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Cinderella (Broadway Version) - Vocal Book

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VOCAL BOOK

Rodgers + Hammerstein's **Cinderella**

(Broadway Version)

Music by Richard Rodgers
Lyrics by Oscar Hammerstein II
New Book by Douglas Carter Beane
Original Book by Oscar Hammerstein II

Orchestrations by Danny Troob
Music Adaptation & Arrangements by David Chase
Additional Lyrics by Douglas Carter Beane, David Chase, and Bruce Pomahac



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No. 1

Prologue

(ELLA, ENSEMBLE)

cue:

APPLAUSE SEGUE from "Overture"

Pastorale (♩ = 78-80)

A

WOMEN:

Musical notation for the first system, measures 1-4. The top staff is for Women with notes B, C, D. The bottom staff is for Men with accompaniment and the vocal line "Ah".

Musical notation for the second system, measures 5-8. The top staff has notes E, F, G, H. The bottom staff has accompaniment and the vocal line "Ah".

Musical notation for the third system, measures 9-12. The top staff has lyrics "fields are a glow in autumn yellow" and "And the". The bottom staff has accompaniment and the vocal line "Ooh".

Musical notation for the fourth system, measures 13-16. The top staff has lyrics "sky is a robin's egg blue." and "It". The bottom staff has accompaniment and the vocal line "Ooh".

2

13

(WOMEN:)

Ah

(MEN:)

You will

makes you wish When you fall a - - sleep You will

dream a - - bout the view. Bi -

dream a - - bout the view. Bi -

21

[Cinderella enters]

- zarre and im - prob - a - ble and pret - ty As a

- zarre and im - prob - a - ble and pret - ty As a

page from the fair - y tale books, It

page from the fair - y tale books, It

29

makes you wish that the world could be as

makes you wish that the world could be as

Rit.

ELLA: *(live)*

33 34 35 36

(WOMEN:)

love - ly as it looks. _____

(MEN:)

love - ly as it looks. _____

It

37

(ELLA:)

Rit.

38 39 40

makes you wish that the world could be as _____

(WOMEN:)

as _____

(MEN:)

as _____

Slower

MADAME *(offstage)*: "Cinderella!"

41 42 43 44

love - ly as it looks. _____

love - ly as it looks. _____

love - ly as it looks. _____

No. 2 Me, Who Am I?

(TOPHER, KNIGHTS*)

cue:

LORD PINKLETON: "To the castle?"
TOPHER: "To the castle."

$\text{♩} = 134$
[LORD PINKLETON "plays" his herald bugle.]

Tpt 1

TOPHER: "Still. [*music continues*]"

Bouncy Clip-Clop ($\text{♩} = 108$)

(TOPHER:) These questions. Nag me. Nag. Nag. [*The horse whinnies.*] No, not you buttercup. I just wonder."

1

Safety

5 **TOPHER:** (*last two times thru vamp*)

Me, who am I? A

far from per - fect guy. A

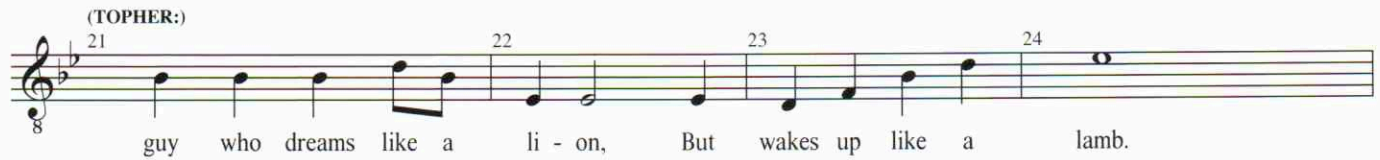
13

bum who wants to do what's right but of - ten does what's wrong. A

kid whose voice is way off key, but loves to sing a song. A

* includes LORD PINKLETON, SEBASTIAN and PAGEBOYS

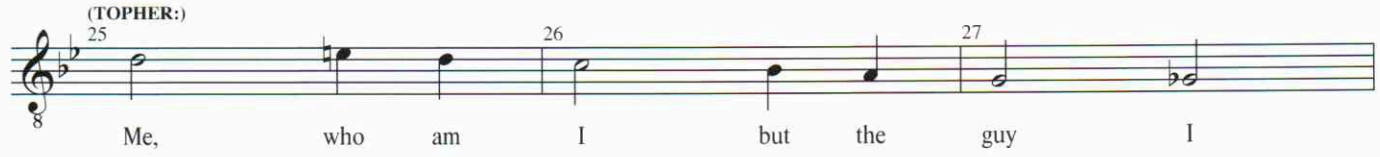
(TOPHER:)



21 22 23 24

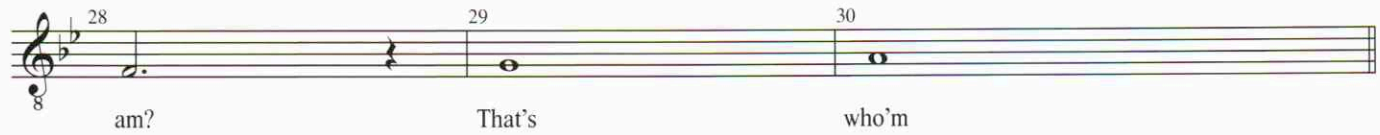
guy who dreams like a li-on, But wakes up like a lamb.

(TOPHER:)



25 26 27

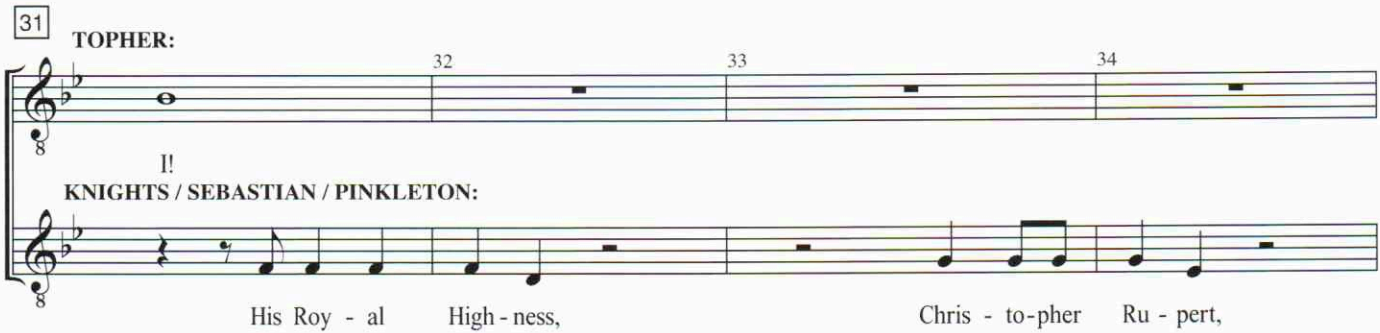
Me, who am I but the guy I



28 29 30

am? That's who'm

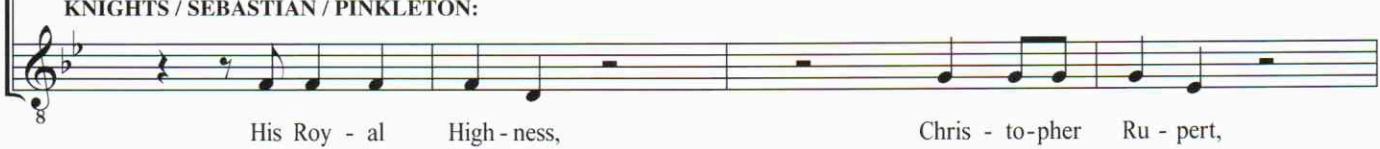
31 TOPHER:



32 33 34

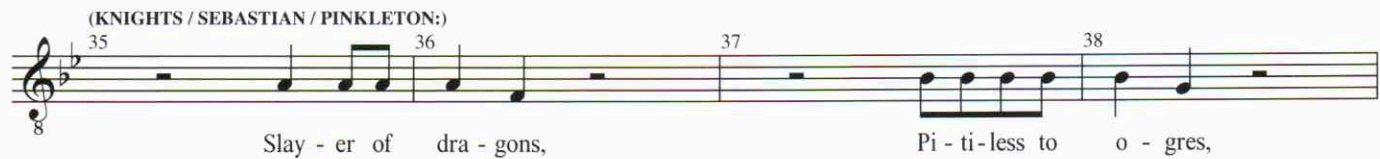
I!

KNIGHTS / SEBASTIAN / PINKLETON:



His Roy-al High-ness, Chris-to-pher Ru-pert,

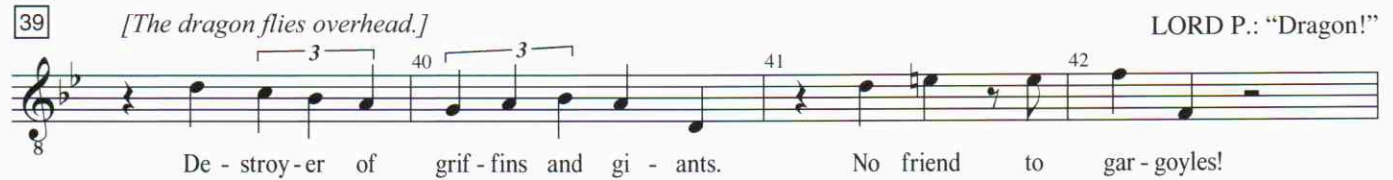
(KNIGHTS / SEBASTIAN / PINKLETON:)



35 36 37 38

Slay-er of dra-gons, Pi-ti-less to o-gres,

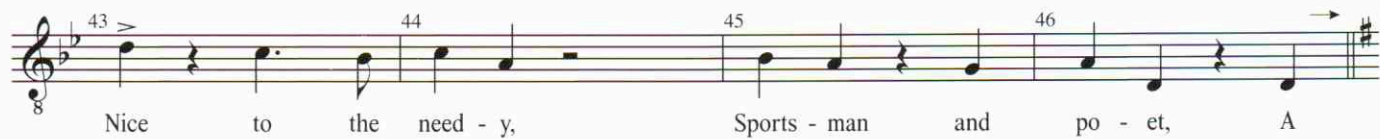
39 [The dragon flies overhead.] LORD P.: "Dragon!"



40 41 42

De-stroy-er of grif-fins and gi-ants. No friend to gar-goyle!

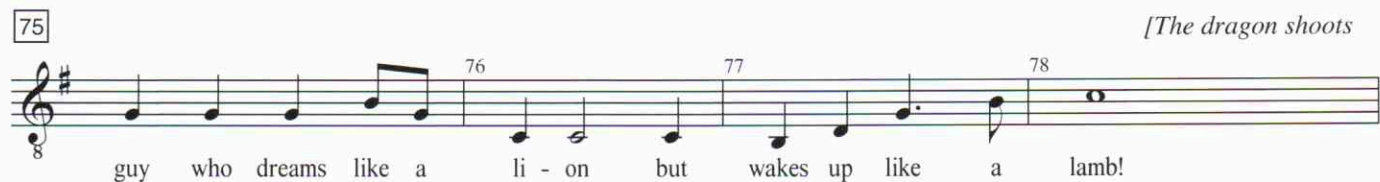
TOPHER (under singing): "No, n-n-no, I got it! I got it. C'mon!"



43 44 45 46

Nice to the need-y, Sports-man and po-et, A

75 [The dragon shoots



76 77 78

guy who dreams like a li-on but wakes up like a lamb!

122 **Poco meno mosso: "Royal Strut"**

TOPHER:

Me, _____ Who am I? _____ A

KNIGHTS / SEBASTIAN / PINKLETON:

His Roy - al High - ness, Chris - to-pher Ru - pert,

far from _____ per - fect guy. _____ A

Slay - er of dra - gons, Pi - ti - less to o - gres,

130

jerk who wants to do what's right but of - ten does what's wrong. A

De - stroy - er of grif - fins and gi - ants. No friend to gar - goyles!

drip whose voice is way off key. but loves to sing a song. A

Nice to the need - y, Sports - man and po - et,

138

dope who dreams like a li - on, But wakes up like a lamb.

p Swords - man states-man, *mf* Nif - ty dan - cer, *f* Sail-or of the

(TOPHER:) 142 Me, who am I but the guy I am? 143 144 145

(KNIGHTS / SEBASTIAN / PINKLETON:) o - ceans Sur - vey - or of the moun - tains and val - leys. He's a prince!

