



RODGERS &amp; HAMMERSTEIN'S

# Cinderella

## **MUSIC 1: OVERTURE AND CURTAIN MUSIC**

### **SCENE 1: THE PUBLIC SQUARE**

*(The curtain rises on the TOWNSPEOPLE frozen in an active tableau. Among the various groups are a family – FATHER, MOTHER and DAUGHTER; THREE GIRL FRIENDS; and FOUR SISTERS and their GRANDMA. Upstage left is a FRUIT VENDOR, upstage right a FLOWER GIRL.)*

### **MUSIC 2: "THE PRINCE IS GIVING A BALL"**

*(A trumpet fanfare announces the arrival of the HERALD. He enters onto a platform center stage. His stiff-backed formality barely conceals his excitement at his own news.)*

HERALD

THE PRINCE IS GIVING A BALL!

*(The TOWNSPEOPLE break their freeze, surprised and delighted by the news and intent on the HERALD.)*

TOWNSPEOPLE

THE PRINCE IS GIVING A BALL!

THE PRINCE IS GIVING A BALL!

HERALD

*(Reading from a scroll.)*

HIS ROYAL HIGHNESS, CHRISTOPHER RUPERT  
WINDEMERE VLADIMERE KARL ALEXANDER  
FRANCOIS REGINALD LAUNCELOT HERMAN –

LITTLE BOY

HERMAN?

HERALD

HERMAN! GREGORY JAMES  
IS GIVING A BALL!

*(The TOWNSPEOPLE scatter, sharing the exciting news.)*

TOWNSPEOPLE

THE PRINCE IS GIVING A BALL!

THE PRINCE IS GIVING A BALL!

*(FATHER, MOTHER and DAUGHTER cross downstage.)*

FATHER  
OUR DAUGHTER'S LOOKING DREAMY-EYED.

MOTHER  
*(Providing the obvious explanation.)*  
THE PRINCE IS GIVING A BALL.

DAUGHTER  
*(Dreamy eyed.)*  
THEY SAY HE WANTS TO FIND A BRIDE;  
HE MAY FIND ONE AT THE BALL.  
*(The focus shifts to the group of THREE GIRL FRIENDS downstage.)*

FIRST GIRL  
IF ONLY HE'D PROPOSE TO ME.

SECOND GIRL  
I PRAY THAT HE'LL PROPOSE TO ME.

THIRD GIRL  
WHY SHOULDN'T HE PROPOSE TO ME?

TOWNSPEOPLE  
THE PRINCE IS GIVING A BALL!  
THE PRINCE IS GIVING A BALL!

HERALD  
HIS ROYAL HIGHNESS, CHRISTOPHER RUPERT,  
SON OF HER MAJESTY, QUEEN CONSTANTINA  
CHARLOTTE ERMINTRUDE GWEINYVERE MAISIE –

LITTLE BOY  
MAISIE?

HERALD  
MAISIE! MARGUERITE ANNE  
IS GIVING A BALL!

TOWNSPEOPLE  
THE PRINCE IS GIVING A BALL!  
THE PRINCE IS GIVING A BALL!  
*(The FOUR SISTERS and their GRANDMA cross downstage as they sing.)*

SLOPPY SISTER  
I WISH THAT I WERE NICE AND NEAT.

MEAN SISTER  
I WISH I WERE DEMURE AND SWEET.

STUDIOUS SISTER  
*(Carrying a book.)*  
I WISH I WERE A BOLDER GIRL.

GRANDMA  
*(Carrying a cane.)*  
I WISH I WERE A YOUNGER GIRL.

KID SISTER  
(CARRYING A LOLLYPOP.)  
I WISH I WERE AN OLDER GIRL!

TOWNSPEOPLE  
THE PRINCE IS GIVING A BALL!  
THE PRINCE IS GIVING A BALL!

HERALD  
HIS ROYAL HIGHNESS, CHRISTOPHER RUPERT,  
SON OF HIS MAJESTY, KING MAXIMILLIAN  
GODFREY LADISLAUS LEOPOLD SIDNEY –

TOWNSPEOPLE  
SIDNEY?

HERALD  
SIDNEY! FREDERICK JOHN  
IS GIVING A BALL.

TOWNSPEOPLE  
THE PRINCE IS GIVING A BALL!  
THE PRINCE IS GIVING A BALL!  
THE PRINCE IS GIVING A BALL!

*(The song ends with EVERYONE frozen in a tableau. A curtain comes in downstage.  
Applause segue into:)*

### **MUSIC 3: CHANGE INTO SCENE 2**

*(The STEPMOTHER, JOY and PORTIA enter downstage of the curtain, walking in time to the music. They are dressed magnificently and walk with an obvious sense of their own importance. The STEPMOTHER is rather imperious, as befits a proper stepmother, but there is no happy light in JOY and no suggestion of intelligence in PORTIA. In fact the two STEPSISTERS have been named in direct opposition to their true demeanors, for we will never see a genuine smile cross JOY'S face, and it is obvious PORTIA isn't bright enough to be a great lawyer like her namesake.)*

STEPMOTHER

*(Calling offstage back over her shoulder.)*

Cinderella, come along!

*(CINDERELLA follows them on downstage left, nearly hidden behind the stack of packages she carries. They ALL exit downstage right as the curtain opens to reveal:)*

## **SCENE 2: THE STEPFAMILY'S HOME**

*(The music fades out as the STEPFAMILY enters upstage right followed by CINDERELLA. Downstage left is a fireplace. A small chair, a broom and fire irons stand next to the hearth. Center stage is a dining table and four chairs.)*

STEPMOTHER

Cinderella, close the door.

*(CINDERELLA sets the packages down on the floor and closes the door.)*

PORTIA

*(Approaching the table.)*

Cinderella, my chair.

*(CINDERELLA pulls out the stage left chair at the table and PORTIA sits.)*

STEPMOTHER

Cinderella, my chair.

*(CINDERELLA pulls out the upstage chair and the STEPMOTHER sits.)*

JOY

What about my chair, Cinderella?!

*(CINDERELLA pulls out the stage right chair and JOY sits.)*

PORTIA

Cinderella, it's freezing!

STEPMOTHER

Poke the fire, Cinderella.

*(CINDERELLA goes to the fireplace, takes an iron and pokes the fire.)*

JOY

Really, Cinderella!

PORTIA

Cinderella, really!

STEPMOTHER

Now, my daughters, I want to talk to you.

*(CINDERELLA moves to sit in the downstage chair at the table.)*

Well, not you – I want to talk to my own daughters.

*(CINDERELLA goes meekly to her corner by the fireplace and sits in her little chair.)*

JOY

That girl always wants to sit down.

PORTIA

No wonder she never gets anything done.

STEPMOTHER

Now, Joy...

JOY

Yes, Ma'am?

STEPMOTHER

And Portia...

PORTIA

Yes, Ma'am?

STEPMOTHER

As you well know, my little moppets, this ball that the Prince is giving is for one purpose only.

PORTIA &amp; JOY

To choose a bride.

STEPMOTHER

Exactly. And every girl in the kingdom wants to marry the Prince. Including you two.

PORTIA &amp; JOY

Yes, Ma'am.

STEPMOTHER

On our shopping tour today I bought you the most beautiful clothes with all the frills and froufrou my purse could afford.

*(Her voice hardens.)*

So whether or not you marry the Prince, you'll both have to marry somebody this year.

PORTIA &amp; JOY

*(Snapping into frightened obedience.)*

Yes, Ma'am.

STEPMOTHER

*(Her voice softening again.)*

Now there's one thing you must remember. When you want to marry a man, you can't rely on your beauty alone.

*stack of  
reveal:)*

*by CIN-  
re irons*

*le chair.)*

PORTIA & JOY

No, Ma'am.

STEPMOTHER

That does not mean, however, that I want you to neglect your appearance.

*(Rising self-importantly.)*

Our family has always been noted for its beautiful women. So now let's all go and get our beauty sleep. I'm exhausted from all that shopping.

*(She crosses downstage right.)*

PORTIA

*(Following her.)*

I'm all tired out, too, going from store to store the way we did.

JOY

*(Following them.)*

You're tired?

PORTIA

*(Turning back to her, ready for a fight.)*

Yes, I'm tired!

JOY

I suppose you think you're the only one that's tired!

PORTIA

Well, who bought the most?

JOY

That has nothing to do with it!

PORTIA

That has everything to do with it!

STEPMOTHER

Go to bed, both of you!

PORTIA & JOY

Yes, Ma'am.

*(They exit downstage right. The STEPMOTHER turns to CINDERELLA.)*

STEPMOTHER

Well you – don't sit there gaping at me. Make yourself useful.

## CINDERELLA

*(Jumping up and taking the broom from the hearth.)*

Yes, Stepmother.

*(The STEPMOTHER turns on her heels and exits downstage right. CINDERELLA sweeps half-heartedly.)*

How can they be so tired, looking at all those beautiful things and buying so many of them! I was too excited to be tired.

id get

**MUSIC 4: "IN MY OWN LITTLE CORNER"**

Oh, I love this room – when they've all gone out and there's nobody here but me.

I'M AS MILD AND AS MEEK AS A MOUSE,  
WHEN I HEAR A COMMAND, I OBEY.  
BUT I KNOW OF A SPOT IN MY HOUSE  
WHERE NO ONE CAN STAND IN MY WAY.

*(She leans the broom against the fireplace and sits in her chair.)*

IN MY OWN LITTLE CORNER IN MY OWN LITTLE CHAIR,  
I CAN BE WHATEVER I WANT TO BE.  
ON THE WING OF MY FANCY I CAN FLY ANYWHERE  
AND THE WORLD WILL OPEN IT'S ARMS TO ME.

