - li - sion. _____

78 79 80 81
C E - ven though they don't care, You'll be bet - ter off there Where there's noth - ing to choose, So there's

82 83 *cresc.* 84 85
C noth - ing to lose. _____ So you pry 'up your shoes. _____

85A *mf* 86 *mf* 87 88

Then from out of the blue, _____ And with - out an - y guide, _____

89 90 91 *mp* 92

_____ You know what your de - ci - sion is, _____ Which is not to de - cide.

93 94 95 96 97

You'll just leave him a clue: For ex - am - ple, a shoe. And then see what he'll

98 99 100 101

do. Now it's he and not you who is stuck with a shoe, In a stew,

102 103 103A *cresc.* 104

In the goo, And you've learned some-thing, too, Some-thing you nev - er knew, _____

105 *mf* 106 107 108 109

On the steps of the pal - ace. _____ *Finish*

No. 13A **UNDERScore**
(TACET)

No. 14 **THE POTION**
(UNDERScore)
(TACET)

No. 15 **FINALE (PART I)**
(FLORINDA, STEPMOTHER, CINDERELLA'S MOTHER)

NARRATOR: And so the mysterious man died...
Risoluto (♩ = 132)

(Safety)

1 2 3 4

5-12 B 13-16 To → 21 22-23 (CARRY) 2

CINDERELLA

Oh, no. Now, now. Don't cry, little one. I know. You want your mother.

(BABY begins to calm down. CINDERELLA'S PRINCE bounds ONSTAGE; HE doesn't recognize CINDERELLA)

CINDERELLA'S PRINCE

Hello.

(Begins to cross the stage to EXIT)

CINDERELLA

The Giant went in that direction.

CINDERELLA'S PRINCE

(Realizing it is CINDERELLA)

My darling. I did not recognize you. What are you doing in those old clothes? And with a child? You must go back to the castle at once. There's a Giant on the loose.

CINDERELLA

The Giant has been to the castle.

CINDERELLA'S PRINCE

No! Are you all right?

(Moves to her; CINDERELLA nods and walks away)

My love. Why are you being so cold?

CINDERELLA

Maybe because I'm not your only love. Am I?

CINDERELLA'S PRINCE

(Beat)

I love you. I do.

(Pause)

But yes, it's true.

CINDERELLA

Why, if you love me, would you have strayed?

CINDERELLA'S PRINCE

I thought if you were mine, that I would never wish for more. And part of me is content and as happy as I've ever been. But there remains a part of me that continually needs more.

CINDERELLA

I have, on occasion, wanted more. But that doesn't mean I went in search of it. If this is how you behave as a Prince, what kind of King will you be?

CINDERELLA'S PRINCE

I was raised to be charming, not sincere. I didn't ask to be born a King, and I am not perfect. I am only human.

CINDERELLA

(Beat)

I think you should go.

CINDERELLA'S PRINCE

Leave? But I *do* love you.

CINDERELLA

Consider that I have been lost. A victim of the Giant.

CINDERELLA'S PRINCE

Is that what you really wish?

CINDERELLA

My father's house was a nightmare. Your house was a dream. Now I want something in between. Please go.

(CINDERELLA'S PRINCE begins to EXIT)

CINDERELLA'S PRINCE

I shall always love the maiden who ran away.

#65 No One Is Alone — Part 1 (Cinderella, Little Red Ridinghood)

CINDERELLA

And I, the faraway Prince.

ds
shes? And
he loose.

RAPUNZEL

The musical score consists of two staves. The upper staff is in treble clef, with a key signature of two flats (B-flat and E-flat) and a time signature of 6/8. It begins at measure 12 with a mezzo-piano (*mp*) dynamic. The melody is a descending eighth-note scale: G4, F4, E4, D4, C4, B3, A3, G3. A slur covers measures 12 through 15, ending with a fermata over the final note. The lower staff contains the vocal line, starting with the syllable "Aaahhh" and a long horizontal line indicating a sustained breath or vocalization.