146 That's who'm I! 147 148 149

What a guy! What a guy! What a guy! What a guy!

sfz *p*

150

151 152 153

That's _____ who'm _____

He's a plain and sim - ple, com - pli - ca - ted, fas - cin - a - ting

154 155 156 157

I! _____

guy! _____

158 159 160 161

What a guy! Ha!

Ha!

No. 4 In My Own Little Corner

cue:

(ELLA)

ELLA: "That's my father's coat!"

MADAME: "It's rags."

ELLA: "It's all I have to remember him by."

MADAME (*rips the coat*): "It's rags now. Clean the porch with these rags." (*MUSIC GO*)

Semplice ♩ = 124

3 4

ELLA:

I'm as

5 6 7 8

mild and as meek as a mouse. When I hear a com-mand, I o - bey. But I

Poco rit.

9 10 11 12

know of a spot in my house where no one can stand in my

Andante ♩ = 92

13 (ELLA:) 14 15 16 17

way. In my own lit - tle cor - ner, in my own lit - tle

18 19 20 21 22

chair, I can be what - ev - er I want to be. On the

23 24 25 26

wing of my fan - cy I can fly a - ny - where and the

(ELLA:) 27 28 29 30

world will o - pen its arms to me. I'm a

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10

31 **Moving ahead**

(ELLA:)

young Nor - we - gian prin - cess or a milk - maid, _____ I'm the great - est pri - ma don - na in Mi -

- lan, _____ I'm an heir - ess who has al - ways had her silk made _____

Dictated**Poco rit.**

_____ By her own flock of silk - worms in Ja - pan! _____ I'm a

47 **A tempo**

girl men go mad for, Love's a game I can play with a

cool and con - fi - dent kind of air, _____ Just as

55

long as I stay in my own lit - tle cor - ner, _____ All a -

(ELLA:)

- lone in my own lit - tle chair.

Playfully

63

[A FOX emerges from the wood box. ELLA nods to him as if to say; "Hello."]

3

63-65

(ELLA:)

I can

be what - ev - er I want to be. I'm a

71 (ELLA:)

thief in Cal - cut - ta, I'm a queen in Pe - ru, I'm a

[A RACCOON emerges from within a nearby tree.]

mer - maid danc - ing u - pon the sea. I'm a

79 (ELLA:)

hunt-ress on an Af - ri - can sa - fa - ri (It's a dang-'rous type of sport and yet it's

fun.) In the night I sal - ly forth to seek my quar - ry,

Rit.

And I find I for - got to bring my gun! I am

A tempo

95 (ELLA:)

lost in the jun - gle all a - lone and un - armed when I

meet a li - on - ess in her lair! Then I'm

103 **Colla voce**

glad to be back in my own lit - tle cor - ner, All a -

- lone in my own lit - tle chair.

No. 4A In My Own Little Corner - Tag / Your Majesty

(ELLA, TOPHER, LORD PINKLETON)

cue:

APPLAUSE SEGUE from No. 4

With gusto (a little faster than the song proper)

1 2 3 5 ELLA:
I can

(ELLA:) 6 7 8 9
be what - ev - er I want to be!
TOPHER:
Just as

Poco meno mosso (but emphatically)

10 11 12 13
All a -

14 15 16 17
-lone in my own lit - tle
All a - lone in my own lit - tle

18

Poco maestoso ♩ = 132

(ELLA:)

chair.
(TOPHER:) chair. PINKLETON: Your

20

(PINKLETON:)

Maj - es - ty, Your Ma - jes - ty, a list of the Lords en -

(PINKLETON:)

-treat - ing thee. A
A list of the Lords en - treat - ing me with what?
pp

31

hun - dred and five re - quests
That seems a lot.
[TACET al fine]

No. 5 The Prince Is Giving a Ball / Now Is the Time

(SEBASTIAN, JEAN-MICHEL, LORD PINKLETON, MADAME, CROWD)

cue:

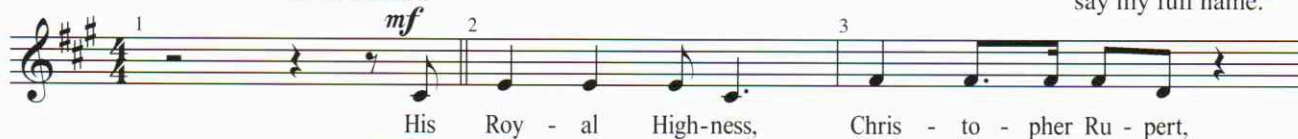
SEBASTIAN: "Now, Lord Pinkleton, I want you to tell this to all -
a pronouncement - an announcement."

Poco maestoso ♩ = 128

SEBASTIAN:

TOPHER: "Please don't
say my full name."

mf



1 2 3

His Roy - al High-ness, Chris - to - pher Ru - pert,

A tempo

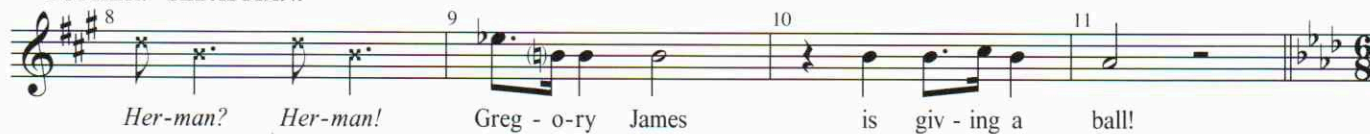
TOPHER:
"So embarrassing."



4 5 6 7

Wind - e-mere Vlad - i-mir Karl Al - ex-an - der Fran - çois Reg - i-nald Lan - ce - lot Her-man

TOPHER: SEBASTIAN:



8 9 10 11

Her-man? Her-man! Greg - o-ry James is giv - ing a ball!

Marciale ♩ = 118

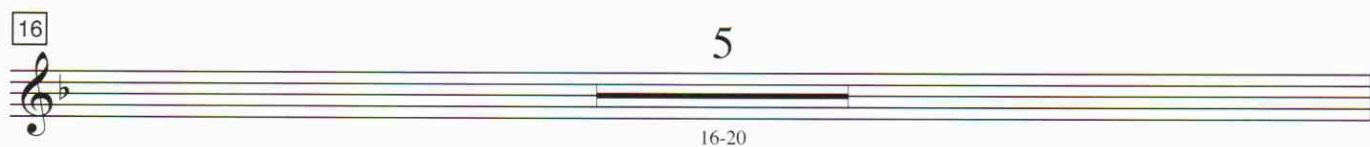
12



4

12-15

16



5

16-20

21

JEAN-MICHEL:



22 23 24

Now _____ is the time, _____ The time to act.



25 26 27 28

No oth - er time will do.

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29 Live and play your part Don't give a way your heart Don't

33 take what the world gives you! _____

37 (JEAN-MICHEL:) Now _____ is the time, _____ The time to live.

41 No oth - er time is real. Yes - ter - day is

46 gone. To - mor - row is a guess. To - day you can see and

51 feel. 3

52-54

4 Safety JEAN-MICHEL:

55-58 59 For you

60 just can't wait to be served by fate On a

64 sil - ver plate _____ or a tray. _____

68 J-M & CROWD: Now _____ is the time, _____ The time _____ of your life, The

72 73 74 75

[LORD PINKLETON rings his bell] PINKLETON:

time of your life is to - day! (Ding!) (Ding!) The

Poco più mosso ♩. = 126

76 77 78 79

Prince is giv - ing a ball! The Prince is giv - ing a ball!

(PINKLETON:)

80 81 82 83

Hear ye! Hear ye! A ball and that's not all! The

84 85 86 87

Prince is giv - ing a ball! The Prince is giv - ing a ball!

88 89 90 91

Hear ye! Hear ye! His Roy - al High - ness Chris - to - pher Ru - pert

(PINKLETON:)

92 93 94

mf

James is giv - ing a ball! The

CROWD: *mp*

He's giv - ing a ball?

95 96 97 98 99 100

CROWD: *mf*

Prince is giv-ing a ball! The Prince is giv - ing a

CROWD: *mf*

The Prince is giv-ing a ball! The Prince is giv - ing a

101 (PINKLETON:)

ball! _____

(CROWD:)

ball! _____

JEAN-MICHEL: "Hello, I'm talking here!"

2

105-106

Safety

CROWD: (last x)
(realizing they've forgotten J-M)

Oh...

JEAN-MICHEL:

108 *mf*

Now _____ is the time, _____ The time to act. No oth - er

(JEAN-MICHEL:)

109 110 111 112

CROWD: *p*

He's giv - ing a ball!

WOMAN in a window (W6):

113 114 115 *mf* 116 117

time will do. He's giv-ing a what?

The Prince is giv-ing a ball, A ball!

118 JEAN-MICHEL:

Now _____ is the time, _____ The time to live. No oth er

119 120 121 122

123 124 125 J-M: 126 127

time is real! But...?!

Lord P. rings his bell PINKLETON: *f*

(Ding!) (Ding!) The Prince is giv-ing a ball,

CROWD: *mf*

Shh! He's giv-ing a ball, The

18

128 **PINKLETON:** 129 His
 Prince is giv - ing a Ooh... (as CROWD sees invitation)

130 **PINKLETON:** 131 132
 Roy - al High-ness, Chris - to - pher Ru - pert, Wind - e-mere Vlad - i - mir

133 134 135
 Karl Al - ex - an - der Fran - çois Reg - i - nald Lan - ce - lot Her - man

CROWD: **PINKLETON:** 136 137 138
 Her - man? Her - man! Greg - o - ry James is giv - ing a

139 **MADAME:** 140 141 142 143 144
 ball! The Prince is giv - ing a what? The

PINKLETON: 145 146 147 148 149 *mp*
 Prince is giv - ing a ball! The Prince is giv - ing a ball! His

CROWD:
 Prince is giv - ing a ball! The Prince is giv - ing a ball!

PINKLETON: 150 151 152 153
 Maj - es - ty has this de - cree:

154 **LORD PINKLETON:** "To attend the ball, all one requires is an invitation and suitably fashionable attire!"
 Play 2x 4

“And... the Prince shall choose a woman from the ball to be his bride.
That means ANYONE can be the Queen.”

Safety (*The CROWD reacts*)

TALL WOMAN:

158 159 160 161

So

162

STRONG WOMAN:

SMALL WOMAN:

162 163 164 165

will he want a tall - er girl? Or will he want a strong - er girl? Or

CROWD: (*all MEN in upper octave*)

SHY WOMAN:

166 167 168 169

will he want a small - er girl? The Prince is giv - ing a ball! I

170

OLDER WOMAN:

YOUNGER WOMAN:

170 171 172 173

wish I were a bold - er girl. I wish I were a young - er girl I

CROWD: (*all MEN in upper octave*)

ELLA:

174 175 176 177

wish I were an old - er girl. The Prince is giv - ing a ball! I've

178

(**ELLA:**)

178 179 180 181

wished a lot of things I don't wish an - y - more, But

(**ELLA:**)

182 183 184 185

now I wish a lot of things I've nev - er wished be - fore. I

WOMEN:
pp

I

186

Accel.

186 187 188 189 190

wish I had... I wish I could... I wish I might... I wish I would... I wish I were in -

wish I wish... I wish...

(ELLA:)

[LORD PINKLETON hands ELLA an invitation.]

191 192 193 194 195

- vi - ted to the Prin - ce's Roy - al Pal - ace Ball!

(WOMEN:)

Ooh Ah

196 ♩. = 132 8 196-203

204 2 204-205

206 4 206-209

210 8 210-217

218 8 218-225

226 8 226-233

234 4 2 2 234-237 238-239 240-241

242 ♩. = ♩ 8 242-249

250 $\text{♩} = 132$

250-257

258

258-265

266

266-273

274 **WOMEN:**

275 276 277

CROWD: He's giv-ing a ball, He's giv-ing a ball! The prince is giv-ing a ball! _____

MEN:

He's giv-ing a ball, He's giv-ing a ball! The prince is giv-ing a ball! _____

278

279-285

286

286-293

294

295 296 297

J-M: Now is the time, _____ The time to act! _____

CROWD: We _____ We _____

298> . 299> . 300 301

hear ye, we hear ye! But the Prince is giv - ing a ball!

hear ye, we hear ye! But the Prince is giv - ing a ball!

