

Cinderella - bars 58 to 92

15

To →

C.  Musical notation for bars 15-17. The vocal line (C.) has lyrics: "And I thought: Well, he cares -- This is more than just". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

18

19

20

21

C.  Musical notation for bars 18-21. The vocal line (C.) has lyrics: "mal - ice. Bet - ter stop and take stock while you're stand - ing here". The piano accompaniment continues with the eighth-note pattern.

22

23

23A

To → 25

C.  Musical notation for bars 22-25. The vocal line (C.) has lyrics: "stuck on the steps of the pal - ace. You think, what do you want?". The piano accompaniment includes dynamic markings: *mf*, *mp*, and *sim.*

26

27

28

29

C.  Musical notation for bars 26-29. The vocal line (C.) has lyrics: "You think, make a de - ci - sion. Why not stay and be caught? You think,". The piano accompaniment includes a dynamic marking of *mp*.

30 31 32 33

C. well, it's a thought, What would be his re - sponse? But then what if he knew who you

*cresc.* *mf* *p*

34 35 36 37

C. were When you know that you're not what he thinks that he wants? And then

*mf* *mp*

38 39 40 41

C. what if you are \_\_\_\_\_ What a prince would en - vi - sion? \_\_\_\_\_ Al - though

42 43 44 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

*mp* *cresc.*

*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.

*mp* 58 59 60 61

C. 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



*poco cresc.*

74 75 *mp* 76 77

C. stuff on the steps...Bet - ter run a - long home And a - void the col - li - sion. —



*mf mp*

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 84 85

C. *noth - ing to lose. So you pry up your shoes.*

*cresc.*

85A 86 87 88

C. *Then from out of the blue, And with - out an - y guide,*

*mf brillante*

89 90 91 92

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

*mp*

*dim.* *mp*