*(She rises and begins acting out her fantasy.)*

I'M A YOUNG NORWEGIAN PRINCESS OR A MILKMAID,  
I'M THE GREATEST PRIMA DONNA IN MILAN.  
I'M AN HEIRESS WHO HAS ALWAYS HAD HER SILK MADE  
BY HER OWN FLOCK OF SILKWORMS IN JAPAN.

I'M A GIRL MEN GO MAD FOR, LOVE'S A GAME I CAN PLAY  
WITH A COOL AND CONFIDANT KIND OF AIR,  
JUST AS LONG AS I STAY IN MY OWN LITTLE CORNER,  
ALL ALONE IN MY OWN LITTLE CHAIR.

*(She dances around a bit.)*

I CAN BE WHATEVER I WANT TO BE.  
I'M A SLAVE IN CALCUTTA, I'M A QUEEN IN PERU,  
I'M A MERMAID DANCING UPON THE SEA.

I'M A HUNTRESS ON AN AFRICAN SAFARI.  
IT'S A DANGEROUS TYPE OF SPORT AND YET IT'S FUN!  
IN THE NIGHT I SALLY FORTH TO SEEK MY QUARRY  
AND I FIND I FORGOT TO BRING MY GUN!

I AM LOST IN THE JUNGLE, ALL ALONE AND UNARMED,  
WHEN I MEET A LIONESS IN HER LAIR!

*(She surries back to the chair.)*

THEN I'M GLAD TO BE BACK IN MY OWN LITTLE CORNER,  
ALL ALONE IN MY OWN LITTLE CHAIR.

*(The lights fade out; applause segue into:)*

**MUSIC 5: CHANGE INTO SCENE 3**

**SCENE 3: THE ROYAL PARLOR**

*(The KING and QUEEN are seated on their thrones downstage left. The QUEEN is sewing a button on the KING'S trousers. The KING is clad only in his shirt and undergarments. His dressing gown is thrown over the back of his throne. They both wear their crowns. Music out.)*

QUEEN

A fine father you are!

*(She tosses the trousers to him.)*

KING

*(Rising)*

What do you mean,

*(Imitating her.)*

"A fine father you are"?

*(He starts putting the trousers on.)*

QUEEN

I mean you never worry about him.

KING

*(A little breathless from the physical effort of balancing on one leg.)*

Why should I...worry about him?

QUEEN

Because he isn't happy!

KING

Oh, he's happy all right.

QUEEN

*(As if this clinches the argument.)*

If he's happy, why doesn't he get married?

KING

*(Trying to make the top buttons of the trousers approach the top buttonholes.)*

If he's happy, why should he get married?

QUEEN

Look at your pants!

KING

How could I have gained so much weight in five years?

QUEEN

Because that's all you've done for five years – gained weight! You haven't worn a court costume because we haven't given a ball for five years. The royal tailor will have to make you another suit.

KING

That'll cost money.

QUEEN

Wait until you see what this ball is going to cost.

*(There's a knock at the door.)*

Enter!

**KING**

What...?!

*(The KING grabs his dressing gown and puts it on to cover his non-meeting trousers as the CHEF and other members of the STAFF enter stage right. The CHEF carries a scroll.)*

QUEEN

Ah, the Chef! Have you planned the menu for the ball?

**MUSIC 6: "YOUR MAJESTIES"**

CHEF

*(Bowing)*

YOUR MAJESTIES.

STAFF

*(Bowing)*

YOUR MAJESTIES.

CHEF

*(Holding up the scroll.)*

A LIST OF THE BARE NECESSITIES.

KING

*(Irritated)*

A LIST OF THE BARE NECESSITIES FOR WHAT?

**CENE 3**

*QUEEN is  
shirt and  
They both*

*les.)*

QUEEN  
FOR SEVENTEEN HUNDRED GUESTS!

KING  
THAT SEEMS A LOT.

*(Spoken)*  
Don't have any king crab.

CHEF  
Very well, Your Majesty.

KING  
I hate to see that written on a menu – "king crab." Seems like a comment on my disposition.

QUEEN  
*(Taking the scroll from the CHEF and reading.)*  
A THOUSAND BABY LOBSTERS FOR THE SALAD.

KING  
Wow!

QUEEN  
AND FIVE HUNDRED PHEASANT FOR THE PIE.

KING  
Ai-yai!

QUEEN  
A THOUSAND POUNDS OF CAVIAR.

KING  
*A thousand?!*

QUEEN  
Hush.  
*(She hands the scroll back to the CHEF.)*

KING  
IT'S MORE THAN THE STURGEON CAN SUPPLY!

CHEF  
I TOLD THE STEWARD TO GET US  
FORTY ACRES OF LETTUCE  
AND SIX HUNDRED SUCKLING PIGS FOR ROASTING.

KING

WHAT ABOUT THE MARSHMALLOWS?

QUEEN

WHO WANTS MARSHMALLOWS?

KING

I DO.

QUEEN

WHY?

KING

FOR TOASTING!

*(The BUTCHERS enter, one with a magnificent ham and the other with an enormous steak.)*

CHEF

SURELY YOU'LL NEED A SIDE OF HAM,  
AND LOTS OF BEEF FILETS.

BUTCHER

SOME MARBLEIZED STEAKS, A RACK OF LAMB  
AND VEAL YOU RAISE TO BRAISE!

*(The CHEESE STEWARDS enter.)*

CHEESE STEWARD

LIMBURGER CHEESE AND GOURMANDISE,  
GOUDA, GRUYERE AND BLEU.

QUEEN

CHUNKS OF SWISS IN BARRELS, PLEASE.

KING

MAKE SURE IT'S HOLE-Y, TOO!

*(The DESSERT CHEFS enter.)*

DESSERT CHEF

PUDDING AND PIES AND RUM SOUFFLÉ,  
SUCCULENT CHOCOLATE ROUNDS.

KING

CREAM PUFFS WE CAN EAT ALL DAY!

QUEEN

*(Patting the KING'S belly.)*  
TO GAIN SOME ROYAL POUNDS.

disposi-

**MUSIC 6A: "YOUR MAJESTIES" DANCE**

*(Other member of the PALACE STAFF enter, proudly presenting every foodstuff known to man for the KING and QUEEN'S inspection. Other preparations for the ball – decorations, garlands, bunting, etc. – are also paraded on. The STAFF dances joyfully, the number building to a rousing climax. As the number ends, the STAFF exits and on the final beat of music, the QUEEN gives the KING a final nod of her head as if to say, "So there!" and exits stage left. The KING slumps in his throne, resigned to the inevitability of paying for and attending a ball he is not looking forward to. The PRINCE enters stage right.)*

PRINCE

Hello, father.

KING

*(Rising)*

Oh, hello, my boy.

*(Crossing to him.)*

Christopher, how are you feeling?

PRINCE

Fine, father.

KING

*(Making it a leading question.)*

You're not unhappy or anything – are you?

PRINCE

Why, no, father.

KING

Ah-ha! Just what I thought.

PRINCE

It seems to me, sir, that you look a little tired.

KING

*(Grouchily, crossing downstage.)*

I am tired, when I think of that darn ball.

*(The QUEEN re-enters upstage left, unseen by the KING and PRINCE. Hearing the words about the ball, she steps back to eavesdrop on their conversation.)*

PRINCE

*(Crossing downstage to the KING.)*

Oh, that. Well, to tell you the truth, sir, it isn't a night I'm looking forward to. Dancing with all those....candidates.

**DANCE**

*foodstuff  
is for the  
STAFF  
ends, the  
final nod  
ps in his  
not look-*

KING

Candidates?

PRINCE

Every simpering girl in the Kingdom, each one determined to show that she would be the perfect princess for me.

KING

Yes, I know how you feel, my boy. But your mother's got her heart set on this affair.

PRINCE

I know.

KING

So it's best not to let her know how we feel. It would break her heart.

*(The QUEEN crosses into the room.)*

QUEEN

*(As if surprised to see the PRINCE.)*

Oh – hello, my dear.

PRINCE

Mother. I was just saying how much I'm looking forward to the ball. It sounds wonderful.

QUEEN

*(Smiling)*

Does it?

PRINCE

Yes. I was wondering if I could help with any of the preparations.

QUEEN

*(Pretending to be taken in by these fumbling men.)*

Well, yes, dear. Maybe you can.

*(There is a very awkward silence as she looks from one to the other, and neither knows what more to say about it, or how to carry the lie on any further.)*

PRINCE

Well...see you later.

*(He turns and on his way out of the room, stops to kiss his MOTHER on both cheeks. Then, he waves airily to his FATHER and exits upstage left. The QUEEN, not offended by their deceit, but touched by it, takes a hanky from her sleeve and dabs her nose.)*

KING

Getting a cold?

*ring the*

*ancing*

*(The QUEEN shakes her head.)*

Better take something for it.

*(She nods.)*

Don't want to have a red nose at the ball.

QUEEN

I'll be over it by then.

*(She takes his arm and they exit upstage left.)*

### **MUSIC 7: CHANGE INTO SCENE 4**

### **SCENE 4: THE STEPFAMILY'S HOME**

*(The STEPFAMILY is dressed for the ball. The STEPMOTHER'S hat, JOY'S gloves, and PORTIA'S wrist corsage are on the table.)*

STEPMOTHER

Cinderella, my hat!

*(CINDERELLA hands her the hat.)*

JOY

My gloves, Cinderella!