302

J-M: 303 304 305

Now _____ is the time, _____ The time to live! We

CROWD: We

306> . 307> . 308 309

hear ye, we hear ye! But His Roy - al High - ness Chris - to - pher Ru - pert

hear ye, we hear ye! But His Roy - al High - ness Chris - to - pher Ru - pert

HIGH VOICES: 310 311 312 313

James ...is giv - ing a ball _____

MIDDLE VOICES:

James ...is giv - ing a ball! _____

LOW VOICES:

James is giv - ing a ball! _____

314 **PINKLETON:** *p* 315 316 317

His Roy - al High-ness, Chris - to - pher Ru - pert,

CROWD:

Chris - to - pher Ru - pert,

PINKLETON: *cresc. poco a poco* 318 319 320 321

Slay - er of Dra-gons! De - stroy - er of Gar-goyles!

CROWD: *cresc. poco a poco*

Wind - e-mere Vlad - i-mir Karl Al - ex-an - der

PINKLETON: 322 323 324 325

Sports - man and Po - et! Her - man?

CROWD:

Fran - çois Reg - i-nald Lan - ce - lot Her-man Her-man!

PINKLETON & HIGH VOICES: 326 327 328 *♩ = 132* 329

ALL: Greg - o - ry James is giv - ing a ball!

LOW VOICES:

Greg - o - ry James is giv - ing a ball!

PINKLETON: 330 331 332 333

Huh! Huh! Huh! Ho! The

Huh! Huh! Huh! Ho!

334 PINKLETON:

Prince is giv - ing a ball! _____ The

HIGH VOICES:

The Prince is giv - ing a ball! _____

CROWD:

LOW VOICES:

The Prince is giv - ing a ball! _____

(PINKLETON:)

Prince is giv - ing a ball! _____ The

(HIGH VOICES:)

WOMEN:

The Prince is giv - ing a ball! _____ The

(LOW VOICES:)

MEN:

The Prince is giv - ing a ball! _____ The

342 (PINKLETON:)

Prince is giv - ing a

(WOMEN:)

Prince is giv - ing a

(MEN:)

Prince is giv - ing a

(PINKLETON:)

346 347 348 349
ball! A Roy - al ball! He's giv - ing a

(WOMEN:)

ball! A Roy - al ball!

(MEN:)

ball! A Roy - al ball!

350 351 352 353 354
ball! _____

The Prince is giv - ing a ball!

The Prince is giv - ing a ball!

No. 5A

Fol-de-rol (Scene Change)

(MARIE)

cue:

APPLAUSE SEGUE from No. 5

L'istesso $\text{♩} = 126$

9 Poco rall.

Chassé

17 **Slower**
MARIE:

Fol - de - rol and fid - dle - dy - dee, Fid - dle - dy, fad - dle - dy fod - dle, —

All the wish - es in the world are pop - py-cock and twad - dle!

22 *[ELLA tightens CHARLOTTE'S corset.]* *[ELLA pulls the corset tighter.]*

Ratchet Cowbell 3 Ratchet Cowbell

MARIE:

The Prince is giv - ing a ball!

No. 6

Off to the Ball

(MADAME, GABRIELLE, CHARLOTTE)

cue:

[A cuckoo clock chimes]

MADAME: "Seven-thirty! Ball preparation, double time!"

Alla Marcia ♩ = 105

MADAME: "Cinderella, my shoes!"

4

1-4

5

"Charlotte, powder your sister's face."

[Powder-Puff]

GABRIELLE: "I can't see!"

4 9 3

5-8 10-12

13

CHARLOTTE: "I'm hungry." MADAME: "Gabrielle, feed the baby!"

[Biscuit]

4 17

13-16

MADAME: "Cinderella, my cloak." ELLA: "Coming, Madame."

MADAME:
(Rhythmically)

2 20

18-19 Ex -

21 22 23 24

- pen - sive brace - let, neck - lace, hair. Then the Prince we shall en - snare.

GABRIELLE &
CHARLOTTE:

MADAME:

GABRIELLE &
CHARLOTTE:

[Pose] [Pose]

25 26 27 28

Then the Prince we shall en - snare. Are we worth - y? Yes! Yes!

29

4

29-32

28

[They exit.] MADAME: "Posture! Posture!"

3

GABRIELLE & CHARLOTTE:

33-35

36 Ex -

37

38 39 40

- pen - sive brace - let, neck - lace, hair. Then the Prince we shall en - snare. Ex -

GABRIELLE: (remembering) "Invitations!" [The family circles back to ELLA, who already has the invitations ready.]

41 42 43

- pen - sive brace - let, neck - lace, hair...

44

Poco più mosso - "Home Stretch"

4

44-47

4

48-51

2

MADAME:

52-53 54 55

Off to the ball!

56

Playoff

4

MADAME: (Rhythmically)

56-59 60

Ex -

(more freely)

61 62 63

- pen - sive brace - let, neck - lace, hair. Cin - der - el - la's not go - ing

64

JEAN-MICHEL (entering): "One of the flowers in the bouquet was a wild rose..." [Music out. Dialogue continues.]

4

65-68

an - y - where.

No. 7 In My Own Little Corner (Reprise)

(ELLA, MARIE)

cue:

JEAN-MICHEL: "Well why don't you just go to the ball and ask the prince when he's going to start noticing?
Noticing that the people are being evicted from their land. HA! That's absurd. HA!"

[JEAN-MICHEL runs off]

ELLA: (shouting after him) "Jean-Michel!" (MUSIC GO)

Poco furioso $\text{♩} = 134$

ELLA: "I could go to the prince and he might listen to me!"

4

1-4

And if I had a ball gown, I think I might look sort of nice."

5

ELLA:
I am

11

in the Roy - al Pal - ace, of all pla - ces! When I

(ELLA:)

meet the fin - est Prince you've ev - er seen, And the

Rit.

col - or on my two step - sis - ters' fac - es Is a

23 **Colla voce**

queer sort of sour ap - ple green! I am

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30

27 Poco meno mosso

(ELLA:)

28 29 30

coy and flir - ta - tious when a - lone with the Prince.

31-33

Rit.

34

I'm the

35 Freely (but with strength)

36 37 38 39 40

belle of the ball in my own lit-tle cor - ner, _____ All a - lone in my own lit - tle...

41 Scherzando $\text{♩} = 112$

MARIE: (interrupting as she enters)

42 43

Fol - de-rol _____ and fid-dle-dy - dee, Fid - dle - dy, fad - dle - dy

44 45 46

fod - dle, _____ All the wish - es in the world are pop - py-cock and

ELLA: "Oh Crazy Marie. Are you mocking me with your gibberish?"

47 48 49

twad - dle! _____ **MARIE:** Yes.

50 MARIE:

51

Fol - de - rol and fid - dle - dy - dee, Fid - dle - dy, fad - dle - dy foo - dle, _____

52 53

All the dream - ers in the world are diz - zy in the

ELLA: "So what if I do have a dream to see the prince again?
And tell him what life in his kingdom is really like? And what it could be."

54 $\text{♩} = 102$

noo - dle!

MARIE: "Exactly. And then to have him fall in love with you."
ELLA: "No one will fall in love with me. Why do you come to visit me tonight?"

2 **Poco rit.** $\text{♩} = \text{♩}$ **MARIE:**

I just

62 $\text{♩} = 96$

knew I would find you in the same lit-tle chair in the pale pink mist of a fool-ish dream.

ELLA: "I am being foolish." MARIE: "Then be foolish with me. What would you dream of?"
ELLA: "An invitation to the ball, I guess."

66 **Rit.**

MARIE: "Right here. There's an invitation." ELLA: "What? But it's torn." MARIE: "Don't wait for everything to be

72 **Misterioso - poco piu mosso** $\text{♩} = 120$

perfect, just go! Now, what else would you dream of?" ELLA: "Oh a white gown,

I imagine. A beautiful white gown sewn up with pearls... And jewels...

And a tiara of diamonds." MARIE: "And on your feet?" ELLA: "The most beautiful grosgrain pumps, I'd imagine.

N.B. — Beginning at m. 72, each 4-bar phrase starts on underlined word of dialogue.

88 MARIE: "No. Better. The Venetian glass that your stepmother so loves in her trinkets and baubles.

Musical staff for Marie, measures 88-91. Includes a large slur over measures 90 and 91.

An entire pair of shoes made only of Venetian glass."

ELLA: "Oh how silly. I'd be the envy

Musical staff for Ella, measures 92-95. Includes a large slur over measures 94 and 95.

of all.

But how would I get to the ball?"

MARIE: "Well this pumpkin over here?"

Musical staff for Marie, measures 96-99. Includes a piano accompaniment line starting at measure 96 and a large slur over measures 98 and 99.

ELLA: "Yes?" MARIE: "I'll turn it into a golden carriage." ELLA: "And horses?" MARIE: Those mice?

Musical staff for Ella and Marie, measures 100-103. Includes a large slur over measures 102 and 103.

Trapped in this cage?"

ELLA: "And a fox as a footman and a raccoon as a driver.

Oh you are crazy, Marie.

Musical staff for Ella and Marie, measures 104-107. Includes piano accompaniment lines and slurs over measures 104-105 and 106-107.

[MARIE turns and rips off her rags and ragged cape. Underneath is the most beautiful gown. ELLA gasps.]

Freely (but with strength)

108 Why, in order to do that, you would have to be a fairy godmother."

Musical staff for Marie, measures 108-111. Includes piano accompaniment and dynamic markings.

A Fl, Hp

p

mf

molto

sfz

No. 8 Impossible

(MARIE, ELLA)

cue:

ELLA: "Are you really my...

Slowly, with a gentle fairy-tale swing ♩ = 100

[A] ... fairy godmother?" MARIE: "But of course, my child. Actually, I'm everyone's fairy godmother.

Orch: ↓

But you're the only one who's given me charity. Generosity. And kindness. And now I must make all the

the dreams we joked about come true." ELLA: "But that's so improbable. Implausible."

MARIE:
Im -

[1] **Allegro** ♩ = 120
(MARIE:)

- pos - si - ble for a plain yel - low pump - kin to be -

- come a gol - den car - riage! Im - pos - si - ble for a

plain coun - try bump - kin and a prince to join in mar - riage, And

four white mice will nev - er be four white hors - es. _____ Such

(MARIE:)

17 18 19 20
fol - de - rol and fid - dle - dy dee of course is _____ Im -

21 22 23 24
- pos - si - ble! But the

25

26 27 28
world is full of za - nies and fools _____ Who

29 30 31 32
don't be - lieve in sen - si - ble rules _____ And

(MARIE:)

33 34 35 36
won't be - lieve what sen - si - ble peo - ple say, _____ And be -

37 38 39 40
- cause these daft and dew - y - eyed dopes keep build - ing up im - pos - si - ble hopes Im -

41 42 43 44
- pos - si - ble things are hap - p'ning ev - - - 'ry

(MARIE:)

ELLA:

45 46 47 48
day. _____ Im -

49

MARIE:

ELLA:

50 51 52
- pos - si - ble! Im - pos - si - ble! Im -

MARIE: ELLA:

53 54 55 56

- pos - si - ble! Im - pos - si - ble! Im -

MARIE: BOTH:

57 58 59 60

- pos - si - ble! Im - pos - si - ble! Im -

(BOTH:)

61 62 63 64

- pos - si - ble! *sfz* *p*

65 ELLA: "But if you could be a beggar woman not five minutes ago

66 67 68

and now are now my fairy godmother, then anything is possible, right?

69 70 71 72

MARIE: "I suppose so." ELLA: "You could change it all."

73 74 75 76 77

You could make it all happen." MARIE: "No, but you could change it."

