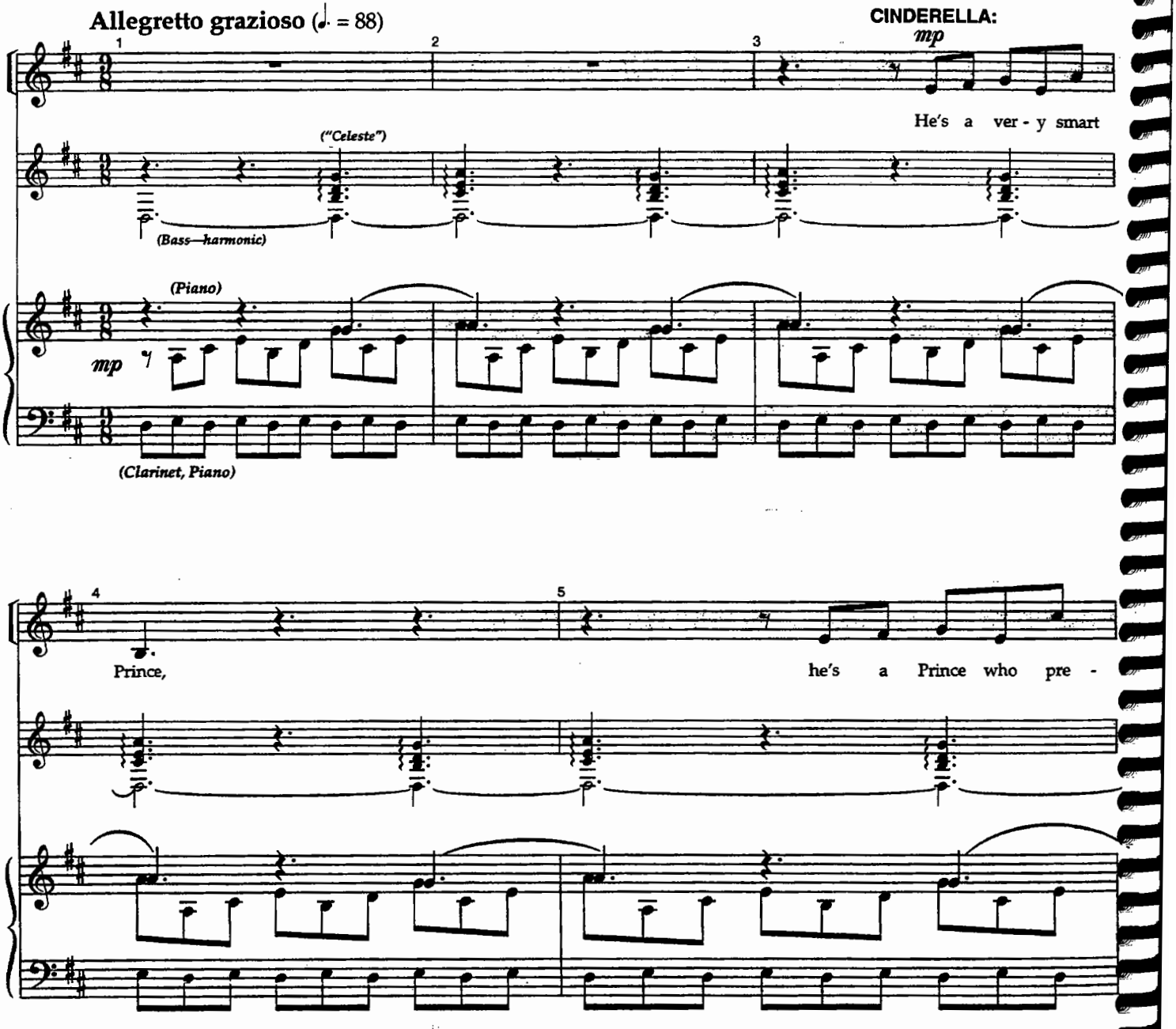
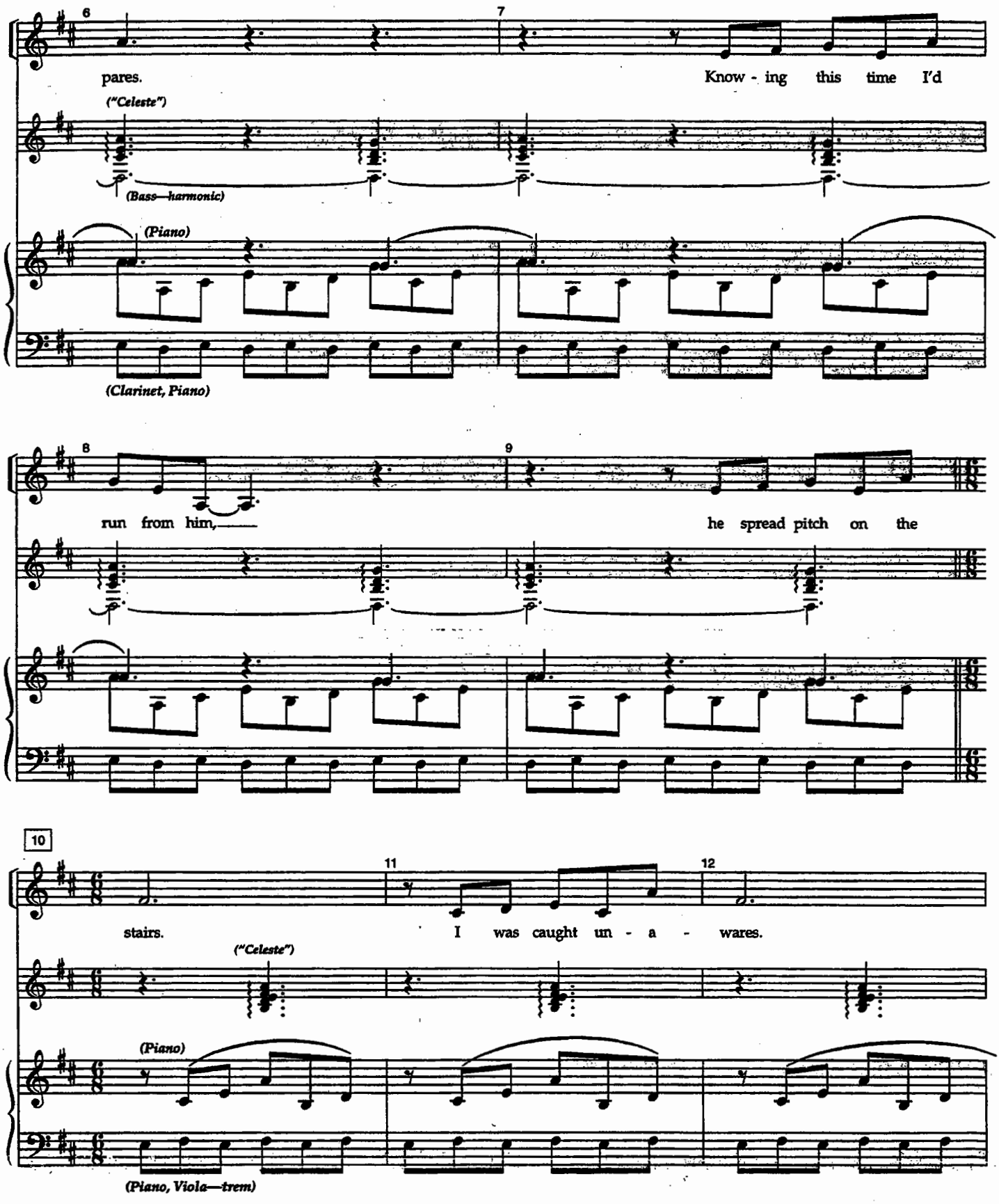