*(CINDERELLA hands her the gloves.)*

PORTIA

Cinderella, my flowers!

*(CINDERELLA hands her the flowers.)*

CINDERELLA

Oh, you look so beautiful!

STEPMOTHER

Yes, we do! Come along, girls.

*(They exit upstage right.)*

CINDERELLA

*(Calling after them happily.)*

Have a good time!

*(Still smiling, she crosses to the fireplace and sits in her chair.)*

Oh, I wish...I wish.

*(The GODMOTHER suddenly appears from upstage of the fireplace into the room as if coming through the wall. She is a sensible type of woman, showing no sign of any magic qualities. They come later.)*

### **MUSIC 8: "FOL-DE-ROL"**

GODMOTHER  
 FOL-DE-ROL AND FIDDLEY DEE,  
 FIDDLEY FADDLEDY FODDLE,  
 ALL THE WISHES IN THE WORLD  
 ARE POPPYCOCK AND TWADDLE!

*(CINDERELLA looks up on hearing her GODMOTHER'S voice and rushes to her.)*

CINDERELLA

Godmother! I'm so glad to see you!

*(Looking toward the door upstage right quizzically.)*

I didn't hear you come in.

GODMOTHER

*(Singing to the strains of "In My Own Little Corner.")*

I JUST KNEW I WOULD FIND YOU  
 IN THAT SAME LITTLE CHAIR  
 IN THE PALE, PINK MIST OF A FOOLISH DREAM.

CINDERELLA

Foolish? What's wrong with dreaming?

GODMOTHER

FOL-DE-ROL AND FIDDLEY DEE,  
 FIDDLEY FADDLEDY FOODLE,  
 ALL THE DREAMERS IN ALL THE WORLD  
 ARE DIZZY IN THE NOODLE.

CINDERELLA

But isn't every girl dreaming and wishing she were at the ball tonight?

GODMOTHER

Why aren't you there?

CINDERELLA

My Stepmother...

*(Not wanting to speak badly of her.)*

Well, somebody has to mind the house.

GODMOTHER

Do you know what I would do if I were you? I'd leave them. If you want to be a servant, you can go to some other place and be paid.

CINDERELLA

You mean leave my Stepfamily? I don't think if Father were alive, he would like that.

*(The GODMOTHER crosses and sits at the table.)*

Why don't you believe in wishes and dreams – that once in a while something marvelous and magical can happen?

**SCENE 4**

'S gloves,

the room  
 o sign of

**FOL-ROL"**

GODMOTHER

Well I don't say that I don't believe that once in a while something marvelous and magical can happen. Only thing is, it's dangerous to believe too much.

CINDERELLA

Why?

GODMOTHER

You get in the habit of sitting back and expecting things. You've got to help yourself, you know.

CINDERELLA

I know. I always wind up just wishing and dreaming. I don't suppose that does any good at all.

GODMOTHER

Well I don't say that it doesn't do any good at all. As a matter of fact, everything has to start with a wish.

CINDERELLA

Do you know what I was wishing tonight?

GODMOTHER

*(Grimly)*

I'm almost afraid to hear.

CINDERELLA

*(Gesturing offstage left.)*

I was wishing that pumpkin out in the yard would turn into a great big golden carriage that would take me to the ball.

GODMOTHER

What were you going to do for the horses?

CINDERELLA

Four white mice would turn into horses!

GODMOTHER

Were you going to drive them yourself?

CINDERELLA

Oh, no. There'd be a coachman...and a footman, too! Oh, I know what you're going to say. "Fol-de-rol and fiddledy dee."

GODMOTHER

Yes. Fol-de-rol and fiddledy dee!

CINDERELLA

It's impossible, I suppose.

GODMOTHER

Impossible.

CINDERELLA

If only I had a guardian angel, or if you, Godmother, were a fairy Godmother.

GODMOTHER

Ha, ha! Good joke! Ho, ho! Very funny!

CINDERELLA

*(Resolutely)*

Just the same, I am wishing – in the name of every young girl who ever wanted to go to a dance and was told she couldn't. I am wishing that by some magic or "fol-de-rol and fiddledy dee" that I could go to the ball tonight.

**MUSIC 9: "IMPOSSIBLE"***(The GODMOTHER rises from her chair.)*

GODMOTHER

IMPOSSIBLE

FOR A PLAIN YELLOW PUMPKIN TO BECOME A GOLDEN CARRIAGE!

IMPOSSIBLE

FOR A PLAIN COUNTRY BUMPKIN AND A PRINCE TO JOIN IN MARRIAGE,  
AND FOUR WHITE MICE WILL NEVER BE FOUR WHITE HORSES –

SUCH FOL-DE-ROL AND FIDDLEDY DEE OF COURE IS IMPOSSIBLE!

BUT THE WORLD IS FULL OF ZANIES AND FOOLS  
WHO DON'T BELIEVE IN SENSIBLE RULES  
AND WON'T BELIEVE WHAT SENSIBLE PEOPLE SAY,  
AND BECAUSE THESE DAFT AND DEWY-EYED DOPES  
KEEP BUILDING UP IMPOSSIBLE HOPES,  
IMPOSSIBLE THINGS ARE HAPPENING EVERY DAY!

IMPOSSIBLE!

CINDERELLA

IMPOSSIBLE?

GODMOTHER

IMPOSSIBLE!

CINDERELLA

*(Gloomily)*  
IMPOSSIBLE?

GODMOTHER

IMPOSSIBLE!

CINDERELLA

IMPOSSIBLE!

BOTH

IMPOSSIBLE!  
*(Music continues under dialogue.)*

CINDERELLA

*(Hopefully)*  
Is that true, Godmother? That impossible things are happening every day?

GODMOTHER

*(Grudgingly)*  
Well, yes – in a way. But...

CINDERELLA

*(Singing earnestly, as if trying to sing her wish true.)*  
BUT THE WORLD IS FULL OF ZANIES AND FOOLS  
WHO DON'T BELIEVE IN SENSIBLE RULES  
AND WON'T BELIEVE WHAT SENSIBLE PEOPLE SAY.

*(The GODMOTHER, impressed by CINDERELLA'S confidence, joins her and sings with equal enthusiasm.)*

BOTH

AND BECAUSE THESE DAFT AND DEWY-EYED DOPES  
KEEP BUILDING UP IMPOSSIBLE HOPES,  
IMPOSSIBLE THINGS ARE HAPPENING EVERY DAY!

*(The music ends. After the applause, the GODMOTHER crosses downstage and turns with her back to the audience. With a wave of her hand...)*

### **MUSIC 10: "THE TRANSFORMATION"**

*(...patterns of light begin dancing around the stage. The GODMOTHER turns her attention offstage left. As CINDERELLA watches in astonishment, FOUR WHITE HORSES pull a magnificent golden carriage on upstage left. The FOOTMAN and COACHMAN enter with a gorgeous full-length cape which they drape around CINDERELLA. They place a tiara on her head and glass slippers on her feet. The music ends.)*

CINDERELLA

*(Turning to the GODMOTHER.)*  
Godmother! But...I don't understand.

GODMOTHER

*(Crossing to her.)*  
And you don't have to. Come on! If you don't hurry, the ball will be over before you get there.

**MUSIC 11: "IT'S POSSIBLE!"**

CINDERELLA

IT'S POSSIBLE  
FOR A PLAIN YELLOW PUMPKIN TO BECOME A GOLDEN CARRIAGE.  
IT'S POSSIBLE  
FOR A PLAIN COUNTRY BUMPKIN AND A PRINCE TO JOIN IN MARRIAGE.

GODMOTHER

AND FOUR WHITE MICE ARE EASILY TURNED TO HORSES!

CINDERELLA

SUCH FOL-DE-ROL AND FIDDLEDY DEE OF COURSE IS  
QUITE POSSIBLE!

BOTH

IT'S POSSIBLE!

CINDERELLA

FOR THE WORLD IS FULL OF ZANIES AND FOOLS

GODMOTHER

WHO DON'T BELIEVE IN SENSIBLE RULES

CINDERELLA

AND WON'T BELIEVE WHAT SENSIBLE PEOPLE SAY.

BOTH

*(Triumphantly)*  
AND BECAUSE THESE DAFT AND DEWY-EYED DOPES  
KEEP BUILDING UP IMPOSSIBLE HOPES,  
IMPOSSIBLE THINGS ARE HAPPENING EVERY DAY!

*(The GODMOTHER opens the door of the carriage and the FOOTMAN helps CINDERELLA in.)*

CINDERELLA

IT'S POSSIBLE!

*i sings*

*ze and*

**ION"**

*atten-*

*ORSES*

*HMAN*

*They*

IT'S POSSIBLE!

GODMOTHER

IT'S POSSIBLE!

CINDERELLA

IT'S POSSIBLE!

GODMOTHER

IT'S POSSIBLE!

CINDERELLA

IT'S POSSIBLE!

GODMOTHER

IT'S POSSIBLE!

BOTH

*(Music ends; applause.)*

Well, have a lovely night.

GODMOTHER

Aren't you coming with me?

CINDERELLA

Heavens, no. All I can do is give you your wish. How it turns out from here is up to you.

GODMOTHER

But I'm afraid to go all by myself.

CINDERELLA

You needn't be except for one thing. Do not stay beyond twelve o'clock. See that you are in the coach and off for home before the clock strikes twelve.

GODMOTHER

Why is it so important that I leave before twelve?

CINDERELLA

No more questions. Are you ready?

GODMOTHER

*(Collecting herself with a deep breath.)*  
Yes, I'm ready.

