

# On the Steps of the Palace

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

**Allegretto grazioso** (♩ = 88)

**CINDERELLA:**  
*mp*

1 2 3

He's a ver - y smart

(Bass-harmonic)

("Celeste")

(Piano)

*mp*

(Clarinet, Piano)

Detailed description: This system contains the first three measures of the piece. The vocal line (Cinderella) begins in measure 3 with the lyrics "He's a ver - y smart". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady eighth-note bass line in the left hand. A "Celeste" effect is indicated for the piano accompaniment in measures 2 and 3. The tempo is marked "Allegretto grazioso" with a quarter note equal to 88 beats per minute.

4 5

Prince, he's a Prince who pre -

Detailed description: This system contains measures 4 and 5. The vocal line continues with the lyrics "Prince, he's a Prince who pre -". The piano accompaniment maintains the same rhythmic pattern as in the first system. Measure numbers 4 and 5 are indicated above the vocal staff.

6 7

pare. 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*

pal - ace. *(Violins)* You think,

*p* *(Clarinet)*

*p* *(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*

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 wrong? Or where

(“Celeste,” Violins, Viola)

(Clarinet)

(Piano)

*p*

(Cello, Bass)

49 ev - 'ry - thing's right and you know that you'll nev - er be -

(Flute)

*p* (Bells)

(Violas, Cello, Bass)

51 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)

(Viola) *poco cresc.*

(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.*

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

side. You'll just leave him a clue: for ex - am - ple, a

("Celeste")

*mp* (Flute)

(Piano) *mp*

(Piano, "Celeste")

96 97 98 99

shoe. ("Celeste") And then see what he'll do. Now it's he and not

(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)

(Clarinet)

(Piano, “Celeste”)

(Flute, Clarinet, Violins)

(Horns, Violas)

(Cello, Bass)