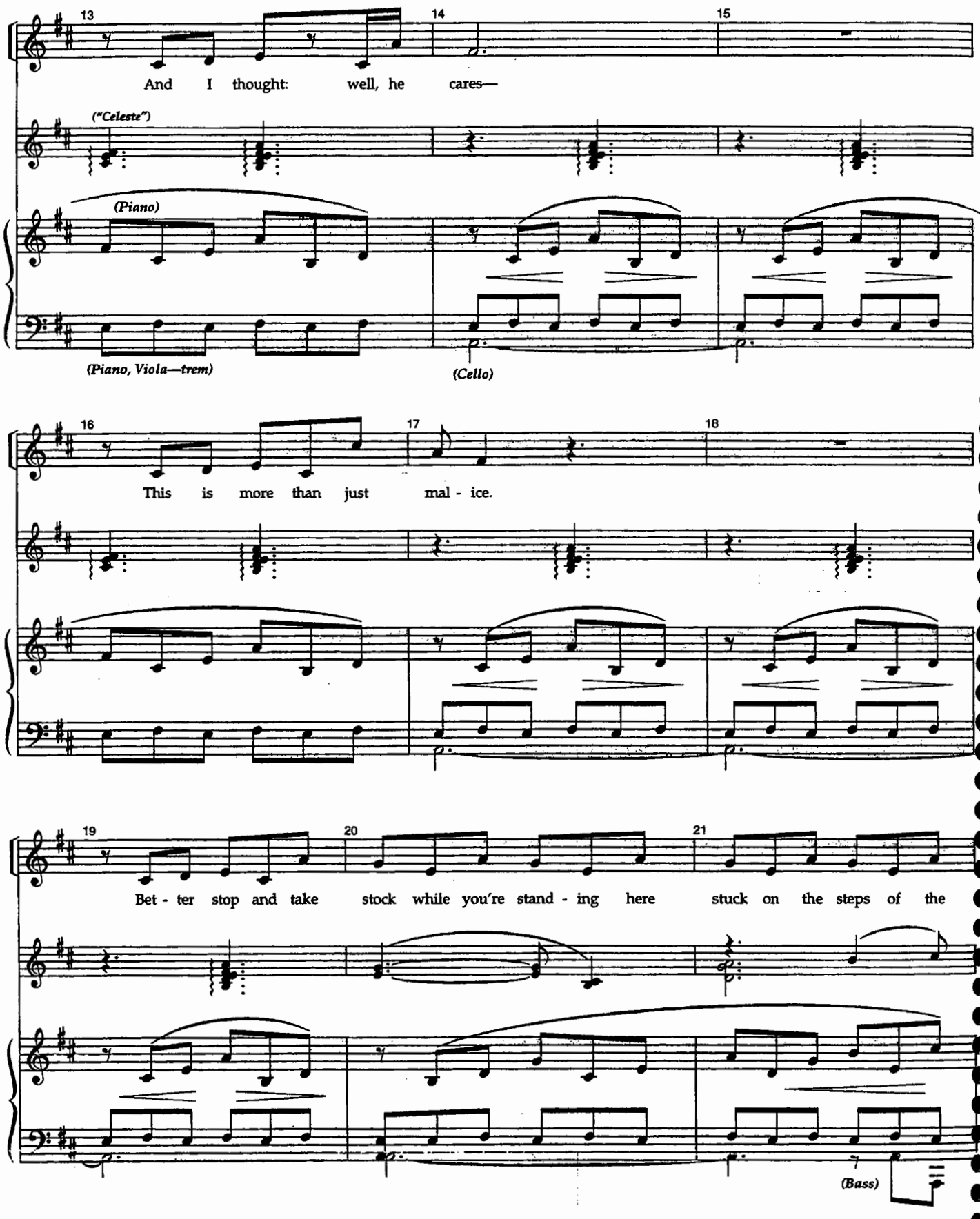
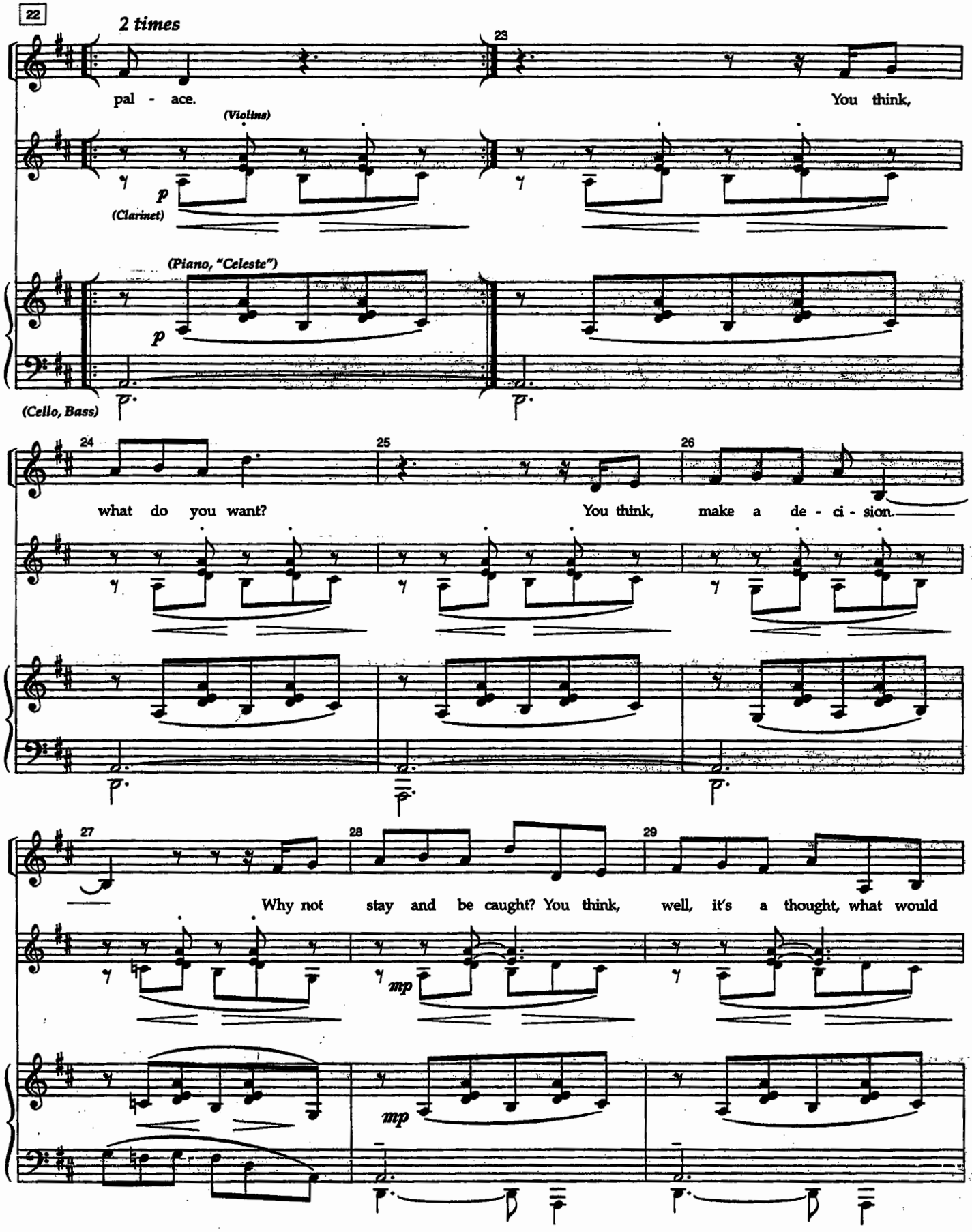
On the Steps of the Palace