CINDERELLA

**MUSIC 12: FINALE SCENE 4 AND CHANGE INTO SCENE 5**

*(As the HORSES pull the carriage off upstage right, CINDERELLA and the GODMOTHER wave goodbye to one another.)*

CINDERELLA, GODMOTHER, HORSES, FOOTMAN & COACHMAN

IMPOSSIBLE THINGS ARE HAPPENING EVERY DAY!

**SCENE 5: THE PALACE BALLROOM****MUSIC 13: "GAVOTTE"**

*(The KING and QUEEN sit on their thrones downstage right watching as the GUESTS dance to a stately and staid gavotte. The HERALD stands near them at the front of a line of MAIDENS awaiting their chance to dance with the PRINCE. The QUEEN is enthused but the KING is clearly bored. Downstage center, the PRINCE is trying to make the best of things while dancing with the dour JOY. The STEPMOTHER stands downstage left, watching JOY and the PRINCE intently. Stage left is a staircase leading offstage.)*

QUEEN

*(Beaming)*  
Exhilarating, isn't it?

KING

I'm afraid our son is having a worse time than I am.  
*(PORTIA hurries on upstage left and crosses down to the STEPMOTHER.)*

PORTIA

I've lost track of the Prince.

STEPMOTHER

He's dancing with Joy.

PORTIA

*(Dreamily)*  
Is he?  
*(STEPMOTHER points.)*  
Oh – that Joy. I want a shot at him!

JOY

Your Highness, may I say something personal?

PRINCE

Yes?

JOY

I think... I think...

PRINCE

You think...?

JOY

Very nice weather for this time of year.

PRINCE

You really should not be so personal.

JOY

But my mother told me to say something personal to you.

PRINCE

*(He signals to the HERALD.)*

Perhaps you should return to your mother for further instructions.

*(The HERALD returns JOY to the STEPMOTHER as PORTIA rushes over to the PRINCE.)*

PORTIA

*(Now dancing with the PRINCE.)*

I'm gonna be a lawyer! Just like my namesake in Shakespeare's "The Merchant of Venice." Her name was Portia, too!

PRINCE

Really?

PORTIA

Yep! Someday I'll stand up in the courtroom and say something about how, like, the quality of mercy is not strained, know what I mean?

PRINCE

I'm afraid I do.

*(The dance concludes, the LADIES curtsying to their partners and the GENTLEMEN bowing.)*

#### **MUSIC 14: CINDERELLA'S ENTRANCE**

*(The HERALD returns PORTIA to the STEPMOTHER as the PRINCE crosses to his parents as if to say, "How much more of this are you going to put me through?" CINDERELLA suddenly appears at the top of the staircase stage left. She is now dressed in a beautiful ball gown. The PRINCE turns to her. One by one, GROUPS OF GUESTS turn to her on distinct beats of the music. EVERYONE stands like statues, holding their breath as CINDERELLA nervously descends the stairs. The PRINCE, like a man in a trance, moves to meet her at the bottom of the stairs. He extends his hand and she takes it. He guides her onto the floor and the gavotte*

*resumes, now with a bit more spirit. The music and dance continue during the following dialogue.)*

KING

Now the party is beginning to look better!

QUEEN

I wonder who she is.

KING

Watching him dance with that lovely creature – you know, it takes me back.

QUEEN

To where?

KING

To the first time I danced with you, my darling.  
*(The music ends. The PRINCE leads CINDERELLA downstage.)*

VCE.)

STEPMOTHER

*(From the other side of the stage.)*

I wonder who she is.

JOY

I never saw that girl before.

PORTIA

Well, whoever she is, it's clear he likes her the best.

PRINCE

Why have I never met you before?

CINDERELLA

Well...I don't get out much.

EMEN

**MUSIC 15: "TEN MINUTES AGO"**

PRINCE

I have a strange feeling that something has just happened to me and I don't know what it is.

CINDERELLA

That's exactly the way I feel.

PRINCE

Do you have any idea what it might be?

to his  
ugh?"  
s now  
DUPS  
stat-  
The  
s. He  
votte

CINDERELLA

No.

PRINCE

Well, let's think back over our history together.

CINDERELLA

It isn't very long, is it?

*(The PRINCE smiles, shaking his head. As the PRINCE sings, the GUESTS dance gently upstage.)*

PRINCE

TEN MINUTES AGO I SAW YOU.  
I LOOKED UP WHEN YOU CAME THROUGH THE DOOR.  
MY HEAD STARTED REELING,  
YOU GAVE ME THE FEELING  
THE ROOM HAD NO CEILING OR FLOOR.

TEN MINUTES AGO I MET YOU,  
AND WE MURMURED OUR HOW-DO-YOU-DO'S.  
I WANTED TO RING OUT  
THE BELLS AND FLING OUT  
MY ARMS AND TO SING OUT THE NEWS.

I HAVE FOUND HER!  
SHE'S AN ANGEL  
WITH THE DUST OF THE STARS IN HER EYES.  
WE ARE DANCING,  
WE ARE FLYING  
AND SHE'S TAKING ME BACK TO THE SKIES!

IN THE ARMS OF MY LOVE I'M FLYING  
OVER MOUNTAIN AND MEADOW AND GLEN,  
AND I LIKE IT SO WELL  
THAT FOR ALL I CAN TELL  
I MAY NEVER COME DOWN AGAIN!  
I MAY NEVER COME DOWN TO EARTH AGAIN!  
(CINDERELLA TURNS AWAY, NOT KNOWING HOW TO RESPOND TO THE  
PRINCE. THE KING AND QUEEN, AND JOY AND PORTIA NOW COME ONTO  
THE FLOOR AND JOIN IN THE DANCE.)

I have told you how I feel, but you haven't described your feelings.

CINDERELLA

*(Turning to him.)*

Well, they are very much the same as yours.

TEN MINUTES AGO I MET YOU,  
 AND WE MURMURED OUR HOW-DO-YOU-DO'S.  
 I WANTED TO RING OUT  
 THE BELLS AND FLING OUT  
 MY ARMS AND TO SING OUT THE NEWS.  
 I HAVE FOUND HIM!  
 I HAVE FOUND HIM!

*(The PRINCE takes her in his arms as the music soars and they waltz with the GUESTS.)*

'S dance

ALL  
 IN THE ARMS OF MY LOVE I'M FLYING  
 OVER MOUNTAIN AND MEADOW AND GLEN,  
 AND I LIKE IT SO WELL  
 THAT FOR ALL I CAN TELL  
 I MAY NEVER COME DOWN AGAIN!  
 I MAY NEVER COME DOWN TO EARTH AGAIN!

*(Music ends. On the applause, the PRINCE offers CINDERELLA his arm. She accepts and as they exit stage left, the CHEF enters stage right.)*

CHEF  
 Your Majesties, ladies and gentlemen – dinner is served.  
*(The GUESTS follow the CHEF off stage right leaving the STEPSISTERS, who continue looking off stage left after CINDERELLA and the PRINCE with great indignation.)*

**MUSIC 16: "STEPSISTERS' LAMENT"**

JOY  
 WHY WOULD A FELLOW WANT A GIRL LIKE HER,  
 A FRAIL AND FLUFFY BEAUTY?  
 WHY CAN'T A FELLOW EVER ONCE PREFER  
 A SOLID GIRL LIKE ME?

PORTIA  
 SHE'S A FROTHY LITTLE BUBBLE  
 WITH A FLIMSY KIND OF CHARM,  
 AND WITH VERY LITTLE TROUBLE  
 I COULD BREAK HER LITTLE ARM!

JOY  
 OH, OH, WHY WOULD A FELLOW WANT A GIRL LIKE HER,  
 SO OBVIOUSLY UNUSUAL?  
 WHY CAN'T A FELLOW EVER ONCE PREFER  
 A USUAL GIRL LIKE ME?

TO THE  
 E ONTO

PORTIA

HER CHEEKS ARE A PRETTY SHADE OF PINK,  
BUT NOT ANY PINKER THAN A ROSE IS.

JOY

HER SKIN MAY BE DELICATE AND SOFT,  
BUT NOT ANY SOFTER THAN A DOE'S IS.

PORTIA

HER NECK IS NO WHITER THAN A SWAN'S.

JOY

SHE'S ONLY AS DAINTY AS A DAISY.

PORTIA

SHE'S ONLY AS GRACEFUL AS A BIRD.

BOTH

SO WHY IS THE FELLOW GOING CRAZY?

OH, WHY WOULD A FELLOW WANT A GIRL LIKE HER,  
A GIRL WHO'S MERELY LOVELY?  
WHY CAN'T A FELLOW EVER ONCE PREFER  
A GIRL WHO'S MERELY ME?  
WHAT'S THE MATTER WITH THE MAN?  
WHAT'S THE MATTER WITH THE MAN?  
WHAT'S THE MATTER WITH THE MAN?

*(On the applause, they throw their arms around each other's shoulders and stomp off stage right.)*

### **MUSIC 17: WALTZ UNDERSCORE INTO SCENE 6**

#### **SCENE 6: THE PALACE GARDEN**

*(A bench is stage right, perhaps a statue or a fountain upstage. The setting is extremely romantic as the PRINCE and CINDERELLA enter stage left.)*

PRINCE

The ballroom is too crowded.

CINDERELLA

It's nicer out here.

PRINCE

Yes, it is.

*(Not taking his eyes off her, the PRINCE gestures that CINDERELLA sit on the bench, which she does. He sits next to her.)*

CINDERELLA

I really must be going.

PRINCE

Why?