78 79 80 81 82

Rall. MARIE: (as "mopey ELLA")

83 84 85 86 87

pp Im -

88 A tempo

89 90 91

- pos - si - ble for a plain yel - low pump - kin to be -

36

(as herself)

92 93 94 95

- come a gol - den car - riage! Im - pos - si - ble for a

(MARIE:)

96 97 98 99 100

plain coun - try bump - kin and a prince to join in mar - riage, And four white mice will

101 102 103 104 105

nev - er be four white hors - es. Such fol - de - rol and fid - dle - dy dee of

ELLA:

106 107 108 109 110 111

course is Im - pos - si - ble! But the

112 (ELLA:)

113 114 115 116 117

world is full of za - nies and fools Who don't be - lieve in sen - si - ble

BOTH:

118 119 120 121 122 123

rules And won't be - lieve what sen - si - ble peo - ple say, And be -

(BOTH:)

124 125 126 127

- cause these daft and dew - y - eyed dopes keep build - ing up im - pos - si - ble hopes Im -

128 129 130 131 132 133

- pos - si - ble things are hap - p'ning ev - - - 'ry

134 135 136 137

day.

Segue as one
[TACET]

No. 8B

Glass Slippers / It's Possible

(ELLA, MARIE, HEAVENLY VOICES)

cue:

SEGUE AS ONE from No. 8A

[Glass Slippers]

MARIE: "And as promised, in our laughter... glass slippers."

♩ = 154

pp *delicato*

MARIE: But Cinderella – I must tell you –
Rall.

[Dark Magic]

Slower and somewhat ominous ♩ = 118

17 all of this magic is very powerful, but it will end at midnight tonight. Now go – to the ball. In the name of every girl

who has ever wished to go to a ball in a beautiful dress. In the name of every girl who
has ever wanted to change the world she lived in. **Go!** With the **promise** of

Volante ♩ = 120
possibility!"

cresc. poco a poco

ELLA:

It's

38

39 ♩ = 128 [It's Possible]

ELLA:
pos - si - ble! It's pos - si - ble! It's

WOMEN:
Ooh

HEAVENLY VOICES:
Ooh

MEN:
Ooh

ELLA:
pos - si - ble! It's pos - si - ble! It's

WOMEN:
Ooh

MEN:
Ooh

pos-si-ble! It's pos-si-ble! It's pos - si - ble! for a

Ah Ah Pos - si - ble!

Ah Ah Pos - si - ble!

53 **ELLA:**
plain yel - low pump - kin to be - come a gol - den car - riage! It's pos-si-ble

(ELLA:)

58 59 60 61 62

for a plain coun - try bump - kin and a prince to join in mar - riage, And

63

64 65 66

four white mice are ea - si - ly turned to hors - es. _____ Such

67 68 69 70

fol - de - rol and fid - dle - dy dee of course is _____ quite

71 72 73 74

pos - si - ble! _____ For the

75

ELLA:

76 77 78

world is full of za - nies and fools _____ Who

WOMEN:

Ooh _____ Ah _____

MEN:

Ooh _____ Ah _____

79 80 81 82

won't be - lieve in sen - si - ble rules _____ And

Ooh _____ Ah _____

Ooh _____ Ah _____

(ELLA:) 83 won't be - lieve what 84 sen - si - ble peo - ple 85 say, 86 And be -

MARIE:

(WOMEN:) Ooh Ah

(MEN:) Ooh Ah

87 - cause these daft and 88 dew - y - eyed dopes keep 89 build - ing up im -

(MARIE:) 90 - pos - si - ble hopes Im - 91 pos - si - ble 92 things are hap - p'ning 93 ev - 'ry 94

MARIE & ELLA :

95 day. 96 97 98 ELLA: It's

99 (ELLA:) MARIE: ELLA: MARIE: 100 101

pos - si - ble! It's pos - si - ble! It's pos - si - ble! It's

102 ELLA: 103 MARIE: 104 ELLA:

pos - si - ble! It's pos - si - ble! It's pos - si - ble! It's

105 **ELLA:** **MARIE:** Pos - - - - - si -
 pos - - - - - si -

WOMEN:
mp Ooh - - - - - Pos - - - - - si -

MEN:
mp Ooh - - - - - pos - - - - - si -

Presto ♩ = 140

109 (MARIE & ELLA:) - ble!
 - ble!

(WOMEN:)
 - ble!

(MEN:)
 - ble!

113 Ah!
 Ah!
 Ah!

No. 10 Ridicule

(LORD PINKLETON, ALL)

cue:

SEBASTIAN: "It's time for Ridicule!
Everyone! Take sides!" *[Music GO]*

Crisply elegant $\text{♩} = 90$

Orch:

5 TOPHER: What happened to the nice girl? SEBASTIAN: "Ignore her. We're playing 'Ridicule.' You get to be the judge. Two circles spin and when the music stops, two players out-ridicule one another. Let's find you a bride."

8

ALL: *p* Bum dit - ty bum bum, Bum dit - ty bum bum, PINKLETON: *mf* One and two and three (dialogue)

OLDER WOMAN: "Oh but my dear. I love that dress. No matter how many times I see it. Why I remember when that dress was first in fashion, when I was a young girl."

CHARLOTTE: "Please do not speak of your childhood, as I have not brought along a copy of the Old Testament to follow along."

ALL: "BRAVA! BRAVA! Touché, etc."

[TOPHER gestures to the winner -- CHARLOTTE. Music GO]

17 Orch: TOPHER: "What do you even call that?" SEBASTIAN: "Well it's awfully sophisticated."

21 TOPHER: "It just seems like cruelty." SEBASTIAN: "Sophisticated, cruelty. There's a slight difference there, I keep forgetting what it is." TOPHER: "I don't think I'd like --" SEBASTIAN: "And here we have another round at the ready!"

8

29 ALL: *p* Bum dit - ty bum bum, Bum dit - ty bum bum, PINKLETON: *mf* One and two and three

No. 11 Ten Minutes Ago

(TOPHER, ELLA)

cue:

SEGUES AS ONE from No. 10A

Waltz, in one ♩ = 158

TOPHER: "I admire how you've changed everything around. And yet, I'm so comfortable with you. I feel as if I've met you before."

TOPHER: (sings)

1-3 Ten

5

min - utes a - go I saw you. I looked

up when you came through the door. My

(TOPHER:)

head start - ed reel - ing, you gave me the feel - ing the

room had no ceil - ing or floor. Ten

21

min - utes a - go I met you. And we

mur - mured our how - do - you - dos. I

(TOPHER:)

want - ed to ring out the bells and fling out my

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33 arms and to 34 sing out the 35 news. 36 I have

37

found her! 38 She's an an - 39 gel, 40 with the

41 dust of the 42 stars in her 43 eyes. 44 We are

(TOPHER:)

45 danc - 46 ing we are 47 fly - 48 ing and she's

49 tak - 50 ing me back to the 51 skies! In the

53

arms of my 54 love, I'm 55 fly - 56 ing ov - er

57 moun - 58 tain and mead - 59 ow and 60 glen, and I

(TOPHER:)

61 like it so 62 well that for 63 all I can 64 tell I may

65 nev - 66 er come down a - 67 gain!

Poco meno mosso

69

TOPHER: "I'm sorry to be so effusive, I've just met you. I'm not usually this way with someone I've just met.

4

Events like this... I just feel like - what am I doing here?" ELLA: "I feel the same."
 TOPHER: "Like such a phony." ELLA: "So do I!" TOPHER: "You do?" ELLA: "Yes!"

73 4

73-76

77 4

77-80

TOPHER: "Have we met before?" ELLA: "Yes, and we are seeing each other for the first time right now."

2 83 **Rall.** 84 ELLA:

81-82 Ten

85 **A tempo**

86 87 88

min - utes a - go I met you and we

89 90 91 92

mur - mured our how - do - you - dos. I

93 94 95 96

want - ed to ring out the bells and fling out my

97 98 99 100

arms and to sing out the news: I have

101

102 103 104

found him, I have found him

105 11 ELLA:

105-115 116

In the

117 (ELLA:)

118 119 120

arms of my love I'm fly - ing ov - er

121 122 123 124

moun - tain and mead - ow and glen And I

125 126 127 128

like it so well that for all I can tell I may

129 130 131 132

nev - er come down a - gain! I may

BOTH:

133 134 135 136

nev - er come down to earth a -

137 138

- gain.

139-140

141-143 144

141-143

Rit.

144

Segue as one
[TACET]

No. 13 Ten Minutes Ago ~ Rep.

(ELLA, TOPHER, PINKLETON, GUESTS)

cue:

SEGUES AS ONE from No. 12

Misterioso ♩ = ca. 96

Poco più mosso

4

9 ♩ = ♩. (♩ = ca. 160)

8

17

5

Rall.

2

24

WOMEN:
(inc. CHARLOTTE,
ELLA, GABRIELLE)

25

A tempo

WOMEN:

26 (n.b.) 27 28

min - utes a - go I met you And we

MEN: (inc. TOPHER,
LORD PINKLETON)

Ten min - utes a - go we

29 30 31 32 (no ELLA)

mur - mured our how do you dos. I

(no TOPHER)

mur - mured How do you dos. I

48

33

(WOMEN:)

want - ed to ring out the bells and fling out my
 (MEN:)
 want - ed to ring out the bells and fling out my

arms and to sing out the news.
 arms and to sing out the news. I have

41

(WOMEN:)
(add ELLA)

I have found an an - gel, with the
 (MEN:)
 found her! She's an an - gel, with the

dust of the stars in her eyes. We are
 dust of the stars in her eyes. We are

49

(WOMEN:)

danc - - - ing we are fly - ing
 (MEN:)
 danc - - - ing we are fly - ing and she's

53 54 55 56 (n.b.)

To the skies! In the
tak - ing me back to the skies! In the

57 58 59 60 (')

S:
arms of my love, I'm fly - ing _____ ov - er

A:
arms of my love, I am fly - - - ing! _____

T:
arms of my love, I'm fly - - - - ing

B:
arms of my love, I'm fly - - - - ing ov - er

61 62 63 64

S:
moun - tain and mead - ow and glen, _____

A:
_____ Ov - er glen _____ And I

T:
O'er mead - ow and glen, _____ And I

B:
moun - tain and mead - ow and mead - ow and glen,

50

65

S: Like it so well ⁶⁶ And I ⁶⁷ ⁶⁸

A: like it so well that for all I can tell

T: ₈ like it Like it so well, And how I

B: And I

S: ⁶⁹ like ⁷⁰ it ⁷¹ so well, ⁷² And I ⁷³ like

A: I may nev - er come down, Nev - er come

T: ₈ like it Like it so well, I like it so

B: like it I like it so well, I may nev - er,

S: ⁷⁴ it ⁷⁵ so well ⁷⁶ I ⁷⁷ may nev - er come down ⁷⁸ to

A: down, Nev - er come down, Nev - er, Nev - er,

T: ₈ well that for all I can tell I may nev - er come down,

B: nev - er, nev - er Nev - er, Nev - er come down to

ELLA & TOPHER:

(ELLA & TOPHER:)

79 I may nev - er come down to earth a -

S: earth, Nev - er come down a -

A: I may nev - er come down a - - -

T: Nev - er come down a -

B: earth, come down, come down, to earth a -

83

(ELLA & TOPHER:)

84 - gain!

S: - gain!

A: - gain!

T: - gain!

B: - gain!

4

87-90

No. 15 Stepsister's Lament

(CHARLOTTE, LADIES)

cue:

CHARLOTTE: "...No, seriously, what just happened? Seriously?"

$\text{♩} = 96$

2

3 CHARLOTTE:

Why would a fel - low want a girl like her, a frail and fluf - fy beau - ty?

Why can't a fel - low ev - er once pre - fer a sol - id girl like me? She's a froth - y lit - tle

11

bub - ble _____ with a flim - sy kind of charm, _____ and with ver - y lit - tle

trou - ble, _____ I could break her lit - tle arm! OW! OW!

19

Why would a fel - low want a girl like her, so ob - vious - ly un - u - sual?