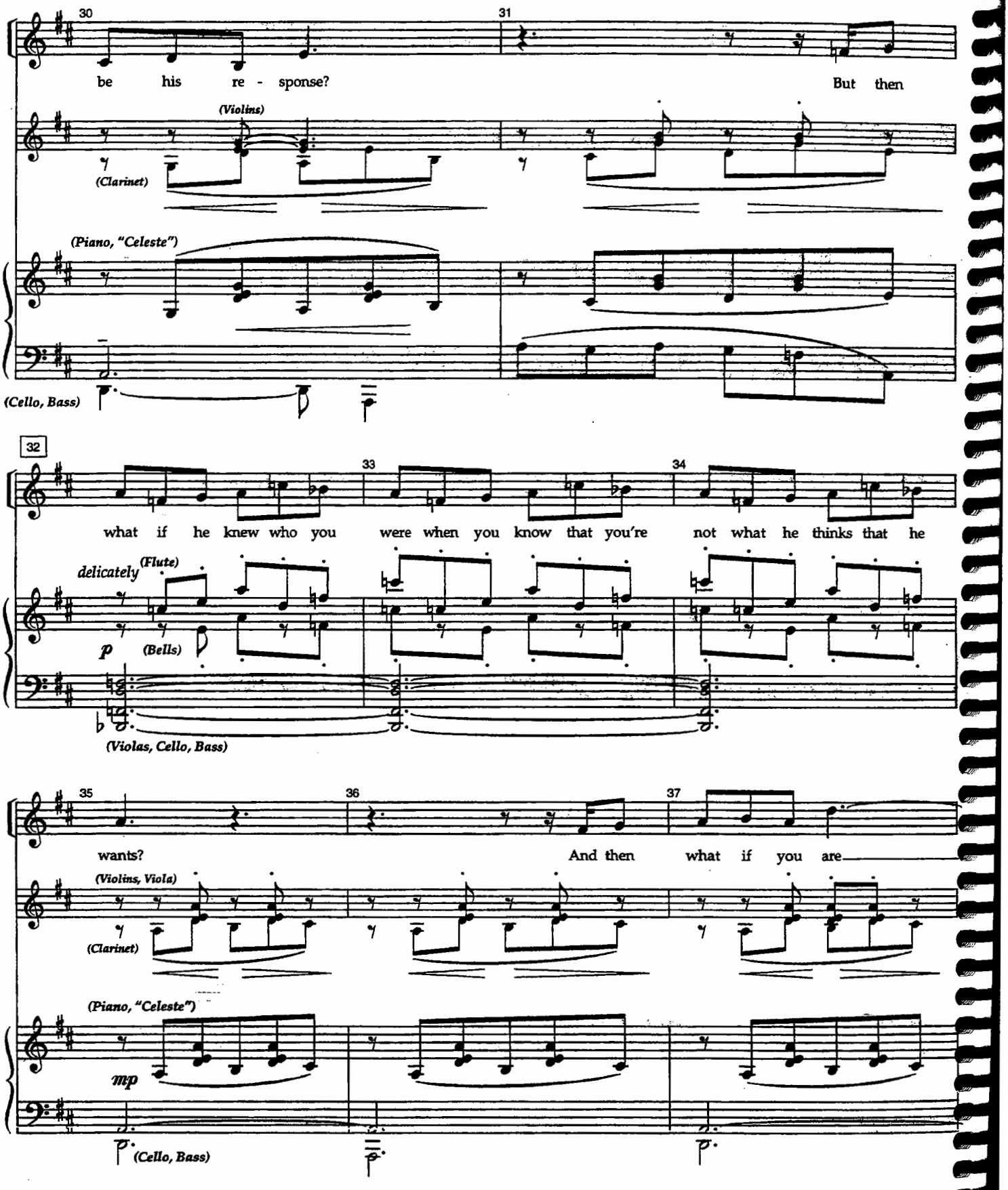
NARRATOR: As for Cinderella,
she returned from her final visit to the Festival.