CINDERELLA

Because I promised my Godmother.

PRINCE

Your Godmother will forgive you if you're a little late.  
*(Music fades out.)*

CINDERELLA

Oh, no, she won't. I have a strange kind of Godmother.

PRINCE

You're a strange kind of girl. You haven't told me your name yet.

CINDERELLA

It's a silly name. You wouldn't like it.

PRINCE

Of course I would. Whatever you are called is the most beautiful name in the world.

**MUSIC 18: TWELVE O'CLOCK**

CINDERELLA

*(Jumping up from the bench, horrified to have lost track of the time.)*

Midnight...?! No...!

*(She dashes off stage right.)*

PRINCE

*(Calling after her.)*

Please...wait...!

*(He runs off after her. The KING, QUEEN and HERALD come hurrying on stage left.)*

KING

Chris? Are you out here?

QUEEN

I thought I heard someone scream!

HERALD

*(Crossing stage right and calling off.)*

Your Highness?

d stomp

**ENE 6**

etting is

t on the

QUEEN

Christopher?

*(The PRINCE enters slowly stage right, carrying an evening slipper made of glass.)*

KING

What happened, son?

PRINCE

I don't know. We were talking and suddenly she ran away.

*(Indicating the slipper.)*

I found this glass slipper on the steps. I know it belongs to her. Dad, I've just got to find her.

KING

We will, son, we will.

PRINCE

*(A sudden thought.)*

Sir, may I send the Herald through the kingdom in search of her?

KING

Of course.

PRINCE

*(Handing the slipper to the HERALD.)*

See that this slipper is tried on every young maiden in the kingdom – every last one no matter how unlikely she looks. Keep trying until you find the foot that fits that slipper. Do you understand?

HERALD

Yes, Your Highness!

PRINCE

Find that girl!

*(Blackout)*

### **MUSIC 19: CHANGE INTO SCENE 7**

### **SCENE 7: THE STEPFAMILY'S HOME**

*(It is the morning after the ball. The STEPMOTHER, JOY and PORTIA are in their dressing gowns, seated at the table having a late breakfast. CINDERELLA is, of course, serving them during the scene. The music fades out.)*

STEPMOTHER

What a night! What a magnificent affair.

CINDERELLA

*(As if she knows nothing about the ball.)*

Were there many people there?

*f glass.)*

STEPMOTHER

Oh, I should say about five thousand.

CINDERELLA

They must have a very large ballroom at the palace.

*ind her.*

JOY

About a half mile long.

PORTIA

And what beautiful music for dancing!

CINDERELLA

Did any of you get to dance with the Prince?

PORTIA

I danced about an hour with him.

JOY

*(Irritated)*

An hour?

*re no  
ipper.*

PORTIA

Didn't you?

JOY

Well, of course I did – if you did.

STEPMOTHER

I wouldn't be the least bit surprised if the Prince were to take one of my girls for his bride.

**SCENE 7**

CINDERELLA

Did you know everyone there?

STEPMOTHER

Nearly everyone. Except for some girl who arrived late and left early. Probably a Princess or something.

*2 in their  
LA is, of*

CINDERELLA

*(Interested and stopping whatever she is doing at the moment.)*

Did she dance with the Prince?

STEPMOTHER

She was only there for a few minutes.

JOY

Did you go to sleep right after we left?

CINDERELLA

I was dreaming of what it must've been like at the ball.

STEPMOTHER

You couldn't possibly imagine what it was like.

CINDERELLA

Maybe I have more imagination than you think.

**MUSIC 20: "WHEN YOU'RE DRIVING THROUGH THE MOONLIGHT"**

WHEN YOU'RE DRIVING THROUGH THE MOONLIGHT ON THE HIGHWAY,  
WHEN YOU'RE DRIVING THROUGH THE MOONLIGHT TO THE DANCE,  
YOU ARE BREATHLESS WITH A WILD ANTICIPATION  
OF ADVENTURE AND EXCITEMENT AND ROMANCE.

*(The STEPFAMILY is increasingly intrigued.)*

THEN AT LAST YOU SEE THE TOWERS OF THE PALACE  
SILHOUETTED ON THE SKY ABOVE THE PARK,  
AND BELOW THEM IS A ROW OF LIGHTED WINDOWS,  
LIKE A LOVELY DIAMOND NECKLACE IN THE DARK.

PORTIA

*(Rising)*

IT LOOKS THAT WAY...

JOY

*(Rising)*

THE WAY YOU SAY...

STEPMOTHER

*(Rising)*

SHE TALKS AS IF SHE KNOWS.

CINDERELLA

I DO NOT KNOW  
THESE THINGS ARE SO --  
I ONLY JUST SUPPOSE.

I SUPPOSE THAT WHEN YOU COME INTO THE BALLROOM  
AND THE ROOM ITSELF IS FLOATING IN THE AIR,

IF YOU'RE SUDDENLY CONFRONTED BY HIS HIGHNESS,  
YOU ARE FROZEN LIKE A STATUE ON THE STAIR!

YOU'RE AFRAID HE'LL HEAR THE WAY YOUR HEART IS BEATING,  
AND YOU KNOW YOU MUSTN'T MAKE THE FIRST ADVANCE.  
YOU ARE SERIOUSLY THINKING OF RETREATING --  
THEN YOU SEEM TO HEAR HIM ASKING YOU TO DANCE!

**MUSIC 21: "A LOVELY NIGHT"**

A LOVELY NIGHT, A LOVELY NIGHT --  
A FINER NIGHT YOU KNOW YOU'LL NEVER SEE.  
YOU MEET YOUR PRINCE, A CHARMING PRINCE --  
AS CHARMING AS A PRINCE WILL EVER BE!

THE STARS IN A HAZY HEAVEN  
TREMBLE ABOVE YOU  
WHILE HE IS WHISPERING,  
"DARLING, I LOVE YOU."

YOU SAY GOOD-BYE,  
AWAY YOU FLY,  
BUT ON YOUR LIPS YOU KEEP A KISS.  
ALL YOUR LIFE YOU'LL DREAM OF THIS  
LOVELY, LOVELY NIGHT.

*(The STEPFAMILY has momentarily forgotten their disdain for CINDERELLA, so caught up are they in her romantic vision. Now they take over, acting out their fantasy of the way it should have happened -- to them! CINDERELLA sits in her chair by the fireplace and watches with a knowing smile, genuinely entertained. Where CINDERELLA'S vision was full of romance and hope, the version we see now is filled with one-upsmanship.)*

PORTIA

A LOVELY NIGHT.

JOY

*(Pushing PORTIA out of the way.)*

A LOVELY NIGHT.

STEPMOTHER

*(Pushing JOY out of the way.)*

A FINER NIGHT YOU KNOW YOU'LL NEVER SEE.

PORTIA

YOU MEET YOUR PRINCE.

**IGHT"**

AWAY,  
CE,

JOY

A CHARMING PRINCE.

STEPMOTHER

AS CHARMING AS A PRINCE WILL EVER BE!

PORTIA

THE STARS IN A HAZY HEAVEN TREMBLE ABOVE YOU

STEPMOTHER

WHILE HE IS WHISPERING, "DARLING, I LOVE YOU."

*(CINDERELLA joins them.)*

ALL

YOU SAY GOOD-BYE,  
AWAY YOU FLY,  
BUT ON YOUR LIPS YOU KEEP A KISS.  
ALL YOUR LIFE YOU'LL DREAM OF THIS  
LOVELY, LOVELY NIGHT.

*(On the applause, they ALL laugh together, delighted by their impromptu performance, truly enjoying each other's company. The STEPMOTHER suddenly becomes conscious of the free-wheeling behavior and pulls herself up imperiously.)*

STEPMOTHER

Worse nonsense I ever heard!

JOY

But mother...

STEPMOTHER

Enough! Go to your rooms!

PORTIAN & JOY

Yes, Ma'am.

PORTIA

*(As she and JOY exit downstage right.)*

It's all Cinderella's fault.

JOY

Her, trying to imagine what it was like at the ball.

PORTIA

It wasn't anything like that.

JOY

Nothing like it at all.  
*(They are gone.)*

STEPMOTHER

*(Turning to CINDERELLA.)*  
 And you, clean this place up. It looks like a pig pen!

CINDERELLA

Yes, Stepmother.

**MUSIC 22: CODA: "A LOVELY NIGHT" / "THE SEARCH"**

*(The STEPMOTHER exits downstage right. CINDERELLA picks up the broom and dances as if the broom were the PRINCE.)*

THE STARS IN A HAZY HEAVEN,  
 TREMBLING ABOVE ME,  
 DANCED WHEN HE PROMISED  
 ALWAYS TO LOVE ME.

THE DAY CAME THROUGH,  
 AWAY I FLEW,  
 BUT ON MY LIPS HE LEFT A KISS --  
 ALL MY LIFE I'LL DREAM OF THIS  
 LOVELY, LOVELY NIGHT.

