

Cinderella's Bad Magic

A chamber opera for five singers, flute, three synthesizers, and fretless bass

Libretto by Jeffrey Sichel

by Kyle Gann
2002

Cinderella's Bad Magic (2002)

Cinderella's Bad Magic is a chamber opera, with libretto by Jeffrey Sichel, written in just intonation and using three keyboard synthesizers. For the ease of singers not accustomed to just intonation, the piece moves from triad to triad in a pattern that uses as many consonances as possible. The structural triads are as follows:

Bb C - C - C C# - C# - C# - C# Cx - Cx
G - G - G A - A G# - G# A# - A# Gx
Eb - Eb E - E - E - E E# - E# - E# - E#

Therefore the tuning of these twelve structural pitches, linked by perfectly tuned fifths and thirds, is as follows:

Pitch: Bb	C	C#	Cx
Ratio: 3/2	5/3	125/72	3125/1728
Cents: 702	884	955	1026

Pitch: G	A	G#	A#	Gx
Ratio: 5/4	25/18	125/96	625/432	3125/2304
Cents: 386	569	457	639	528

Pitch: Eb	E	E#
Ratio: 1/1	25/24	625/576
Cents: 0	71	141

Thus when the A# major triad resolves to Eb major, as happens recurrently in scene 9, the A# is not Bb, but actually just over a quarter-tone sharp, and a little closer to A than Bb.

In addition, other pitches employ the conventions of Ben Johnston's just-intonation notation. C-E-G, F-A-C, and G-B-D are all perfect 4:5:6 triads. A plus (+) raises a pitch by a syntonic comma; thus, in the score an F+ is 9/8, 204¢, while an F natural is 10/9, 182¢, above Eb. In addition there are a few pitches preceded by a 7 as accidental, which lowers them approximately a quarter-tone to make a 7th harmonic (969¢) of whatever tonic they relate to. In addition, there are quarter-tone symbols to indicate an 11/9 interval (347¢) above the prevailing tonic, always leading from a minor third to a major one or the reverse.

The flutist is required to play in just intonation.
The singers can merely tune to the pitches given by the instruments.
Synthesizer 1 has a vibraphone-like tone, like a bell.
Synthesizer 2 is a more sustained organ sound.
Synthesizer 3 has a twangy, guitar-like sound.
Fretless bass is required to produce the tuning correctly.

The characters are:

Rip Van Winkle – soprano
Cinderella 1 – soprano
Cinderella 2 – tenor
Mother – alto
Father – baritone

Cinderella's Bad Magic was premiered on Oct. 26, 2002, in Moscow, Russia, and on Nov. 1 in St. Petersburg. The American (concert) premiere was at Bard College on Feb. 4, 2003

Duration: 43 minutes

Cinderella's Bad Magic

Jeffrey Sichel

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2002

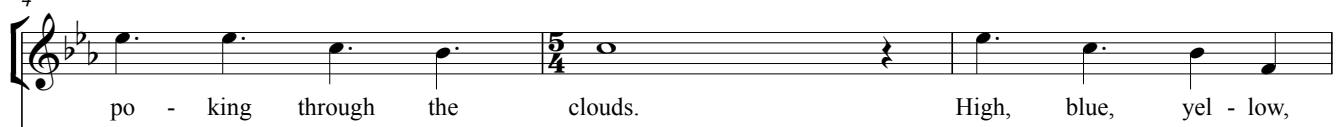
$\text{♩} = 75$

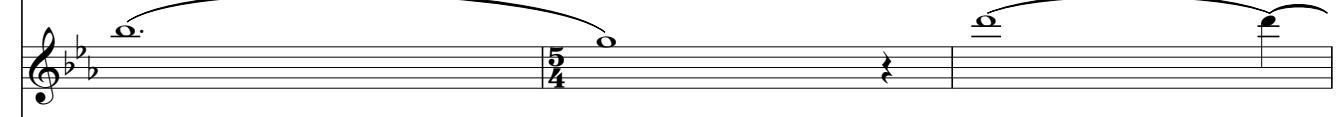
Scene 1: Cinderella's Departure


The musical score is written for a 4/4 time signature with a key signature of two flats (B-flat and E-flat). It begins with a 4-measure rest, followed by a 3-measure rest, and then a 4-measure phrase. The score includes the following parts:

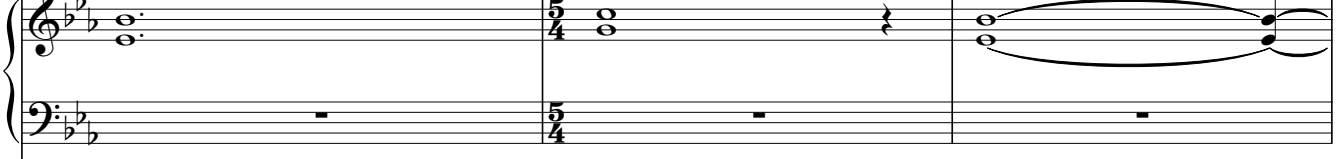
- Rip Van Winkle:** Vocal line with lyrics: "Cin - de - rel - la, stuck up in the air".
- Cinderella 1:** Vocal line, silent.
- Cinderella 2:** Vocal line, silent.
- Mother:** Vocal line with lyrics: "Wake up!".
- Father:** Vocal line with lyrics: "Wake up!".
- Flute:** Instrumental line starting with a forte (*f*) dynamic, featuring a melodic phrase with a slur.
- Synthesizer 1:** Instrumental line with a rhythmic, eighth-note pattern.
- Synthesizer 2:** Instrumental line with sustained notes, indicated by a large slur.
- Synthesizer 3:** Instrumental line with a simple, steady melodic line.
- Bass guitar:** Instrumental line with a simple, steady melodic line.


4


R. 

Fl. 

Syn.1 

Syn.2 

Syn.3 

Bass 



7

R. 

Fl. 

Syn.1 

Syn.2 

Syn.3 

Bass 

10

R. *twis - tab - le flash ing, strea - ming up - wards and down - wards free from the*

Fl.

Syn.1

Syn.2

Syn.3

Bass

13

R. *gra - vi - ty world.*

C.1 *Hea - ding for home does - n't work. Ex - clude*

C.2

Fl.

Syn.1

Syn.2

Syn.3

Bass

16

C. 1
me the sign says.

C. 2

M.
The sun does - n't pe - ne - trate it does - n't

Fl.

Syn. 1

Syn. 2

Syn. 3

Bass



20

M.
shine here in the sha - dow world... the o - ther

Syn. 1

Syn. 2

Syn. 3

Bass

23

M. world. It does - n't touch our...

F. Shush. Watch - ing Sta - ring Void.---

Fl.

Syn.1

Syn.2

Syn.3

Bass

Detailed description of the musical score: The score is for a scene from 'Cinderella's Bad Magic'. It features a vocal line for a Male character (M.) and a Female character (F.), a Flute (Fl.) part, and four synthesizer parts (Syn.1, Syn.2, Syn.3, Bass). The music is in a key with three flats (B-flat major/D minor) and starts in 3/2 time. At measure 23, the time signature changes to 6/4. The lyrics for the Male character are 'world. It does - n't touch our...'. The lyrics for the Female character are 'Shush. Watch - ing Sta - ring Void.---'. The Flute part has a melodic line starting at measure 23. Syn.1 has a rhythmic pattern of eighth notes. Syn.2 is silent. Syn.3 has a bass line of quarter notes. The Bass part has a simple bass line of quarter notes.

Cinderella's Bad Magic

26

C. 1
Im - mersed in I don't un - der - stand the ex - pec - ta - tion of

C. 2
Im - mersed in I don't un - der - stand the ex - pec - ta - tion of

F.