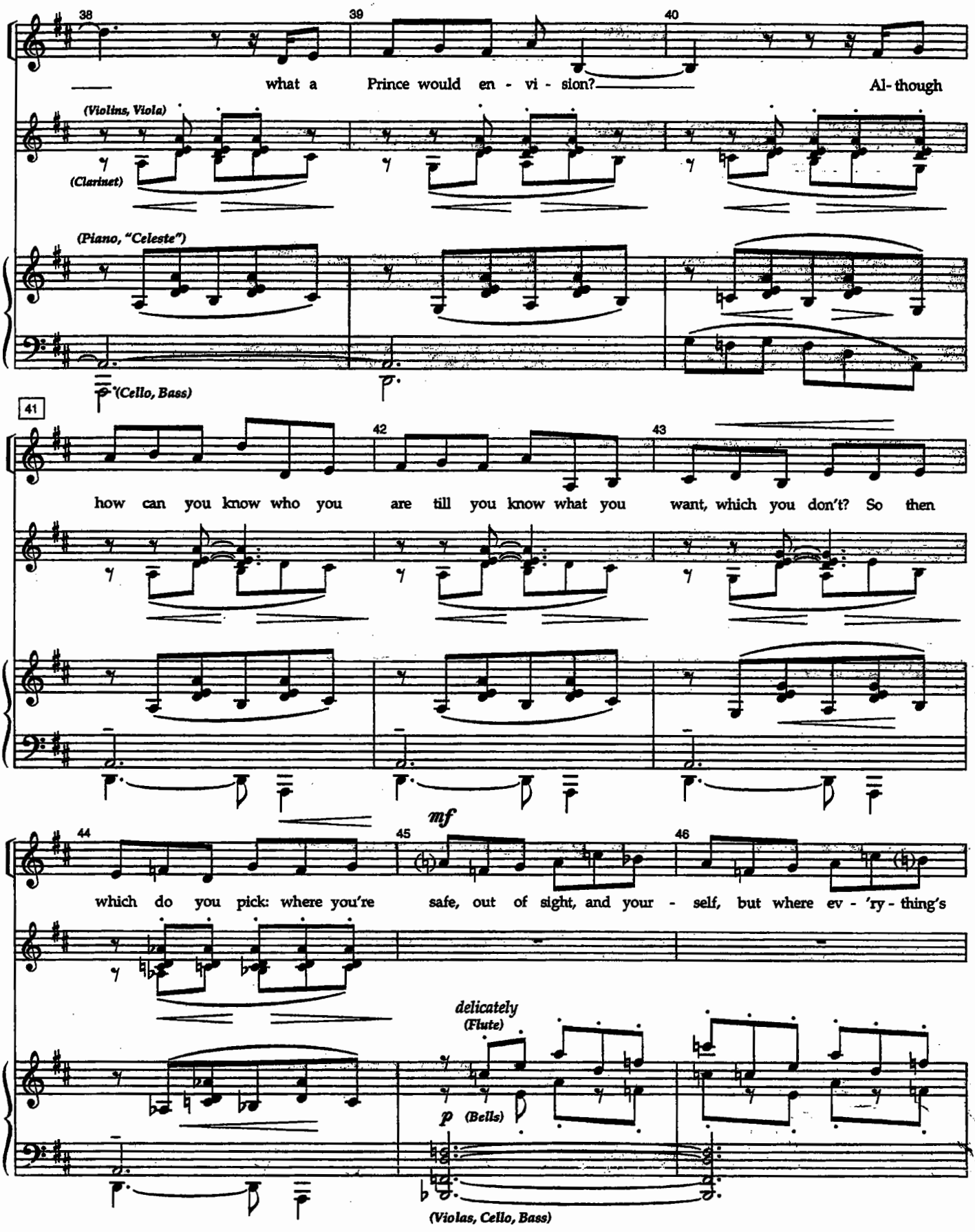


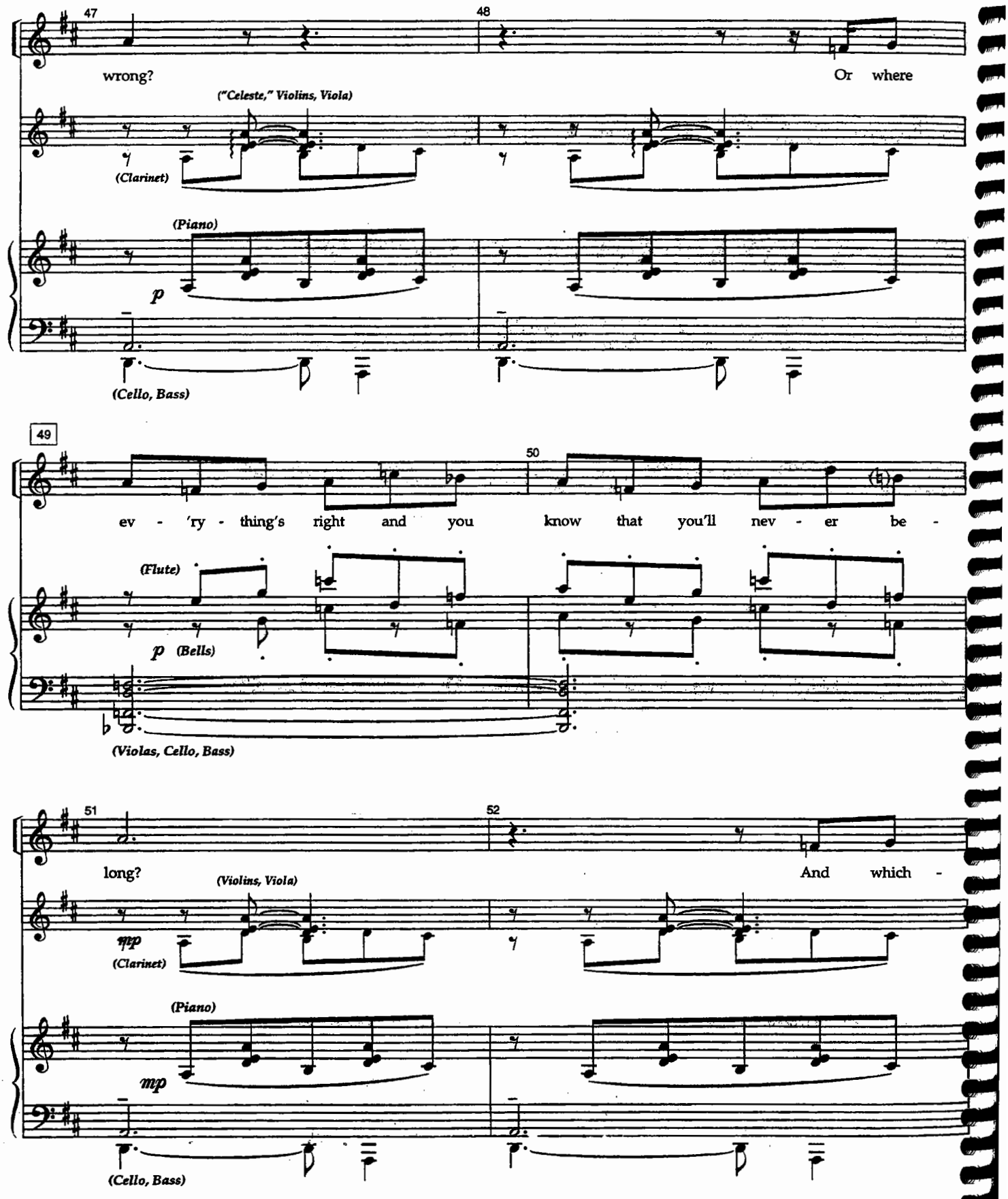

6
7
pares.
Know - ing this time I'd
("Celeste")
(Bass—harmonic)
(Piano)
(Clarinet, Piano)
8
9
run from him,
he spread pitch on the
10
11
12
stairs.
I was caught un - a - wares.
("Celeste")
(Piano)
(Piano, Viola—trem)