Why can't a fel - low ev - er once pre - fer a u - sual girl like me? Her

27 **CHARLOTTE:** **SOLO:**

28 29 30

cheeks are a pret - ty shade of pink, but not a - ny pink - er than a rose is. Her

CHARLOTTE: **SOLO:**

31 32 33 34

skin may be de - li - cate and soft, but not a - ny sof - ter than a doe's is. Her

35 **CHARLOTTE:**

36 37 38

neck is no whit - er than a swan's. She's on - ly as daint - y as a dais - y. She's

ALL:

39 40 41 42

on - ly as grace - ful as a bird. So why is the fel - low go - ing cra - zy? Oh,

43

44 45 46

Why would a fel - low want a girl like her? A girl who's mere - ly love - ly?

47 48 49 50

Why can't a fel - low ev - er once pre - fer a girl who's mere - ly me? What's the mat - ter with the

51 52 53 54

man? What's the mat - ter with the man? What's the mat - ter with the man?

SEBASTIAN: "Footwear is now falling from the sky!" TOPHER: It's gone – the golden carriage has taken a short cut right through the forest. Gentlemen, lanterns!! We must find her if it's the last thing we do – She is my lady!!!"

55

9

55-63

64 **Poco più mosso** $\text{♩} = 100$ **Vamp**

2 2

64-65 66-67

68 **CHARLOTTE:**

69 70 71 72 73

Yes he's wit - ty, So dis - arm - ing And I like the way he real - ly

54

(CHARLOTTE:)

74 75 76 77 78

holds a room _____ Clever, cunning. Ever charming

79 80 81 82 83

How do I make him see I'm special?

84

CHARLOTTE: LADIES: CHARLOTTE: LADIES: ALL:

85 86 87 88

It's a pity It's a pity I'm as pretty I'm as pretty Plus I've got the

89 90 91 92 93 94

patience of a perfect saint. So I'm waiting. Always waiting.

95 96 97 98 99

Nevertheless. I am a mess.

CHARLOTTE:

100 101 102 103

Loosen my dress Help me I'm starting to

104 (CHARLOTTE:)

105 106 107

faint!

LADIES:

Why would a fellow want a girl like her? A girl who isn't dizzy!

108 109 110 111

A high strung girl like me? Her

Why can't a fellow ever once prefer

112

(CHARLOTTE:)

113 114 115

cheeks are a pret-ty shade of pink, but not a-ny pink-er than a rose is. Her

(LADIES:)

What's the mat-ter with the man? What's the mat-ter with the

116 117 118 119

skin may be de - li - cate and soft, but not a - ny sof - ter than a doe's is. Her

man? What's the mat - ter with the man?

120 121 122

neck is no whit - er than a swan's. She's on - ly as daint - y as a

What's the mat - ter with the man?

123 124 125

dais - y. She's on - ly as grace - ful as a bird. So

What's the mat - ter with the man? So

126 127 128

why is the fel - low go - ing cra - zy? Oh, oh,

why is the fel - low go - ing cra - zy? Oh, oh,

129 (CHARLOTTE:)

Why would a fel - low want a girl like her? A girl who's mere - ly love - ly

(LADIES:)

Why would a fel - low want a girl like her? A girl who's mere - ly love - ly

133

Why can't a fel - low ev - er once pre - fer a girl who's mere - ly

134

135

Why can't a fel - low ev - er once pre - fer a girl who's mere - ly

137

136

me?

138

me? What's the mat - ter with the man? What's the mat - ter with the man? What's the mat - ter with the

139

140

141

She's the mat - ter - Let me at her!

man? What's the mat - ter with the man? What's the mat - ter with the

142

143

144

What's the mat - ter with the man?

man? What's the mat - ter with the man? _____

No. 15A

Call to Arms

(LORD PINKLETON, TOPHER,
DUKE OF CHESHIRE, EARL OF CAVENDISH, MEN)

cue:

APPLAUSE SEGUE from No. 15

Allegro Moderato ♩. = 140

A [The staircase moves off.]

4

A-D

1

8

1-8

7

16

PINKLETON:

9-15

Your

17

18

ma - jes - ty, Your ma - jes - ty

TOPHER: "Lord Pinkleton, where is she?"

LORD P: "There are reports along the eastern road of a golden carriage..."

19

3

22

TOPHER: (privately)

19-21

Ten

23

24

25

min - utes a - go, I held her...

DUKE OF CHESHIRE: "Your Majesty, we saw the carriage!"

EARL OF CAVENDISH: "And this I cannot explain - it simply disappeared into the mist!"

DUKE OF CHESHIRE: "Impossible, I know -"

TOPHER: "Impossible! Then we shall do the impossible!"

26

7

33

TOPHER: (privately)

26-32

Ten

58

(TOPHER:)

min - utes a - go _____ We were

36 Poco piu mosso (♩. = ♩.)

danc - ing in the pal - ace, of all pla - ces! _____ And her

gown was like a cloud of snow - y white. _____ How the

(TOPHER:)

moon - light shone its beams up - on our fac - es! _____ Till she

van - ished like a phan - tom in the night! _____ I just

52 (♩. = ♩.)

know I will find you, you're the girl of my

(TOPHER:)

dreams, and the thrill is more than my heart can

bear. _____

Meno mosso ed, agitato ♩ = 140 (♩. = ♩.)

60 LORD P: "Look, a carriage!" 3 TOPHER: "That's it! That's the one!"

60-62

Segue as one [TACET]

No. 16A**He Was Tall**

(ELLA)

*cue:*APPLAUSE SEGUE from No. 16

$\text{♩} = 124$

3

4

ELLA:

He was

5

tall, ver - y tall, And his eyes were clear and blue. He was

(ELLA:)

slim, ver - y slim, In his coat of snow - y hue. When he

13

walked a - cross the ball - room floor, He was like a thing di - vine, And all the

20 **Accel.**

la - dies turned their heads, and nat' - ral - ly I turned mine. The

22 **Poco più mosso** $\text{♩} = 132$

chan - de - liers were shoot - ing stars, The drums and horns and soft gui - tars Were

Poco rit.

sound - ing more like night - in - gales, The win - dow cur - tains blew like sails And

60

Poco meno mosso

[30] (ELLA:) (ELLA:)

31 32 33

I was float - ing just a - bove the floor _____

Detailed description: A musical staff in treble clef with a key signature of one sharp (F#). Measures 30-33 are shown. Measure 30 starts with a quarter note G4. Measure 31 has quarter notes A4, B4, and C5. Measure 32 has a half note D5. Measure 33 has a quarter note E5. The lyrics are "I was float - ing just a - bove the floor" with a long underline under "floor".

Freely

Tempo I° ♩ = 124

34 35 36 37

Feel - ing slight - ly tall - er than be - fore. He was

Detailed description: A musical staff in treble clef with a key signature of one sharp (F#). Measures 34-37 are shown. Measure 34 has quarter notes G4, A4, and B4. Measure 35 has quarter notes C5, B4, and A4. Measure 36 has a half note G4. Measure 37 has a whole rest. The lyrics are "Feel - ing slight - ly tall - er than be - fore. He was".

[38] **Rit.** [MADAME enters.] 2

39-40

tall, ver - y tall...

Detailed description: A musical staff in treble clef with a key signature of one sharp (F#). Measures 38-40 are shown. Measure 38 has quarter notes G4, A4, and B4. Measure 39 has a whole rest. Measure 40 has a whole rest. The lyrics are "tall, ver - y tall...". A large number "2" is written above the staff. The measure numbers "39-40" are written below the staff.

No. 17 When You're Driving Through the Moonlight

(ELLA, CHARLOTTE, GABRIELLE, MADAME)

cue:

GABRIELLE: "I can imagine it, I think."

ELLA: "I can imagine it." [music GO]

CHARLOTTE: "I can imagine it, and I have no imagination."

Vivace ♩ = 124

3

Safety

ELLA:

1-3

4

When you're

5

6 7 8

driv - ing through the moon - light on the high - way, When you're

9 10 11 12

driv - ing through the moon - light to the dance; You are

13 14 15 16

breath - less with a wild an - ti - ci - pa - tion Of ad -

17 18 19 20

- ven - ture and ex - cite - ment and ro - mance. Then at

21

22 23 24

last you see the tow - ers of the pal - ace Sil - hou -

25 26 27 28

- et - ted on the sky a - bove the park, And be -

62

(ELLA:) **Rit.**

29 - low them is a row of light - ed win - dows, _____ Like a

30 31 32

[35] **Moderato** ♩ = 120 **CHARLOTTE:**

33 love - ly dia - mond neck - lace in the dark. It

34 36

(CHARLOTTE:) **GABRIELLE:** **MADAME:** **ELLA:**

37 looks that way. The way you say. She talks as if she knows. I

38 39 40

Rit.

41 do not know these things are so. I on - ly just sup - pose... I sup -

42 43 44

[45] **Vivace** ♩ = 124

46 - pose that when you come in - to the ball - room, _____ And the

47 48

49 room it - self is float - ing in the air, _____ If you're

50 51 52

53 sud - den - ly con - front - ed by His High - ness, _____ You are

54 55 56

57 fro - zen like a sta - tue on the stair, _____ You're a -

58 59 60

[61]

62 - afraid he'll hear the way your heart is beat - ing, _____ And you

63 64

(ELLA:)

65 know you must - n't make the first ad - vance, _____ You are

66 67 68

(ELLA:) **Rit.**
 69 se - ri - ous - ly 70 think - ing 71 of re - treat - ing; 72 Then you

75 Moderato ♩ = 120
 73 seem to hear him 74 ask - ing you to 76 dance. You

MADAME:
 77 make a bow, 78 A tim - id bow, 79 And shy - ly an - swer, "Yes." 80 How

ELLA: **Poco rit.** **GABRIELLE & CHARLOTTE:**
 81 would you know 82 that this is so? 83 I do no more than guess. 84 You can

85 Marciale (pts, Tbn - colla voce) **CHARLOTTE:**
 86 guess till you're blue in the face 87 but you can't ev - en pic - ture such a man. 88 He is

GABRIELLE: **ELLA:** **Colla voce**
 89 more than a prince... He's an ace! 90 But 91 sis - ters, I real - ly think I

MADAME: **ELLA:** **Slower** **Cantabile** **GABRIELLE & CHARLOTTE:**
 92 can... Can what? 93 I think that I can pic - ture such a man 94 He is

Sweetly ♩ = 100 **GABRIELLE & CHARLOTTE:**
 95 tall... 96 And his 97 hair... 98 His

ELLA:
 And straight as a lance! Is dark and wav - y.

64

GABRIELLE &
CHARLOTTE:

99 100 101 102

(tougher)

eyes... He can turn a girl to gra - vy!

(ELLA:)

103 **Easy** ♩ = 104

Can melt you with a glance!

4

103-106

4

107-110

111 ELLA: "I imagine what that girl would be feeling when dancing with the prince!"

5

111-115

116

ELLA:

A
Segue as one

No. 18 A Lovely Night

(ELLA, CHARLOTTE, GABRIELLE, MADAME)

cue:

SEGUE AS ONE from No. 17

Andante $\text{♩} = 102$

ELLA:

1 2 3 4

love - - - ly night, a love - - - ly night, a

5 6 7 8

fin - er night you know you'll nev - er see. _____ You

9 10 11 12

meet your prince, a charm - - - ing prince, as

(ELLA:) 13 14 15 16

charm - ing as a prince will ev - er be! _____ The

17 18 19 20

stars in a haz - y heav - en trem - ble a - bove you

21 22 23 24

while he is whis - p'ring, "Dar - ling, I love you." You

25 (ELLA:) 26 27 28

say good - bye, a - way you fly, but

29 30 31 32

on your lips you keep a kiss; All your life you dream of this

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33 34 35 36

love - ly love - ly night.

MADAME: "Charlotte, play the pianoforte." [ELLA pulls out the pianoforte, which CHARLOTTE plays.]

37-38 39-40

CHARLOTTE: "OK, but it's not going to be good."

CHARLOTTE:

(sings and 'plays' the piano)

41-43 44

A

45 (CHARLOTTE:)

46 47 48

love - - - ly night, a love - - - ly night. A

MADAME & ELLA:

49 50 51 52

fin - er night you know you'll nev - er see. la la la la la la! You

GABRIELLE:

La la la la la la!