*(A curtain comes in downstage as the music segues directly into "The Search.")*

**SCENE 8: A STREET IN THE KINGDOM**

*(This scene consists entirely of the HERALD trying to find the foot that fits the glass slipper. Eager MAIDENS enter in two lines from downstage right and left, each carrying her right shoe in her hand. Among them are the groups we saw in the opening number: the MOTHER and DAUGHTER; the THREE GIRL FRIENDS; and the FOUR SISTERS and their GRANDMA. The HERALD enters downstage left carrying the glass slipper on a cushion. He kneels downstage center and begins trying the slipper on the feet of the various MAIDENS. Perhaps the GIRL FRIENDS play a game of "keep-away" with the HERALD after one gets a hold of the slipper. Perhaps GRANDMA pushes a few MAIDENS out of the way with her cane to make room for one of her GRANDAUGHTERS. Perhaps a BEAUTY shows her leg and the HERALD forgets what he's there for. Whatever the staging, eventually the MAIDENS have exited, the curtain opens, and the HERALD crosses upstage into the Stepfamily's home. The music ends for applause.)*

perform-  
 comes

**SCENE 9: THE STEPFAMILY'S HOME**

*(The STEPMOTHER is seated at the table in her usual upstage chair, JOY in her chair stage right. PORTIA rushes to the HERALD and grabs the slipper.)*

PORTIA

It's my shoe. I'd know that shoe anywhere.

*(PORTIA sits in her chair stage left and struggles to get her foot into the slipper.)*

You see? It fits perfectly!

*(She stands triumphantly and promptly falls on her face.)*

JOY

*(Running over and pulling the slipper off PORTIA'S foot.)*

Let me try! Let me try!

*(She sits and tries to get the slipper to cooperate with her foot. When the HERALD reaches to take the slipper back, she slaps his hand. However, the slipper simply won't fit.)*

It fit me perfectly at the ball! You shrunk it!

HERALD

*(Taking the slipper from JOY.)*

Is there anyone else in the house?

*(PORTIA and JOY look at the STEPMOTHER, wondering whether she will mention Cinderella.)*

STEPMOTHER

No, there is nobody else here.

*(The GODMOTHER suddenly enters upstage of the fireplace.)*

GODMOTHER

What about Cinderella?

HERALD

Where did...?

*(To the STEPMOTHER.)*

Who's Cinderella?

STEPMOTHER

*(Rising and crossing to the HERALD.)*

She's just a sort of chimney sweep and general helper here. There would be no use trying the slipper on her. She didn't even attend the ball.

HERALD

I have instructions to try the slipper on everyone. I'll check the rest of the house just to make certain there's no one else here.

*(He exits downstage right.)*

STEPMOTHER

*(Crossing to the GODMOTHER.)*

How dare you come poking your nose into my business!

GODMOTHER

I thought this was the Prince's business. He is the one who is trying to find the missing girl, isn't he?

PORTIA

But Cinderella?

*(She laughs her goofy laugh and even JOY looks almost amused.)*

GODMOTHER

Well, she's a girl.

*(The HERALD returns downstage right. The STEPFAMILY recoil, knowing that they'll be caught in the lie of saying no one else is in the house.)*

HERALD

Very well. There's no one else here.

GODMOTHER, STEPMOTHER, JOY & PORTIA

*(Genuinely surprised.)*

What?!

STEPMOTHER

*(Triumphantly)*

I mean...I told you so.

GODMOTHER

I don't understand. Where could she be?

*(Suddenly her face lights up.)*

Of course! I know!

*(The GODMOTHER hurries off upstage of the fireplace as...blackout.)*

### **MUSIC 23: CHANGE INTO SCENE 10**

#### **SCENE 10: THE PALACE GARDEN**

*(The PRINCE is sitting on the bench looking most despondent. The HERALD stands holding the cushion with the slipper.)*

PRINCE

And you tried the slipper on every young maiden?

HERALD

Every young maiden that could be found, Your Highness. I'm sorry.

PRINCE

Thank you. You may go.

*(The HERALD turns to leave stage left, but pauses a moment, looking at the forlorn PRINCE. Very quietly and with compassion, he places the cushion with the slipper on the bench next to the PRINCE and exits stage left silently. The PRINCE picks up the slipper and studies it. Then, in a gesture of utter defeat, he throws the slipper off stage left. CINDERELLA enters stage right.)*

PRINCE

Who are you?

CINDERELLA

*(Startled and embarrassed.)*

Oh... Excuse me, Your Highness, I had no idea anyone was here.  
*(Ashamed of her shabby dress, she quickly turns to leave.)*

PRINCE

Wait!

*(She freezes. He walks over to her.)*

You look familiar somehow. Do you work in the palace?

CINDERELLA

No, Your Highness.

PRINCE

*(Crossing away.)*

Maybe it's just the end of a dream. A dream that didn't come true about a glass slipper that didn't fit anyone.

CINDERELLA

*(Crossing toward him.)*

Oh, Your Highness, you mustn't give up hope.

PRINCE

It was just a waste of time, a wild goose chase. It was impossible.

CINDERELLA

But, Your Highness – impossible things happen every day.

PRINCE

*(Turning to her, skeptically.)*

And even foolish dreams come true?

CINDERELLA

Oh, yes, Your Highness. If you wish hard enough and believe in what you're wishing, even foolish dreams come true.

*(She has drawn closer and closer to him. Now he looks at her very closely as if for the first time.)*

PRINCE

Who are you?

CINDERELLA

*(Embarrassed, crossing away downstage and facing out.)*

Oh...I'm just a girl from the village. I think I'd better go. My Stepmother will be wondering where I am.

*(She starts to leave.)*

PRINCE

*(Crossing downstage to her.)*

Your Stepmother will forgive you if you're a little late.

*(He repeats the sentence to himself, trying to recall why it sounds so familiar.)*

"...Will forgive you if you're a little late...."

*(The GODMOTHER has entered upstage left, unnoticed by the pair. In her hand is the glass slipper. As they continue, she sneaks over to the bench, replaces it upon the cushion, and exits upstage left unseen.)*

CINDERELLA

Really, Your Highness, I must go.

PRINCE

At least tell me your name.

CINDERELLA

Oh, it's a silly name. You wouldn't like it.

*(The PRINCE turns and takes a few steps, wrestling with the familiarity of her words, as CINDERELLA starts off stage right.)*

PRINCE

"...Silly name...wouldn't like it..."

*(He suddenly sees the slipper back upon its cushion. He seizes it up triumphantly.)*

Stop!

*(CINDERELLA stops and turns around to face him. He crosses slowly to her.)*

Did anyone try this slipper on you?

CINDERELLA

*(Uncertain how to answer.)*

No, Your Highness.

**MUSIC 24: THE SLIPPER FITS***(Slowly, the PRINCE leads CINDERELLA to the bench, kneels before her, removes her shoe and places the glass slipper on her foot. It's a perfect fit!)*

hing,

as if for

forlorn  
slipper  
picks up  
slipper

lipper

PRINCE

*(Rising)*

I have found you! And I still don't know your name.

CINDERELLA

*(Rising)*

My name is Cinderella.

PRINCE

Cinderella. The most beautiful name in the world!

**MUSIC 25: WEDDING FINALE: "IT'S POSSIBLE!"**

*(The PRINCE and CINDERELLA hold hands and stroll off stage left romantically. The CAST enters from both sides of the stage, taking their places for the Royal Wedding. EVERYONE in the kingdom has been invited – JOY, PORTIA and the STEPMOTHER included. The GODMOTHER enters downstage left. The HERALD enters upstage left; the KING and QUEEN follow. Finally, the PRINCE and CINDERELLA enter upstage left.)*

GODMOTHER

IT'S POSSIBLE

FOR A PLAIN YELLOW PUMPKIN TO BECOME A GOLDEN CARRIAGE.

ALL

IT'S POSSIBLE

FOR A PLAIN COUNTRY BUMPKIN AND A PRINCE TO JOIN IN MARRIAGE.  
AND FOUR WHITE MICE ARE EASILY TURNED TO HORSES!  
SUCH FOL-DE-ROL AND FIDDLEDY DEE OF COURSE IS  
QUITE POSSIBLE!

CINDERELLA & PRINCE

IT'S POSSIBLE!

ALL

FOR THE WORLD IS FULL OF ZANIES AND FOOLS  
WHO WON'T BELIEVE IN SENSIBLE RULES  
AND WON'T BELIEVE WHAT SENSIBLE PEOPLE SAY.  
AND BECAUSE THESE DAFT AND DEWY-EYED DOPES  
KEEP BUILDING UP IMPOSSIBLE HOPES,  
IMPOSSIBLE THINGS ARE HAPPENING EVERY DAY!

*(The lights fade out.)*

**MUSIC 26: BOWS**

**MUSIC 27: EXIT MUSIC**

(From p. 1-1 in Libretto)

## No. 2      The Prince Is Giving A Ball

**Allegretto** **HERALD:**

The

**6** **TOWNSPEOPLE:**

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

**HERALD:**

10 Prince is giv-ing a ball!      His

**14** **Moderato**

14 Roy - al High-ness, Chris - to - pher Ru - pert Wind - e-mere Vlad - i-mir

17 Karl Al - ex-an - der Fran - cois Reg - i-nald Lan - ce - lot Her-man...

**LITTLE BOY: HERALD:**

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

**24** **TOWNSPEOPLE: Tempo I**

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

**FATHER:**

27 ball! Our

**MOTHER:** **DAUGHTER:**

31 daugh-ter's look - ing dream - y - eyed. The Prince is giv - ing a ball! They

**1st GIRL:**

35 say he wants to find a bride; He may find one at the ball. If

**2nd GIRL:** **3rd GIRL:**

39 on - ly he'd pro - pose to me. I pray that he'll pro - pose to me. Why

**TOWNSPEOPLE:**

43 should - n't he pro - pose to me? The Prince is giv - ing a ball! The

**HERALD:**

47 Prince is giv - ing a ball! His Roy - al High - ness,

**HERALD:**

50 Chris - to - pher Ru - pert, son of Her Maj - es - ty, Queen Con - stan - ti - na

**LITTLE BOY:** **HERALD:**

53 Char - lotte Er - min - trude Gwin - y - vere Mais - ie... Mais - ie? Mais - ie!

ALD:



The



The



nir



in...



a



**TOWNSPEOPLE:**

56 Mar-guer-ite Ann is giv-ing a ball! The

**59** **Tempo I**

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

**64**

**SLOPPY SISTER:**

63 I wish that I were nice and neat.

**MEAN SISTER:**

67 I wish I were de-mure and sweet.

**72**

**STUDIOUS SISTER:** **GRANDMA:**

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

**LITTLE GIRL:** **TOWNSPEOPLE:**

75 young-er girl. I wish I were an old-er girl! The Prince is giv-ing a

**82**

**HERALD:**

79 ball! The Prince is giv-ing a ball! His Roy-al High-ness,

83 Chris-to-pher Ru-pert, son of His Maj-es-ty, King Max-i-mil-ian

TOWNSPEOPLE: HERALD:




86 God - frey Lad - is-laus Le - o-pold Sid-ney... Sid-ney? Sid-ney!

TOWNSPEOPLE:



89 Fred - e-rick John is giv - ing a ball! The

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



96 Prince is giv - ing a ball!



*Applause segue*  
(Script resumes on p. 1-3 in Libretto)

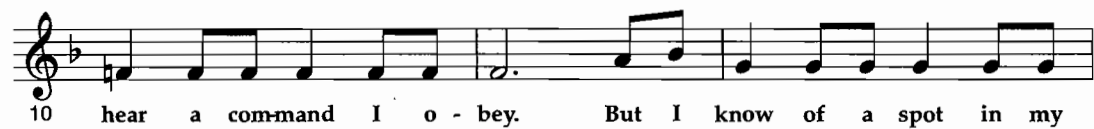
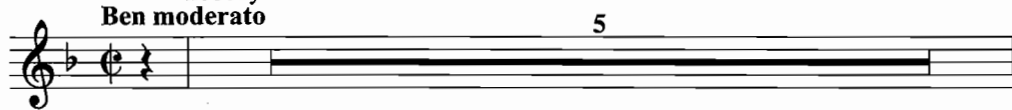
(From p. 2-7 in Libretto)

# No. 4 In My Own Little Corner

*cue:*

CINDERELLA: "I was too excited to be tired."


CINDERELLA: "Oh, I love this room – when they've all gone out and there's nobody here but me."





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

34




34 young Nor - we - gian prin - cess or a milk maid, I'm the



38 great - est pri - ma don - na in Mi - lan, I'm an

42



42 heir - ess who has al - ways had her silk made By her



46 own flock of silk - worms in Ja - pan! I'm a

50



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



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

58

*poco rit.*



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

66 *accel.* *a tempo* 3

62 lone in my own lit - tle chair. I can

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

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

78 mer - maid danc - ing up - on the sea. I'm a

82 hunt - ress on an Af - ri - can sa - fa - ri (It's a

86 dang - 'rous type of sport and yet it's fun); In the

90 night I sal - ly forth to seek my quar - ry, And I

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

**98**

98 lost in the jun - gle All a - lone and un - armed When I

102 meet a li - on - ess in her lair! \_\_\_\_\_ Them I'm

**106** *poco rit.*

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

110 lone in my own lit - tle chair. \_\_\_\_\_

*Applause segue*  
 (Script resumes on p. 3-8 in Libretto)

(From p. 3-9 in Libretto)

# No. 6 Your Majesties

*cue:*

QUEEN: "Have you planned the menu for the ball?"

**Allegretto**  $\frac{3}{8}$  **CHEF:** 5 **ALL:**

Your Maj - es - ties. Your Maj - es -

**CHEF:** **KING:** *(opt. spoken)*

8 ties. A list of the bare ne - ces - si - ties. A

13 **QUEEN:** *(opt. spoken)*

13 list of the bare ne - ces - si - ties for what? For

**KING:** *(opt. spoken)* **KING:** "Don't have any king crab."

17 sev - en - teen hun - dred guests! That seems a lot.

**CHEF:** "Very well, your Majesty." **KING:** "I hate to see that written on a menu - "king crab."" **QUEEN:**

21 *cue to continue:*

25 **KING:** "Wow!" **QUEEN:**

25 thou - sand ba - by lob - sters for the sal - ad. And

**KING:** "Ai - yai!" **QUEEN:**

27 five hun - dred pheas - ant for the pie. A

**KING:**  
(*opt. spoken*)

**QUEEN:** "Hush!" (*opt. spoken*)

**KING:**

29 thou - sand pounds of cav - i - ar. A thou - sand! It's

**CHEF:**

31 more than the stur - geon can sup - ply! I

**33**

33 told the stew - ard to get us For - ty a - cres of let - tuce And

35 six hun - dred suck - ling pigs for roast - ing.

**KING:**  
(*opt. spoken*)

**QUEEN:**  
(*opt. spoken*)

37 What a - bout the marsh - mal - lows? Who wants marsh - mal - lows?

**KING:**  
(*opt. spoken*)

**QUEEN:**  
(*opt. spoken*)

**KING:**  
(*opt. spoken*)

**41** Come prima

**CHEF:**

39 I do. Why? For toast - ing! sure - ly you'll need a


**BUTCHER:**

42 side of ham, and lots of beef fi - lets. some


45 mar - ble - ized steaks, a rack of lamb and veal you raised to braise!

**CHEESE STEWARD:**



49 Lim - bur - ger cheese and gour - man - dise, gou - da, gru - yere and bleu.

**QUEEN:****KING:**  
*(opt. spoken)*


53 Chunks of swiss in bar - rels, please make sure it's HOLE - y, too.

**57 DESSERT CHEF:**


57 Pud - ding and pies and rum souf - flé, suc - cu - lent choc - 'late rounds...

**KING:****QUEEN:**


61 Cream - puffs we can eat all day to gain some roy - al pounds.

*(Script resumes on p. 3-12 in Libretto)*

(From p. 4-14 in Libretto)

# No. 8 Fol-de-rol

*cue:*  
CINDERELLA: "Have a good time! Oh, I wish . . . I wish."

**Ben Moderato** *Vocal 2nd time only*  
**GODMOTHER:**

Fol - de - rol and fid - dle - dy - dee,

3 Fid - dle - dy, fad - dle - dy fod - dle, All the wish - es in the world are

CINDERELLA: "Godmother, I'm so glad to see you!  
I didn't hear you come in." **GODMOTHER:**

5 pop - py-cock and twad - dle! I just

**Tranquillo**

8 knew I would find you in that same lit - tle chair In the

CINDERELLA: "Foolish?  
What's wrong with dreaming?"

10 pale pink mist of a fool - ish dream.

**12** *Vocal 2nd time only*  
**GODMOTHER:**

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

14 all the dream - ers in the world are diz - zy in the noo - dle.

(Script resumes on p. 4-15 in Libretto)

(From p. 4-17 in Libretto)

# No. 9 Impossible

*CUE:*

CINDERELLA: "...that I could go to the ball tonight."

**Allegro** **GODMOTHER:**

Im - pos-si-ble for a plain yel-low

5 pump-kin to be - come a gold-en car-raige! Im - pos-si-ble for a

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

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

18 fol-de-rol and fid-dle-dy-dee of course is Im - pos - si - ble!

24 But the world is full of za-nies and fools Who

30 don't be-lieve in sen-si - ble rules And won't be-lieve what

35 sen - si - ble peo - ple say, 38 And be - cause these daft and

39 dew - y - eyed dopes keep build - ing up im - pos - si - ble hopes Im - pos - si - ble

43 things are hap - p'ning ev - 'ry day! \_\_\_\_\_

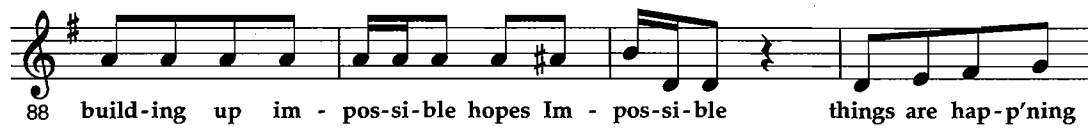
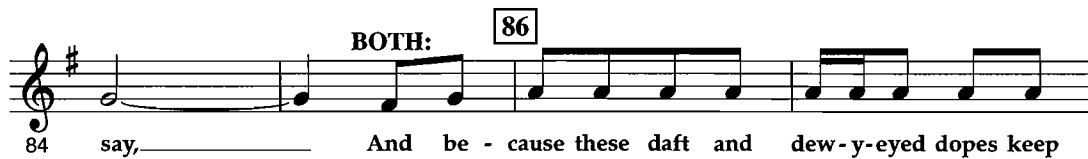
50 CINDERELLA: GODMOTHER:  
49 Im - pos - si - ble! Im - pos - si - ble? Im - pos - si - ble!

58 CINDERELLA: GODMOTHER: CINDERELLA:  
55 Im - pos - si - ble? Im - pos - si - ble! Im -

BOTH: *f*  
60 pos - si - ble! Im - pos - si - ble!