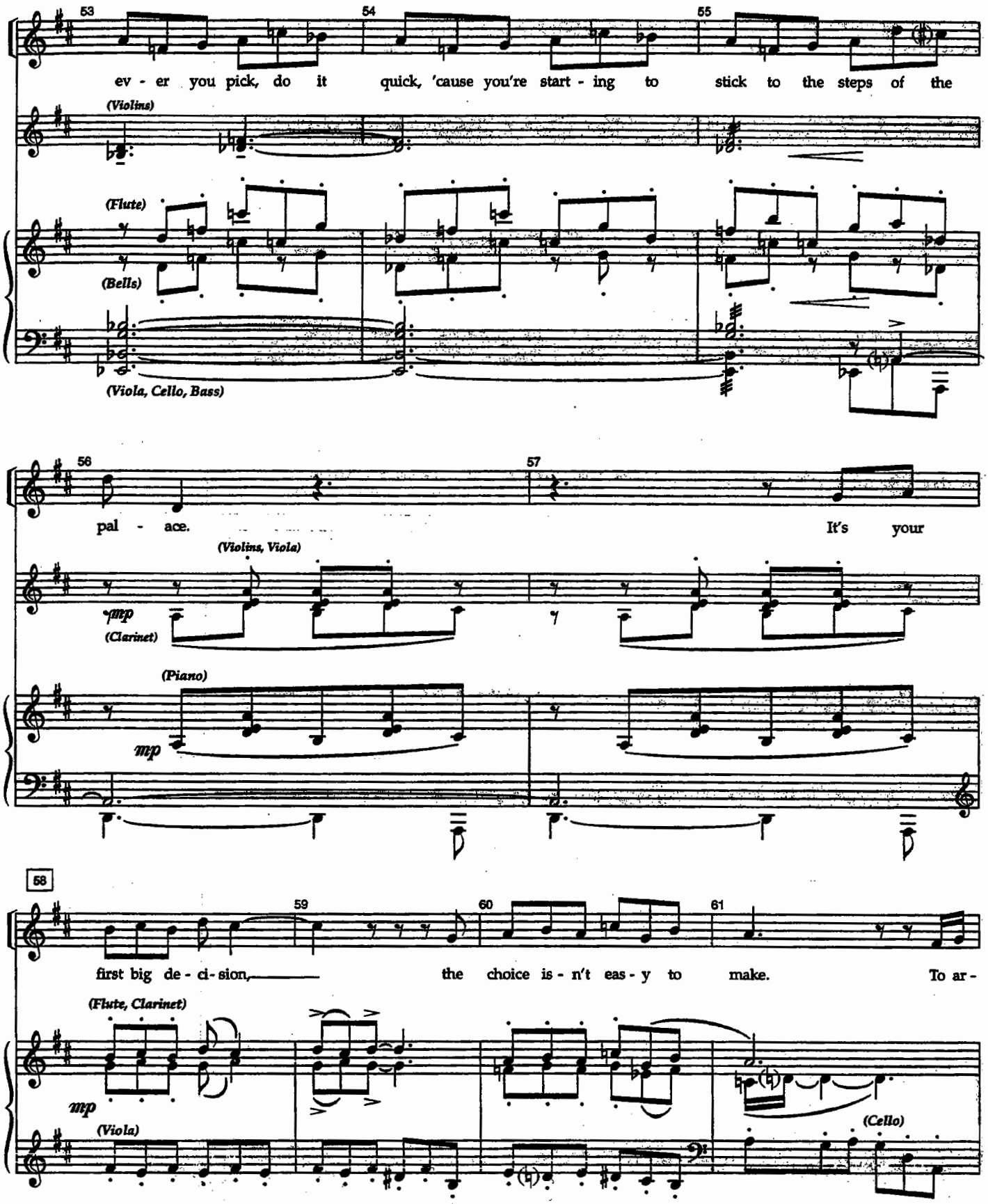

13
14
15
And I thought: well, he cares—
("Celeste")
(Piano)
(Piano, Viola—trem)
(Cello)
16
17
18
This is more than just mal - ice.
19
20
21
Bet - ter stop and take stock while you're stand - ing here stuck on the steps of the
(Bass)

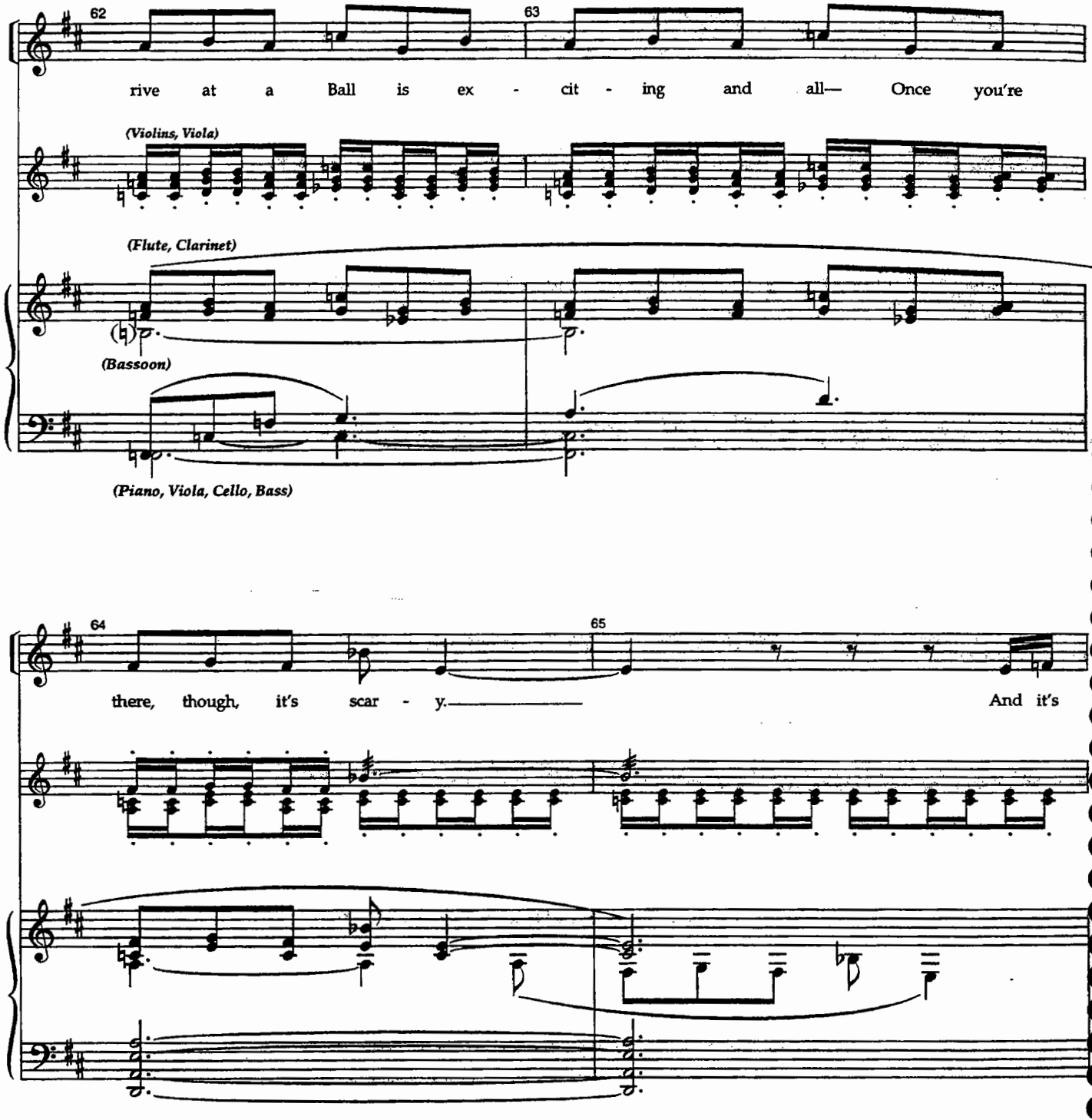

22
2 times
23
pal - ace.
You think,
(Violins)
p
(Clarinet)
(Piano, "Celeste")
p
(Cello, Bass)
24
25
26
what do you want?
You think,
make a de - ci - sion.
27
28
29
Why not stay and be caught? You think, well, it's a thought, what would
mp
mp