53 MADAME & ELLA:

54 55 56

meet your prince, a charm - - - ing prince, as

GABRIELLE & CHARLOTTE:

You meet Your prince! A charm - ing prince! as

57 58 59 60

charm - ing as a prince will ev - er be! The

charm - ing as a prince will ev - er La la la la la la la la! The

61 ALL 4:

stars in a haz - y heav - en trem - ble a - bove you,

(ALL 4:) 65 while he is whis - p'ring, MADAME: 67 "Dar - ling, I love you!" ALL 4: 68 You

69 GABRIELLE & ELLA: 70 say good - bye, a - way you fly but MADAME & CHARLOTTE: 71 say good - bye, a - way you fly 72

(GABRIELLE & ELLA:) 73 on your lips you keep a kiss, MADAME & CHARLOTTE: 75 All your life you'll dream of this 76

ALL 4: 77 love - ly, 78 love - ly 79 night. 80

81 Dance 17 81-97 ALL 4: 98 The

99 (n.b.) 100 stars in a haz - y heav - en trem - ble a - bove you, 101 102

(n.b.) (as The Prince) 103 while he is whis - p'ring, 104 105 "Dar - ling, I love you!" 106 ELLA & CHARLOTTE: You

68

107 ELLA &
CHARLOTTE:

say good - bye, a - way you fly but

GABRIELLE
& MADAME:

You say good - bye! A - way you fly! but

ALL 4:

on your lips you keep a kiss, All your life you'll dream of this

love - - - ly, love - - - ly,

love - - - ly, love - - - ly

121 (ALL 4):

night.

(Sigh)

No. 19

A Lovely Night (Reprise)

(GABRIELLE, ELLA)

cue:

GABRIELLE: "Are you sure you can keep my secret?" [Music GO.]

ELLA: "I can. And you can keep mine. We shall have a secret. That will make us—" GABRIELLE: "Co-conspirators."

ELLA: "Friends." GABRIELLE: "Sisters." ELLA: "May we both find our loves..."

GABRIELLE: "...and our lives."

Andante $\text{♩} = 88$

1 7 8 GABRIELLE: 9

The stars in a haz - y

10 11 12 ELLA: 13

heav - en Tremb - ling a - bove me, Danced when he

14 15 16 GABRIELLE: 17 **Quasi tempo**

prom - ised Al - ways to love me. The day came

18 19 20 21 22 ELLA:

through, A - way I flew, But on my lips he left a kiss,

23 24 25 ELLA:

Love - ly,

GABRIELLE: GABRIELLE:

All my life I'll dream of this Love - ly,

28 29 30 31 32

Love - ly night!

Love - ly night!

Love - ly night!

Attacca

No. 20 Loneliness of Evening

(TOPHER, ELLA)

*cue:*ATTACCA from No. 18bDreamlike $\text{♩} = 85$

3

TOPHER: 4

1-3

I

5

wake in the lone - li - ness of sun - rise _____ When the

(TOPHER:)

deep pur - ple heav - en turns blue. _____ And

start to pray, As I pray each day, That I'll hear some

word from you. _____ I

23

lie in the lone - li - ness of eve - ning, _____ Look - ing

out on a sil - ver - flaked sea, _____ And

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31

(TOPHER:)

ask the moon: Oh, how soon, how soon will my

love come home to me? I have

39

ELLA:

I have found my an - gel With the

TOPHER:

found her, She's my an - gel With the

dust of the stars in your eyes We are

dust of the stars in your eyes

danc - ing, We are fly - ing, And he's

We are danc - ing and fly - ing, And she's

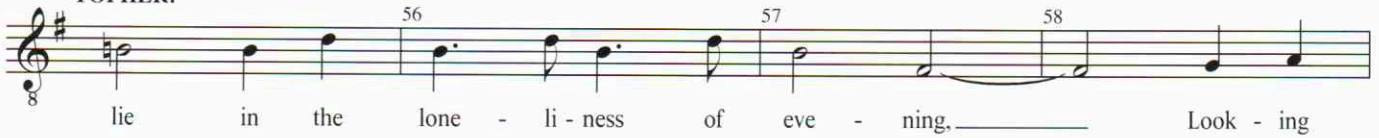
Poco rall.

tak - ing me back to the skies.

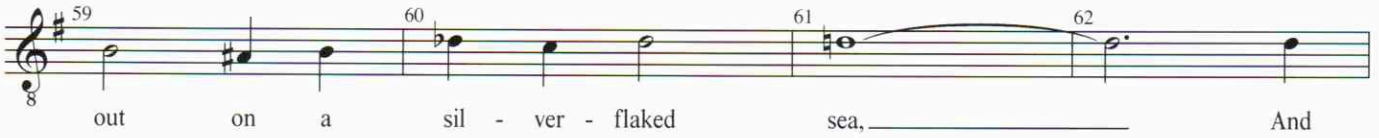
tak - ing me back to the skies. I

72

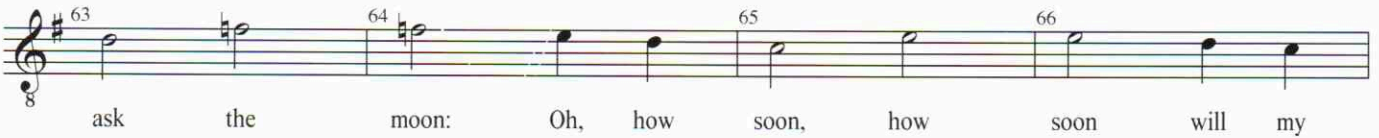
55 **A tempo**
TOPHER:



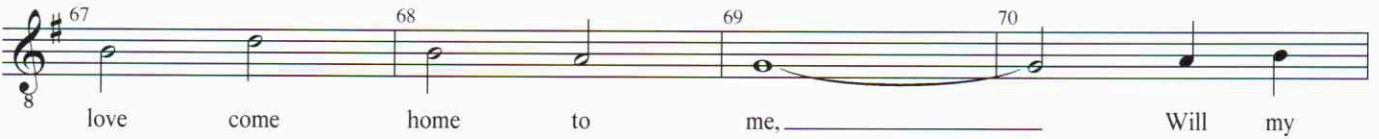
lie in the lone - li - ness of eve - ning, _____ Look - ing



out on a sil - ver - flaked sea, _____ And

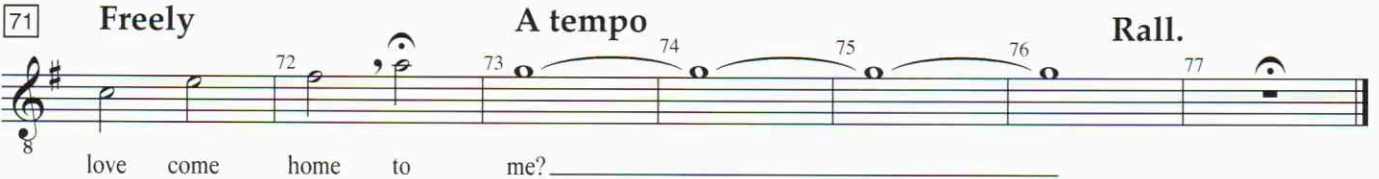


ask the moon: Oh, how soon, how soon will my



love come home to me, _____ Will my

71 **Freely** **A tempo** **Rall.**



love come home to me? _____

No. 21 Announcing the Banquet

(SEBASTIAN, LORD PINKLETON, HERALDS, MADAME)

cue:

SEBASTIAN: "...And if she really thought you were worthy of all her high ideals, she would have stayed, wouldn't she?!"

TOPHER: "A banquet!!" [*Music GO*]

With ominous intensity ♩ = 126

3

4

SEBASTIAN:

1-3

The

5

6

7

8

Prince is look - ing dream - y - eyed; He has since giv - ing the Ball. And

9

10

11

12

still he wants to find his bride; The one he lost at the Ball.

SEBASTIAN: "So spread the word throughout the land. The prince is throwing a banquet."

13

4

13-16

17

HERALDS:(*distantly*)

18

19

20

Hear ye! Hear ye!

SEBASTIAN: "It is his wish that the woman he met at the ball will attend. As for the rest of us, well, what can I say –

21

8

29

4

21-28

29-32

33

HERALDS:

34

35

36

Hear ye! Hear ye!

74

SEBASTIAN:

37

"And of course – I want to keep on eye on what women are there!

8

I'm not giving up control this time! Spread the word!"

37-44

45

HERALDS:

LORD P's bell:

PINKLETON:

46 47 48

Hear ye! Hear ye! (Ding!) (Ding!) His

49

(PINKLETON:)

+ HERALDS (Group 1):

+ HERALDS (Group 2):

50 51 52

Roy - al High - ness Chris - to - pher Ru - pert James is giv - ing a Ban - quet! To -

53

ALL:

MADAME:

54 55 56 57

- night! In - vi - ta - tion on - ly! A

58

Cinderella, where are you? Cinderella, where can you be?

PINKLETON & HERALDS:

59 60-64 65

ban - quet?! To - night? His

66

Grandly ♩ = 130

67 68

Roy - al High-ness, Chris - to - pher Ru - pert, Dope - y and dream - y-eyed,

(PINKLETON & HERALDS:)

69 70 71

Can't find his La - dy, Hop - ing to see her, Ask - ing where is she

MADAME:

Cin-der -

72

73

74

75

Greg - o - ry James is giv - ing...

- el - la! Where is she?!

...a ban-quet!

No. 22 There's Music In You

(MARIE)

cue:

MADAME: "Why did you have to make me doubt myself, I was doing so well?"

[SHE exits. Music GO]

[ELLA cries. The sack of rags is there. Then some smoke begins to trail out from the china cabinet and light comes from within.]

Slow and Mysterious ♩ = ca. 98

6

1-6

The smoke then grows and grows as the china cabinet opens revealing MARIE, in her beautiful gown. She enters.]

7 **Freely (in 4 - half as fast)** [Dialogue]

cue to continue:

MARIE: "If you have a dream, then very soon thereafter you're going to have to fight for it. Why, otherwise... [Music GO]"

11 **Gently** ♩ = 114 [Possible rall. - watch!] MARIE:

11-13 Be -

15 **A tempo**

- yond the voice that keeps in - sis - ting "No," There is

19 some - thing more than doubt - ing, Break - ing through the dark - ness,

23 **Freely**

24 Some - thing that sets your world a - glow.

76

Allegro ♩ = 126

27

(MARIE:)

Some - one wants you, you know who,

Now you're liv - ing, there's mu - sic in you.

35

Now you're hear - ing some - thing new,

Some - one play - ing the mu - sic in you.

43

Poco più mosso

Now you're liv - ing, you know why.

(MARIE:)

Now there's noth - ing you won't try.

Rit.

51

A tempo

Move a moun - tain, Light the sky, Make a

wish come true. There is mu - sic in

Slower

Gently ♩ = 112

Rit.

61

ELLA: "But I can't go to the banquet. My clothing is in tatters. It's all I have. MARIE: Yes, perhaps we need even

you!

Subito allegro ♩ = 140

65 more tatters." ELLA: "But - MARIE: Rags, rags, rags!!! Tatters and shatters in bags, make the new from old."

4

65-68

Tatters that matter and rags, spin them into gold!"

Poco rall.

[ELLA'S dress transforms]

"Now place the rags in your bag

[GO ON m. 73]

2

69-70

71

72

But remember the magic is gone at midnight!

ELLA: "Yes, the magic is gone at midnight - is there anything else?"

[Proceed to Bar 82]

73

Bell Tree

7

74-80

Vamp

81

MARIE: "Well, the glass slippers are already on your feet..." [CHORD]

MARIE: "And -- oh yes! This book, that Jean-Michel gave you about the world." [Proceed to Bar 89]

82

4

82-85

Bell Tree

86

87

Poco meno ♩ = 126

88 "Now you only have the entire world to help you!"

89 MARIE:

Mark Tree

90

Now you can go wher - ev - er you want to

91

92

go. _____

93

94

Now you can do what -

94

95

- ev - er you want to do. _____

96

97

97

98

Now you can be what - ev - er you want to be, _____ and

99

100

78

Broadly

(MARIE:)

love is the song you will sing your whole life through.