CINDERELLA: "Is that true, Godmother? That impossible things are happening everyday."  
66 GODMOTHER: "Well, yes - in a way. But . . ." 7 CINDERELLA:  
66 But the

74  
74 world is full of za - nies and fools \_\_\_\_\_ Who don't be - lieve in



*Applause segue*  
(Script resumes on p. 4-18 in Libretto)



**37** **BOTH:**  
 37 won't believe what sen-si-ble peo-ple say. \_\_\_\_\_ And be -

**41**  
 41 cause these daft and dew-y-eyed dopes keep build-ing up im -

**45**  
 44 pos-si-ble hopes, Im - pos-si-ble things are hap-p'ning ev - 'ry

**CINDERELLA:** **53**  
 49 day. \_\_\_\_\_ It's pos-si-ble!

**GODMOTHER:** **CINDERELLA:** **GODMOTHER:**  
 54 It's pos-si-ble! It's pos-si-ble! It's

**61** **CINDERELLA:** **GODMOTHER:**  
 59 pos-si-ble! It's pos-si-ble! It's pos-si-ble!

**BOTH:**  
 64 It's pos - si - ble!

*Applause*  
 (Script resumes on p. 4-20 in Libretto)

(From p. 5-21 in Libretto)

# No. 12 Finale Scene 4

*cue:*

CINDERELLA: "Yes, I'm ready."

*Allegretto molto* (♩ = 112)

CINDERELLA, GODMOTHER, HORSES,  
FOOTMAN AND COACHMAN:

Im - pos - si - ble things are

*Faster* (♩ = 126)

8 hap - p'ning ev - 'ry day!

HER: It's

(*Segue*)  
(Script resumes on p. 5-21 in Libretto)

(From p. 5-23 in Libretto)

## No. 15 Ten Minutes Ago

*cue:*

CINDERELLA: "Well, I don't get out much."

PRINCE: "I have a strange feeling that something has just happened to me and I don't know what it is."

CINDERELLA: "That's exactly the way I feel." PRINCE: "Do you have any idea what it might be?" CINDERELLA: "No." PRINCE: "Well, let's think back over our history together." CINDERELLA: "It isn't very long, is it?"

**Moderato (in one)** 15

18

**PRINCE: Waltz, in one**

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

26

22 up when you came through the door. My head start - ed

27 reel - ing, You gave me the feel - ing the room had no ceil - ing or

34

32 floor. Ten min - utes a - go I met you

37 And we mur - mured our how - do - you - do's. I

42

42 want - ed to ring out the bells And fling out my arms and to

50  
 47 sing out the news: I have found her! She's an

52 an - gel, With the dust of the stars in her eyes.

58  
 57 We are danc - ing, we are fly - ing And she's

66  
 62 tak - ing me back to the skies. In the arms of my

67 love I'm fly - ing O - ver moun - tain and mead - ow and

74  
 72 glen, And I like it so well that for all I can

77 tell I may nev - er come down a - gain! I may

82  
 82 nev - er come down to earth a - gain!

PRINCE: "I have told you how I feel,  
 but you haven't described your feelings."

CINDERELLA: "Well, they are  
 very much the same as yours."

90 4 94 7  
 88

**102**  
**CINDERELLA:**

101 Ten min - utes a - go I met you \_\_\_\_\_ And we

**110**

106 mur-mured our how - do - you - do's. \_\_\_\_\_ I want - ed to

111 ring out the bells And fling out my arms and to sing out the

**118** *(They dance)*

116 news: \_\_\_\_\_ I have found him, \_\_\_\_\_ I have found him, \_\_\_\_\_

**126** **ALL:** **134**

122 In the arms of my love I'm

136 fly - ing \_\_\_\_\_ O - ver moun - tain and mead - ow and glen, \_\_\_\_\_

**142**

141 \_\_\_\_\_ And I like it so well that for all I can tell I may

**150**

146 nev - er come down a - gain! \_\_\_\_\_ I may nev - er come

151 down to earth a - gain! \_\_\_\_\_

(Script resumes on p. 5-25 in Libretto)

(From p. 5-25 in Libretto)

# No. 16 Stepsisters' Lament

*cue:*

CHEF: "... dinner is served."

Marcia 10 11 JOY:

Why would a fel - low want a girl like her, a

13 frail and fluf - fy beau - ty? Why can't a fel - low ev - er once pre - fer a

PORTIA: 19

17 sol - id girl like me? She's a froth - y lit - tle bub - ble

20 with a flim - sy kind of charm, And with ver - y lit - tle trou - ble

JOY:

24 I could break her lit - tle arm! Oh, oh,

27

27 why would a fel - low want a girl like her, So ob - vious - ly un -

30 u - sual? Why can't a fel - low ev - er once pre - fer a

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35

PORTIA:

33 u - sual girl like me? Her cheeks are a pret - ty shade of pink, But

JOY:

37 not an - y pink - er than a rose is. Her skin may be del - i - cate and

43

PORTIA:

40 soft, But not an - y soft - er than a doe's is. Her neck is no whit - er than a

JOY:

PORTIA:

44 swan's. She's on - ly as dain - ty as a dai - sy. She's

BOTH:

47 on - ly as grace - ful as a bird. So why is the fel - low go - ing

51

50 cra - zy? Oh, why would a fel - low want a girl like her, a

53 girl who's mere - ly love - ly? Why can't a fel - low ev - er

56 once pre - fer a girl who's mere - ly me? What's the mat - ter with the

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

*Applause segue*  
(Script resumes on p. 6-26 in Libretto)

(From p. 7-30 in Libretto)

# No. 20 When You're Driving Through the Moonlight

cue:

CINDERELLA: "Maybe I have more imagination than you think."

Vivace

3



(Sing 2nd time) 1. When you're driv - ing through the  
pose that when you



4 moon - light on the high - way, When you're  
come in - to the ball - room, And the



7 driv - ing through the moon - light to the dance;  
room it - self is float - ing in the air,



10 You are breath - less with a wild an - ti - ci -  
If you're sud - den - ly con - front - ed by His



13 pa - tion of ad - ven - ture and ex -  
high - ness; You are fro - zen like a



16 cite - ment and ro - mance. Then at  
stat - ue on the stair. You're a -



19 last you see the tow - er of the pal - ace  
fraid he'll hear the way your heart is beat - ing,

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libretto)

22 Sil - hou - et - ted on the sky a - bove the  
And you know you must - n't make the first ad -

25 park, \_\_\_\_\_ And be - low them is a  
vance. \_\_\_\_\_ You are ser - i - ous - ly

27  
28 row of light - ed win - dows, \_\_\_\_\_ Like a  
think - ing of re - treat - ing; \_\_\_\_\_ Then you

31 love - ly dia - mond neck - lace in the dark!  
seem to hear him ask - ing you to

34 PORTIA: 35 STEPMOTHER:  
It looks that way. The way to say. She talks as if she

38 CINDERELLA:  
knows. I do not know these things are so. I

41 rall.  
on - ly just sup - pose... I sup - dance!

*Segue*  
(Script resumes on p. 7-31 in Libretto)

(From p. 7-31 in Libretto)

# No. 21 A Lovely Night

**Allegro CINDERELLA: 3**

A love - ly night, A love - ly night, A

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

**11**

11 meet your prince, A charm - ing prince, As charm - ing as a

**19**

16 prince will ev - er be! The stars in a haz - y heav - en

21 Trem - ble a - bove you, While he is whis - p'ring,

**27**

25 "Dar - ling, I love you." You say good - bye, A - way you

30 fly, But on your lips you keep a kiss; All your life you'll

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ie  
egue etto)

34 dream of this love - ly, love - ly night. \_\_\_\_\_ A

PORTIA:

39 love - ly night, A love - ly night. A fin - er night you

JOY: STEPMOTHER:

44 know you'll nev - er see. \_\_\_\_\_ You meet your prince, A charm - ing

PORTIA: JOY:

50 prince, As charm - ing as a prince will ev - er be! \_\_\_\_\_ The

STEPSMOTHER: PORTIA:

55 stars in a haz - y heav-en Trem - ble a - bove you, While he is

STEPSMOTHER:

60 whis-p'ring, "Dar - ling, I love you!" You say good - bye, A -

ALL FOUR:

65 way you fly, But on your lips you keep a kiss, All your life you'll

70 dream of this Love - ly, love - ly night! \_\_\_\_\_

(Script resumes on p. 7-32 in Libretto)

(From p. 8-33 in Libretto)

# No. 22 Coda - "A Lovely Night"/"The Search"

*cue:*

CINDERELLA: "Yes, Stepmother."

10

Slow 7 CINDERELLA:

The stars in a haz - y

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

18

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

19 through, A - way I flew, But on my lips he

23 left a kiss- All my life I'll dream of this Love - ly

58

27 love - ly night.

(Script resumes on p. 8-33 in Libretto)

Libretto)

(From p. 10-38 in Libretto)

# No. 25 Wedding Finale: "It's Possible!"

*cue:*

PRINCE: "The most beautiful name in the world!"

Andante maestoso 6 Moderato 6 13 4

17 8 25 7 Allegro GODMOTHER: *mf*

17 It's

34 34 pos-si-ble for a plain yel-low pump-kin to be -

38 40 ALL: 40 come a gold-en car-riage. It's pos-si-ble for a

42 plain coun-try bump-kin and a prince to join in mar-raige. And

46 46 four white mice are eas-i-ly turned to hors-es! Such

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

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54 **CINDERELLA & PRINCE:** **ALL:**  
 54 pos - si - ble! It's pos - si - ble! For the

58 world is full of za - nies and fools \_\_\_\_\_ Who

62 won't be - lieve in sen - si - ble rules \_\_\_\_\_ And

66 won't believe what sen - si - ble peo - ple say \_\_\_\_\_ And be -

70 cause these daft and dew - y - eyed dopes keep build - ing up im -

73 pos - si - ble hopes, Im - pos - si - ble things are hap - p'ning ev -

77 'ry - day!

82

(Script resumes on p. 10-38 in Libretto)