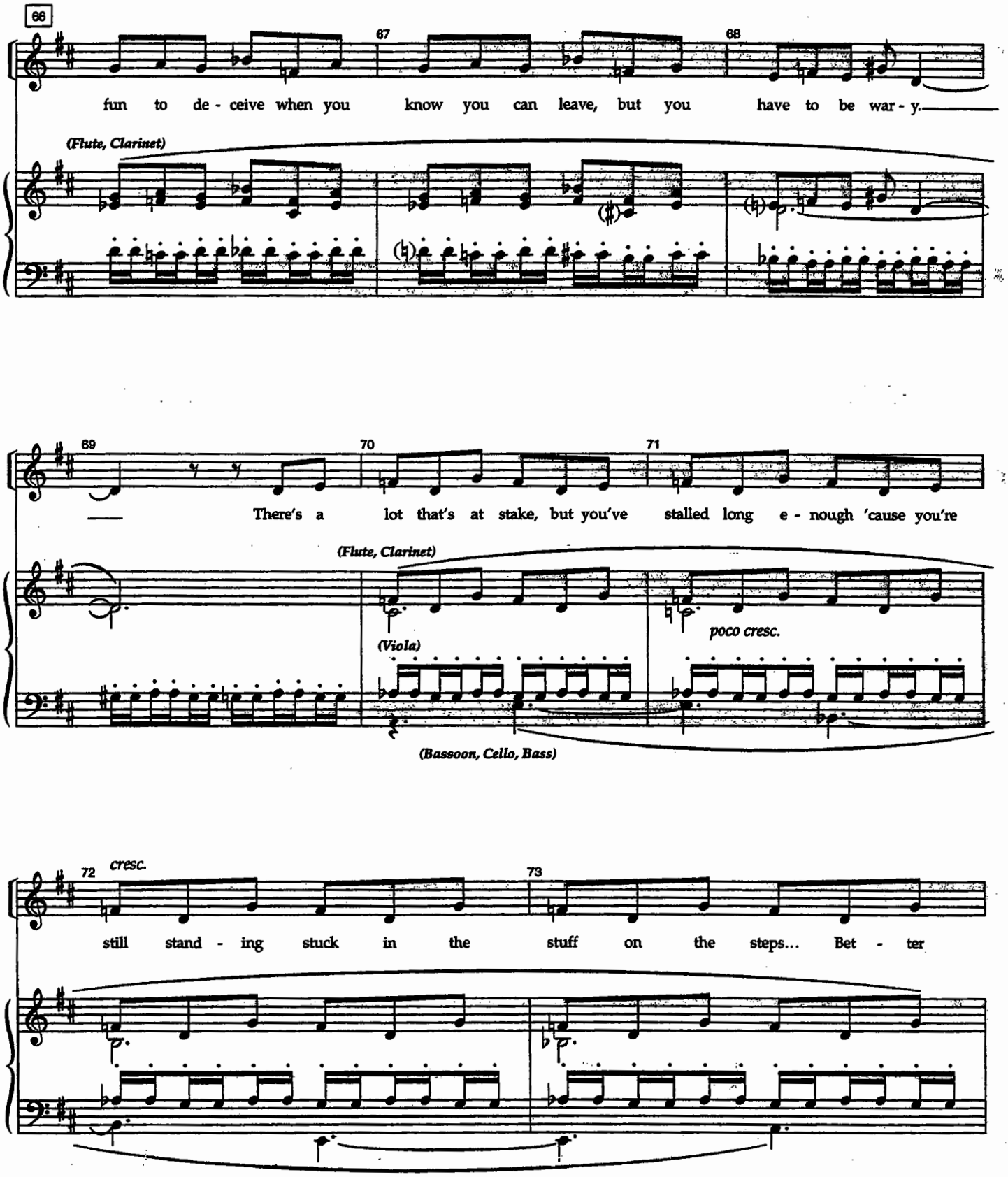

30
31
be his re - sponse?
But then
(Violins)
(Clarinet)
(Piano, "Celeste")
(Cello, Bass)
32
33
34
what if he knew who you were when you know that you're not what he thinks that he
delicately
(Flute)
p
(Bells)
(Violas, Cello, Bass)
35
36
37
wants?
And then what if you are
(Violins, Viola)
(Clarinet)
(Piano, "Celeste")
mp
(Cello, Bass)

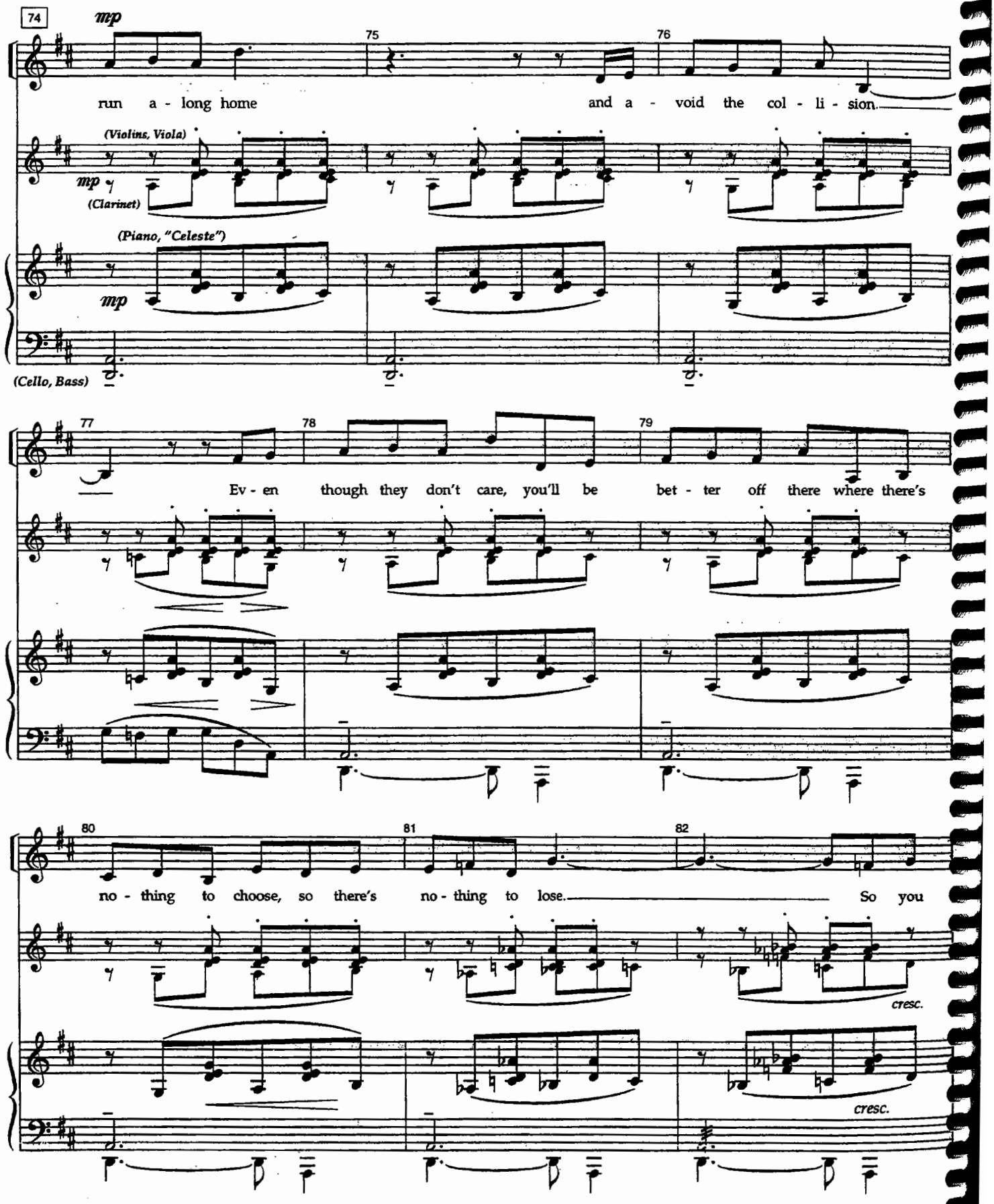

38
39
40
what a Prince would en - vi - sion? Al- though
(Violins, Viola)
(Clarinet)
(Piano, "Celeste")
(Cello, Bass)
41
42
43
how can you know who you are till you know what you want, which you don't? So then
mf
44
45
46
which do you pick: where you're safe, out of sight, and your - self, but where ev - 'ry - thing's
delicately
(Flute)
p (Bells)
(Violas, Cello, Bass)