105

(MARIE:)

Move a moun - tain, Light the sky, Make a

Slower

wish come true. There is mu - sic in

115

Maestoso

you!

No. 23

The Banquet

(LORD PINKLETON, HERALD TRUMPETERS*)

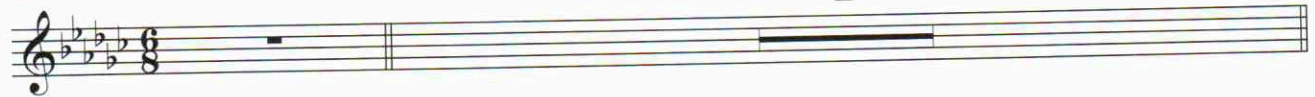
cue:

APPLAUSE SEGUE from No. 22

A

1 **Brightly** ♩. = 128

2



3

[“Herald trumpeters” leap onstage, playing.]



[A long line of well-dressed LADIES snakes on, holding invitations.]

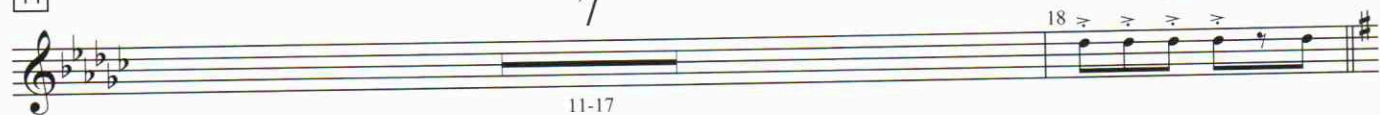


11

[TOPHER enters with members of the court.]

7

“Herald Trumpets”



19

[WOMEN present themselves one by one.]

2



26

[MADAME and CHARLOTTE enter.]

5

PINKLETON:

“Herald Trumpets”



34

[The GUESTS parade up the stairs and into the Palace.] (CHARLOTTE is last)



Tpts. Hn 2,
Vlms, Vla
39

+ Ww, Bells



* “Herald Trumpeters” mime playing passages as indicated.

80

44

CHARLOTTE: "This is still an option."

Musical staff with a treble clef and a key signature of two flats. It contains a 3-measure rest. The number '3' is written above the staff. Below the staff, the measure numbers '45-47' are indicated.

SEBASTIAN: "Your Majestic Highness, I believe all the guests have arrived. It's time for the banquet."

TOPHER: "I'm waiting for her. She has to come."

Musical staff with a treble clef and a key signature of two flats. It contains a 4-measure rest. The number '4' is written above the staff. Below the staff, the measure numbers '48-51' are indicated.

SEBASTIAN: "Very well sire, but be warned this party is a pack of gossips. I'd hurry it along if I were you."

Musical staff with a treble clef and a key signature of two flats. It contains a 2-measure rest. The marking 'Rit.' is written above the staff. Measure numbers '52-53', '54', '55', and '56' are indicated below the staff.

Slower $\text{♩} = 78$ ELLA: "Prince Topher! TOPHER: "You're here!" ELLA: "I'm sorry I'm late, I'm so glad -
 TOPHER: "I knew if I had a banquet you would come!"

57

[CINDERELLA enters.]

Musical staff with a treble clef and a key signature of two flats. It contains a 5-measure rest. The number '5' is written above the staff. Below the staff, the measure numbers '57-61' are indicated.

ELLA: "And I'm sorry I ran away before -" TOPHER: "And you're even more beautiful than I remembered."

ELLA: "Did you really have this banquet just for me?" TOPHER: "I would have a hundred banquets to find you."

Musical staff with a treble clef and a key signature of two flats. It contains a 4-measure rest. The number '4' is written above the staff. Below the staff, the measure numbers '62-65' are indicated.

ELLA: "Really? And the thing about me being more beautiful than you remember, that's real, too?"

TOPHER: "Yes, yes, of course." ELLA: "Wow. What do you know about that?"

Musical staff with a treble clef and a key signature of two flats. It contains a 4-measure rest. The number '4' is written above the staff. Below the staff, the measure numbers '66-69' are indicated.

No. 24 Now Is the Time ~ Rep. / More Fol-de-rol

(JEAN-MICHEL, GABRIELLE, MARIE)

cue:

ELLA: "Prince Topher, Jean-Michel has something he'd like to say to you."

JEAN-MICHEL: "I - uh - we - the people have had their homes and property taken from them. I've said this before, but now I know what it is to have someone you

Marciale ♩. = 110

2 6

1-2 3-8

9 love lose their home. We need your help. We need to have our voices heard." **Safety**

3 12 **JEAN-MICHEL: (last x)**

9-11 12

For you

13 (JEAN-MICHEL:)

14 15 16 17 18 19 20

just can't wait ___ to be served by fate ___ on a sil - ver plate ___ or a tray. _____

21 JEAN-MICHEL & GABRIELLE:

22 23 24 25 26

Now ___ is the time, ___ The time ___ of your life, The time of your life is to -

27 TOPHER: "Yes, yes, I see and trust me, I, too, know what like to be overlooked. I want to help you but how?"

3 31 32

28-30 31 32

- day.

33 **Freely**

MARIE: (offstage)

34

Fol - de - rol and fid - dle - dy - dee, Fid - dle - dy, fad - dle - dy fum - ble _____

Colla voce *ten.*

35 36 2

All the dreams in all the world go "Oops" and out they tum - ble!

No. 25

King Topher

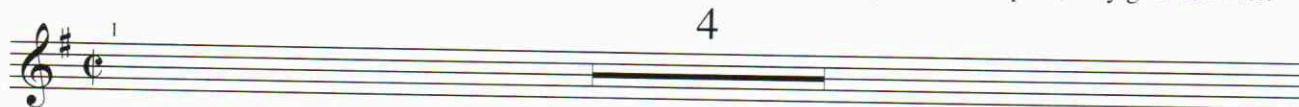
(CROWD)

cue:

TOPHER: "And I also nominate this man, Jean-Michel."
SEBASTIAN and MADAME (*overlapping*): "What?!"
TOPHER: "Let the people decide." [*Music GO*]

Bright 2 $\text{♩} = 110$

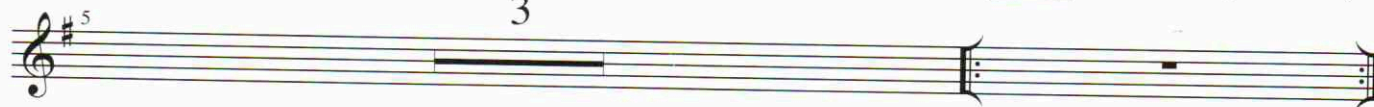
TOPHER: "The way things are or the way things could be. And everyone, rich or poor, only gets one vote."



SEBASTIAN: "One person, one vote? Where's the fun in that?"

TOPHER: "People, I give you – an election!!!" (*ALL cheer*)
[*Music GO*]

8 **Vamp**

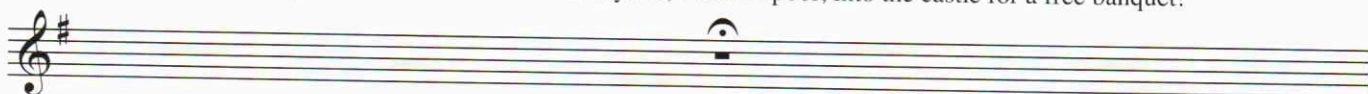


9 **CROWD:** (CROWD:)

What a guy! What a guy! He's a plain and simple, complicated, fascinating...

[*TOPHER is about to turn and leave, when he sees ELLA, from the back of the crowd. She mimes eating, trying to give TOPHER a clue.*]

15 TOPHER: "Oh right. Good idea. And now everyone, rich and poor, into the castle for a free banquet!"



[*Cheers from the peasants-and terror from the court-as all run into the castle. Only ELLA and TOPHER are left.*]

16 **Rit.**

ELLA: "You did it! I knew you could!" TOPHER: "I did do it. And I think I know who I am now."
ELLA: "You're smiling. I've seen you smile before, but never like that."
TOPHER: "I know the king that I can be. Just, fair. kind-hearted."

20 **Espressivo** $\text{♩} = 65$ **Repeat (as needed)**

Segue as one

No. 26 Do I Love You Because You're Beautiful?

(TOPHER, ELLA)

cue:

SEGUE AS ONE from No. 25

TOPHER (*cont'd*): "I've found myself, and you showed me the way."

ELLA: "You seem so sure of yourself. So sure of everything."

1 **Espressivo** $\text{♩} = 65$

4

TOPHER: "I feel like I can answer any question that gets thrown at me!" ELLA: "You can!"

TOPHER: "With you I can. There's only one question I don't have an answer for."

3

Rall.

A tempo

9

TOPHER:

Do I love you be - cause you're beau - ti - ful _____ or are you

beau - ti - ful _____ be - cause I love you? _____

17

Am I mak - ing be - lieve I see in you _____ a girl too

love - ly to _____ be real - ly true?

25

Do I want you be - cause you're won - der - ful _____ or are you

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84

(TOPHER:)

29 30 31 32

won - der - ful _____ be - cause I want you? _____

33

34 35 36

Are you the sweet in - ven - tion of a lov - er's dream _____ or are you

Rit.

39 A tempo

7

37 38

real - ly as beau - ti - ful as you seem? _____

40-46

47

ELLA:

48 49 50

Am I mak - ing be - lieve I see in you _____ a man too

51 52 53 54

per - fect to _____ be real - ly true? _____

55

56 57 58

Do I want you be - cause you're won - der - ful _____ or are you

59 60 61 62

won - der - ful _____ be - cause I want you? _____

63

BOTH:

Rit.

Broadly

64 65 66

Are you the sweet in - ven - tion of a lov - er's dream, _____ or are you

Maestoso

67 68 69 70

real - ly as won - der - ful as you seem? _____

No. 26B Eight O'Clock and All Is Well

(LORD PINKLETON)

cue:

SEGUE AS ONE from No. 26A

With gusto ♩. = 132

4

1-4

5 LORD PINKLETON: [Lord P. rings his bell]

Hear ye! (Ding!) (Ding!) Hear ye! (Ding!) (Ding!)

PINKLETON: "Eight o'clock and all is well. A great day in the kingdom."
 In one month will be our first free election for Prime Minister of the land.
 The candidates are Jean-Michel and our current Lord Protector... Sebastian.

9

9-27

But tomorrow, all women, come to the palace and try on the glass slipper. Whosoever fits it shall be married to the Prince! This is the biggest news cycle I have ever shouted. I'll be back at eleven with local weather and sports." [GO to Bar 41]

28 12 Repeat (as needed) 41 2

28-39 41-42

43 LORD PINKLETON: [Lord P. rings his bell]

Hear ye! (Ding!) (Ding!) Hear ye! (Ding!) (Ding!) The

47

prince in-tends to search un-til he finds the girl who fits the bill. Well,

51 52 53 54

not "the bill," the shoe, I mean, A shoe to fit a queen!

86

54A 8

54A-54H

54I **WOMEN try on the shoe** Cowbell **LORD PINKLETON:**

54J Ratchet 54K Cowbell 54L *The shoe does not fit.*

54M 54N Cowbell **LORD PINKLETON:** 54P

54M Ratchet 54N Cowbell 54P *The shoe does not*

TOPHER: "We're going to try to find that girl. If the shoe is made of glass it could only fit only one person. I mean, that's why she left it, right?" LORD P: "It doesn't look good."

54Q 7

54R-54X

fit.

55 **Another LADY tries on the shoe** 8

55-62

SEBASTIAN: "How goes it?" OFFICIAL: "So far, no luck."

63 14

63-76

you shall try the shoe on first." CHARLOTTE: "Don't you mean only? No one has seen Cinderella since you yelled at her two nights ago. You got rid of Gabrielle because she liked that guy who might be our new

77 8

77-84

Prime Minister -- wow -- good call there. MADAME: "I don't know what's going on in this world. 3x Everything I felt was holy and true is trash. That which meant nothing to me now appears to mean everything."