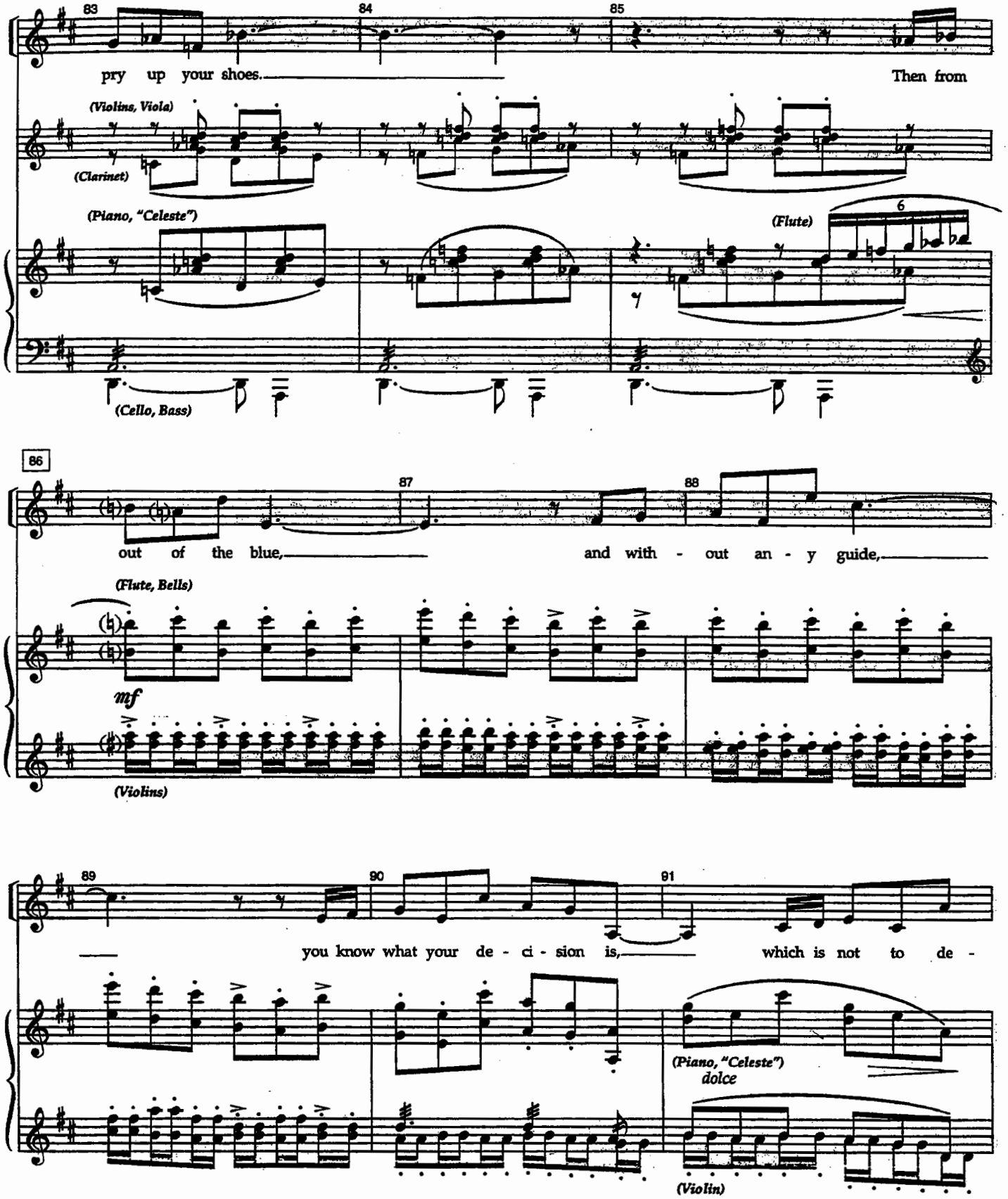

47
48
wrong?
Or where
("Celeste," Violins, Viola)
(Clarinet)
(Piano)
p
(Cello, Bass)
49
50
ev - 'ry - thing's right and you know that you'll nev - er be -
(Flute)
p (Bells)
(Violas, Cello, Bass)
51
52
long?
And which -
(Violins, Viola)
mp
(Clarinet)
(Piano)
mp
(Cello, Bass)