85 6 91 4

85-90 91 91-94

CHARLOTTE: "Here goes nothin'." [SHE walks to the chair to try on the shoe.] CHARLOTTE: "Me again. Hey."

3 Rit. 2

95-97 98-99

No. 26C Cinderella In Rags

(MARIE)

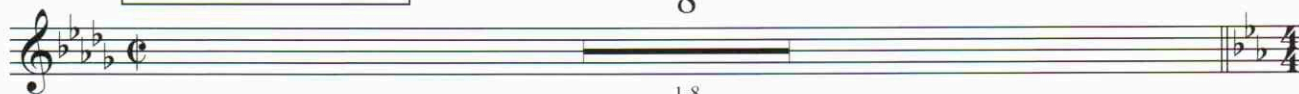
cue:

CINDERELLA: "I haven't tried on the slipper."

$\text{♩} = 78$

CINDERELLA ENTERS

8



MARIE (*appearing over ELLA's shoulder*):

"Everything has led you to this moment. Now you have something to believe in: yourself."

9 $\text{♩} = 78$ **Slowly, with a gentle fairy-tale swing**

Orch:



MARIE:



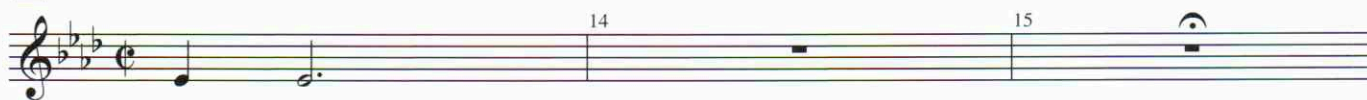
All the dream - ers in the world are diz - zy in the

[*ELLA starts to walk the gauntlet of people towards the Prince.*]

[*As the crowd starts to chatter and whisper:*]

13 $\text{♩} = 78$ **Misterioso**

MADAME: "By all means, make yourself ridiculous, try on the slipper."



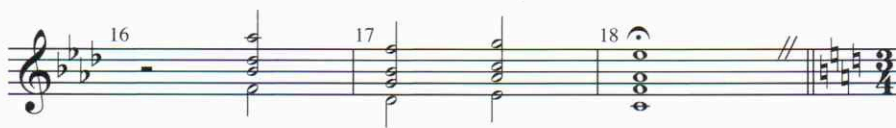
nood - le.

SEBASTIAN: "It's too, too rich!"

JEAN-MICHEL: "You can do it."

GABRIELLE: "That's my sister!"

TOPHER: (*in the clear*)
"Have we met before?"

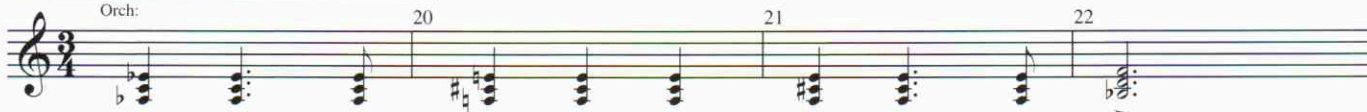


ELLA: "Yes. And we are seeing each other for the very first time now."

[*TOPHER moves to put the shoe on ELLA -- MUSIC GO Bar 19*]

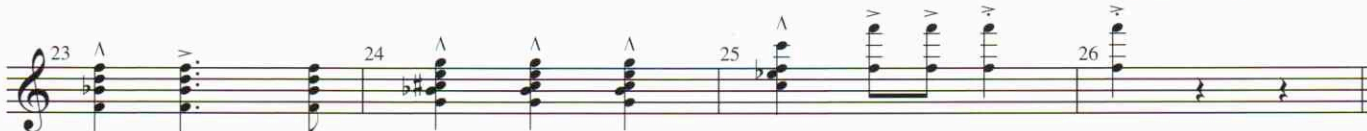
19 **TOPHER tries the shoe on ELLA**

Orch:



[*ALL gasp, then...*]

LORD P: "The shoe fits!!"



No. 27

The Proposal

(ELLA, TOPHER, COMPANY)

cue:

MADAME: "For you, it probably involves several hours of community service."

Semplice (in 3) ♩ = 116

[Start at m2]

3

TOPHER: "You're amazing, could ... I maybe learn your name now?"

Orch:

2 4 5 6

ELLA: "Cinderella." TOPHER: "Cinderella, it's beautiful."

ELLA: "It's a name I once hated, but starting today I'll keep."

Vla

7 8 9 10

11 So that from now on whenever anyone thinks something is impossible, they'll just say my name. And know better."

Vla

12 13 14

TOPHER: "Cinderella, I love you so much, I don't know what to do." ELLA: "Oh. Well. Is marriage still on the table?"

Rit. (possible fermata)

Vla

15 16 17 18

+ Hp

TOPHER: "Yes. YES. OH MY - YES!! You have to marry me. I mean, will you marry me. Oh, wait. [HE kneels and takes ELLA's hand.] Cinderella, will you marry me?" ELLA: "Yes, my handsome Prince. I will marry you."

19

20 21 22

ELLA:

In the

23 Poco piu mosso ♩ = 144

(ELLA:)

24 25 26

arms of my love, I'm fly - ing o - ver

TOPHER:

8

In the arms of my love, I'm

27 28 29 30
moun - tain and mea - dow and glen, and I
fly - ing, O'er mea - dow and glen, and I

31 (ELLA:) *mp* 32 33 34
And I like it so well,
(TOPHER:)
like it so well that for
MEN: *p*
Ooh

ELLA: 35 36 37 38 *mf*
And I like it so well, And I
TOPHER: *mf*
all I can tell And I
WOMEN: *mp*
Ooh
MEN: *mp*
Ooh

(ELLA:) 39 40 41 42
 like it so well that for all I can tell I may

(TOPHER:)
 like it so well that for all I can tell I may

(WOMEN:)
 Ah

(MEN:)
 Ah

Tempo ♩ = 156

43 (ELLA:) 44 45 46
 nev - er come down a - gain! I may

(TOPHER:)
 nev - er come down a - gain! I may

(WOMEN:)
 Ah a - gain!

(MEN:)
 Ah a - gain!

(ELLA:) 47 48 49 50
 nev - er come down to earth a -

(TOPHER:)
 nev - er come down to earth a -

Segue as one

No. 28 The Wedding

(ELLA, TOPHER, LORD PINKLETON, MARIE, COMPANY)

cue:

SEGUE AS ONE from No. 27

$\text{♩} = 112$
(ELLA:)

1 2 3 2

- gain! _____

(TOPHER:)

2

- gain! _____

5 $\text{♩} = \text{♩}$ 8

13 5 18 **Rall.**

19 **Slower** $\text{♩} = 100$ PINKLETON:

20 21 22

MEN: The

mp Ah _____ Ah _____ The

23 24 25 26

fields are a - glow in au-tumn yel - low And the sky is a rob-in's egg blue. It

fields are a - glow in au-tumn yel - low And the sky is a rob-in's egg blue.

(PINKLETON:) 27 28 29 30

8 makes you wish When you fall a - sleep You will dream a - bout the view.

(MEN:) (*unis.*)

Ah _____ You will dream a - bout the view.

SOPRANOS: 32

31 33

Bi - zarre and im - prob - a - ble and pret - ty _____ As a

ALTOS:

Bi - zarre and im - prob - a - ble and pret - ty _____ As a

TENORS:

Bi - zarre and im - prob - a - ble and pret - ty _____ As a

BASSES:

Bi - zarre and im - prob - a - ble and pret - ty _____ As a

S: 34 35 36 37 38

8 page from the fair-y tale books, It makes you wish that the world could be as_ love-ly as it

A: page from the fair-y tale books, It makes you wish that the world could be

T: page from the fair-y tale books, It makes you wish that the world could be as_ love-ly as it

B: page from the fair-y tale books, It_ makes you wish that the world could be

The FAMILY enters

39

DESCANT: (2 Sop. / 2 Ten.)

looks. the same sweet sound

S: looks. same sweet sound you can hear in the earth and

A: All a - round you the same sweet sound you can hear in the earth and

T: looks. same sweet sound you can hear in the earth and

B: All a - round you the same sweet sound you can hear in the earth and

(DESCANT:)

(n.b.)

42 (n.b.) 43 44

from earth and sky! what a luck - y guy, What a

S: down from the sky, What a luck - y girl, what a luck - y guy, What a

A: down from the sky, What a luck - y girl, What a

T: down from the sky, What a luck - y girl, what a luck - y guy,

B: down from the sky, What a luck - y girl,

Rit.

Molto rall.

47 Steadily ♩ = 120

(DESCANT:)

45 46 48

girl! What a guy! Some - one wants you,

S: girl! What a guy! Ooh

A: girl! What a guy! Ooh

T: What a girl! What a guy! Ooh

B: What a girl! What a guy! Ooh

MARIE:

N.B.

N.B.

[to 59] 59

49 50 60 61

You know who, Now you're liv - ing, there's mu - sic in

S: Ooh Now you're liv - ing, there's mus - ic in

A: Ooh Now you're liv - ing, there's mus - ic in

T: Ooh Now you're liv - ing, there's mu - sic in

B: Ooh Now you're liv - ing, there's mu - sic in

62 (MARIE:)

63 64 65

you. In you!

you. In you!

you. In you!

you. In you!

66 MARIE:

67 68 69

Now you can go wher - ev - er you want to go.

WOMEN: *p* Ooh

TENORS: *p* Ooh

BASSES: *p* Ooh

(MARIE:)

70 71 72 73

Now you can do what - ev - er you want to do. _____

W: Now _____ Ooh _____

T: Now _____ Ooh _____

B: Now _____ Ooh _____

(MARIE:)

74 75 76 77

Now you can be what - ev - er you want to be, _____ and

W: Now _____ Ooh _____ and

T: Now _____ Ooh _____ and (1 Ten. on top)

B: Now _____ Ooh _____ and

Molto rall.

(MARIE:) 78 79 80 81

love is the song you will sing your whole life through.

W: Love! Love is the song you will sing for your whole life!

T: (1 Ten. on top) Love! Love is the song you will sing for your whole life!

B: Love! Love is the song you will sing for your whole life!

A tempo

82

+ ALL PRINCIPALS:

83 84 85

Move a moun - tain, Light the sky,

WOMEN:

Move a moun - tain, Light the sky,

MEN:

Move a moun - tain, Light the sky,

Broaden (in 4)

(MARIE & PRINCIPLES:) 86 87 88 89

Make a wish come true.

W: Make a wish come true.

M: Make a wish come true.

Slower

(MARIE & PRINCIPLES:)

[The clock begins to chime midnight]

ELLA: "I'm good."

90 91 92 93

There is mu - sic in

There is mu - sic in

There is mu - sic in

94

A tempo

95 96 97

you! _____

you! _____

you! _____

No. 29

Bows

(COMPANY)

$\text{♩} = 126$

10
1-10

11 ENSEMBLE WOMEN bow 8 11-18
19 ENSEMBLE MEN bow 8 19-26

27 GIANT, FOX and RACCOON bow 7 27-33
34 LORD PINKLETON bow 8 34-41

42 JEAN-MICHEL bow 6 42-47
48 SEBASTIAN bow 6 48-53

54 CHARLOTTE & GABRIELLE bow 8 54-61
62 MADAME bow 8 62-69

$\text{♩} = 104$

70 MARIE bow 4 70-73
74 TOPHER bow 3 74-76
77 Rit.

Broadly $\text{♩} = 90$

78 ELLA bow 20 78-97
 $\text{♩} = 168$

100

98 $\text{♩} = 116$

3

101 ALL:

98-100

For the

102

103 104 105 106 107

world is full of za - nies and fools _____ Who don't be-lieve in sen - si - ble

108 109 (ALL:) 110 111 112 113

rules _____ And won't be-lieve what sen - si - ble peo - ple say, _____ And be -

114

115 116 117

-cause these daft and dew - y - eyed dopes keep build - ing up im - pos - si - ble hopes Im -

118 119 (ALL:) 120 121 122 123

- pos - si - ble things are hap - p'ning ev - 'ry _____

124

125 126 127

day! _____

WOMEN:

128 129 130

Ah! _____

MEN:

128 129 130

Ah! _____

131

131