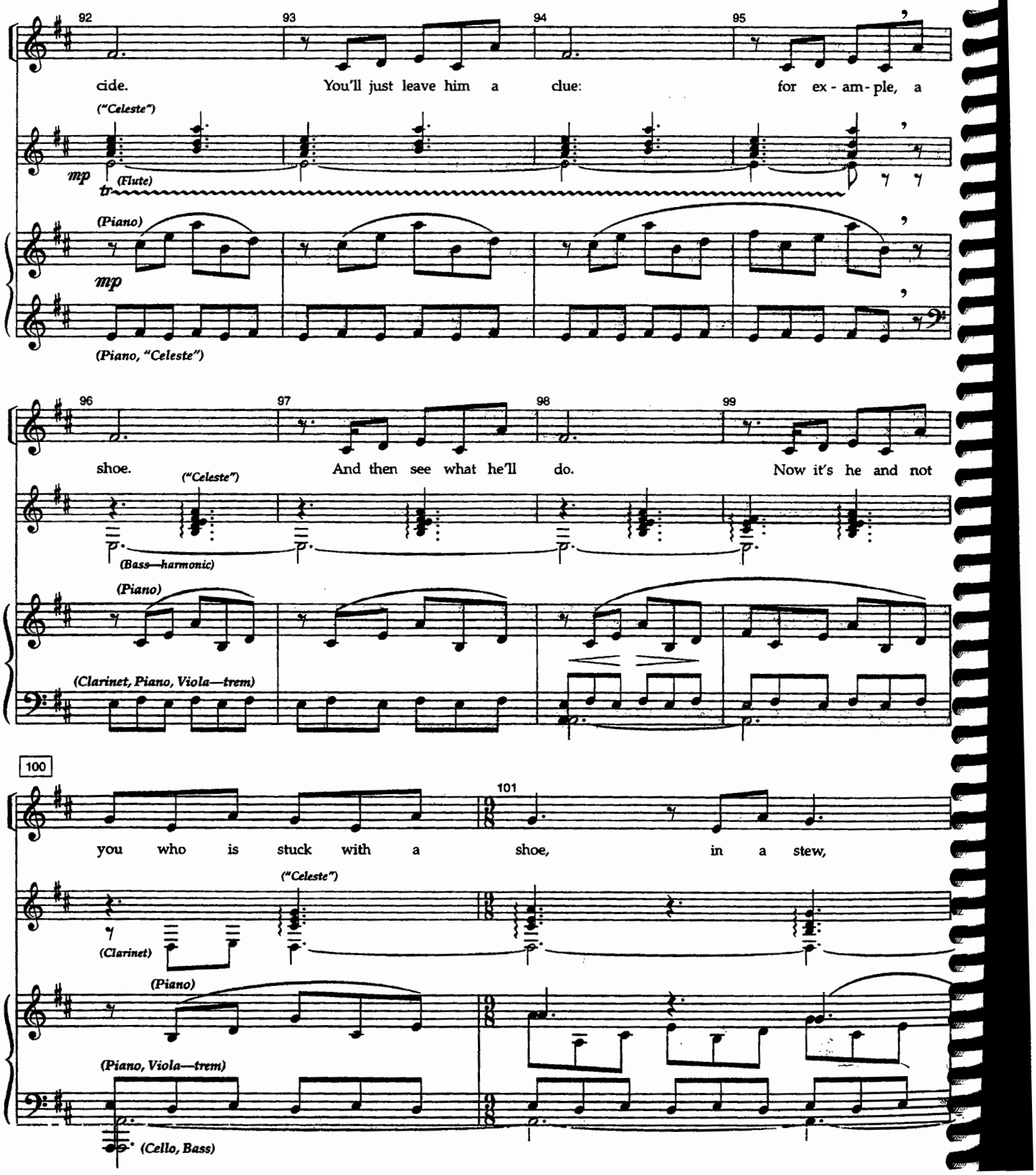

53
54
55
ev - er you pick, do it quick, 'cause you're start - ing to stick to the steps of the
(Violins)
(Flute)
(Bells)
(Viola, Cello, Bass)
56
57
pal - ace. It's your
(Violins, Viola)
mp
(Clarinet)
(Piano)
mp
58
59
60
61
first big de - ci - sion, the choice is - n't eas - y to make. To ar -
(Flute, Clarinet)
mp
(Viola)
(Cello)

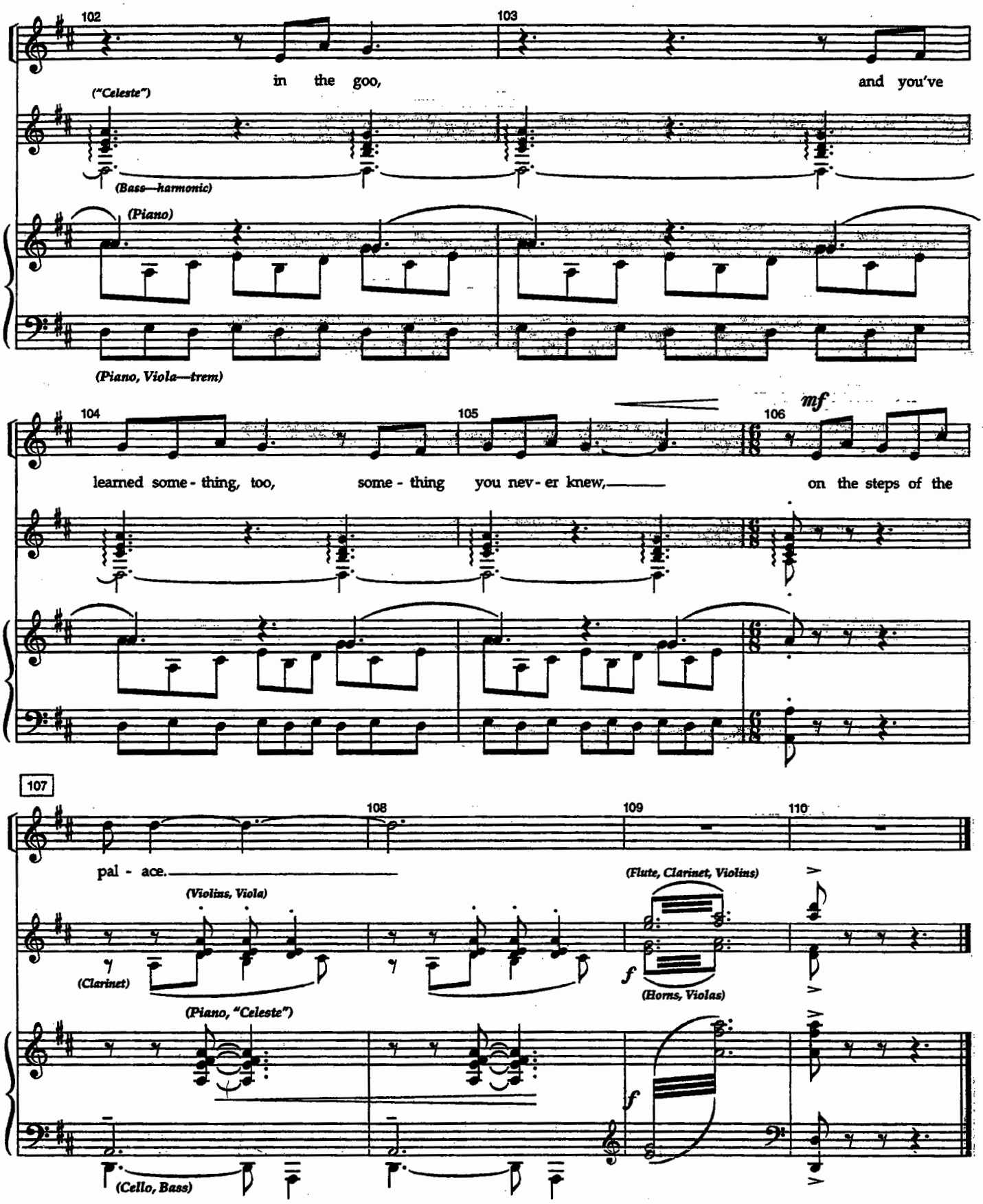

62
63
rive at a Ball is ex - cit - ing and all— Once you're
(Violins, Viola)
(Flute, Clarinet)
(Bassoon)
(Piano, Viola, Cello, Bass)
64
65
there, though, it's scar - y.
And it's


66
67
68
fun to de - ceive when you know you can leave, but you have to be war - y.
(Flute, Clarinet)
69
70
71
There's a lot that's at stake, but you've stalled long e - nough 'cause you're
(Flute, Clarinet)
poco cresc.
(Viola)
(Bassoon, Cello, Bass)
72
cresc.
73
still stand - ing stuck in the stuff on the steps... Bet - ter


74
mp
75
76
run a - long home and a - void the col - li - sion.
(Violins, Viola)
mp
(Clarinet)
(Piano, "Celeste")
mp
(Cello, Bass)
77
78
79
Ev - en though they don't care, you'll be bet - ter off there where there's
80
81
82
no - thing to choose, so there's no - thing to lose. So you
cresc.
cresc.


83
84
85
pry up your shoes.
Then from
(Violins, Viola)
(Clarinet)
(Piano, "Celeste")
(Flute)
6
(Cello, Bass)
86
87
88
out of the blue,
and with - out an - y guide,
(Flute, Bells)
mf
(Violins)
89
90
91
you know what your de - ci - sion is,
which is not to de -
(Piano, "Celeste")
dolce
(Violin)


92
93
94
95
cide.
You'll just leave him a clue:
for ex - am - ple, a
("Celeste")
mp
(Flute)
tr
(Piano)
mp
(Piano, "Celeste")
96
97
98
99
shoe.
And then see what he'll do.
Now it's he and not
("Celeste")
(Bass—harmonic)
(Piano)
(Clarinet, Piano, Viola—trem)
100
101
you who is stuck with a
shoe,
in a stew,
("Celeste")
(Clarinet)
(Piano)
(Piano, Viola—trem)
(Cello, Bass)


102
103
in the goo,
and you've
("Celeste")
(Bass—harmonic)
(Piano)
(Piano, Viola—trem)
104
105
106
mf
learned some - thing, too,
some - thing
you nev - er knew,
on the steps of the
107
108
109
110
pal - ace.
(Violins, Viola)
(Flute, Clarinet, Violins)
(Clarinet)
f
(Horns, Violas)
(Piano, "Celeste")
f
(Cello, Bass)