Fl.

Syn.1

Syn.2

Syn.3

Bass

Cinderella's Bad Magic

29

C. 1 why and where-fore and there but go I for the grace of some - thing

C. 2 why and where-fore and there but go I for the grace of some - thing

Fl.

Syn. 1

Syn. 2

Syn. 3

Bass



32

C. 1 that I can't touch no mat - ter how hard I try. Leaves

C. 2 that I can't touch no mat - ter how hard I try.

Fl.

Syn. 1

Syn. 2

Syn. 3

Bass

35

C. 1
change co lor_ slow - ly, im - per - cep - ti - ble_ one day they're not

Fl.

Syn. 1

Syn. 2

Syn. 3

Bass



39

C. 1
green an - y - more. They're some - thing else au - tumn. Some - thing else co - lor.

Fl.

Syn. 1

Syn. 2

Syn. 3

Bass

42

C. 1
Some - thing else strange.

M.
Shush!

F.
Sub - con - scious not con - scious... si - lence!

Fl.

Syn. 1

Syn. 2

Syn. 3

Bass

46

M.
Peo - ple in glass hou - ses should - n't throw stones.

F.
Glass hou - ses. You are not Lau - ra. You don't

Fl.

Syn. 1

Syn. 2

Syn. 3

Bass

50

M.

F.

Fl.

Syn.1

Syn.2

Syn.3

Bass



54

M.

Fl.

Syn.1

Syn.2

Syn.3

Bass

58

M. *al-ways work. I can see through ev-ery-thing and it's so fuck ing hol-low and*

Fl.

Syn.1

Syn.2

Syn.3

Bass



62

C. 2

M. *emp-ty and I don't like know-ing plas-tic. Eve-ry-thing seems un-real*

Fl.

Syn.1

Syn.2

Syn.3

Bass

66

C. 2

Fl.

Syn.1

Syn.2

Syn.3

Bass

Slow mo - tion se - pa - ra - tion and ob - ser - va - tion... loo - king out from be -



70

C. 2

Fl.

Syn.1

Syn.2

Syn.3

Bass

hind the win - dow. Rol - ling mo - ving pic - tures... e -

74

C. 2

mo-tion-al-ly phy-si-cal-ly mov-ing up on the high-wire e-spe-cial-ly at night.

Fl.

Syn.1

Syn.2

Syn.3

Bass

Detailed description: This is a page of a musical score for a cello part. The score is in 6/4 time and B-flat major. It begins at measure 74. The C. 2 part features a melodic line with a triplet of eighth notes in the second measure. The lyrics are: "mo-tion-al-ly phy-si-cal-ly mov-ing up on the high-wire e-spe-cial-ly at night." The other instruments (Flute, Synthesizer 1, Synthesizer 2, Synthesizer 3, and Bass) have rests in this section.

78

R. Leaves. Birds.

C. 1 Leaves. Birds.

C. 2 I want to see the sky... Leaves. Birds.

M. Leaves. Birds.

F. Leaves. Birds.

Fl.

Syn.1

Syn.2

Syn.3

Bass

Detailed description: This page of a musical score, numbered 78, features ten staves. The vocal parts (R., C. 1, C. 2, M., F.) and the Flute (Fl.) part have lyrics: "Leaves. Birds." in the first two measures and "Leaves. Birds." in the last two measures. The C. 2 part has the lyrics "I want to see the sky..." in the first two measures. The Syn.1 part includes a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure. The Syn.2 part consists of a grand staff with chords in the first two measures. The Syn.3 part consists of a bass line with eighth notes in the last two measures. The Bass part consists of a bass line with eighth notes in the last two measures.

Cinderella's Bad Magic

82

R. Rain - drops suit Rain.

C. 1 Rain - drops suit sor - row. Pa - per rain.

C. 2 suit sor - row. Rain. Not a pa-

M. Rain - drops suit sor - row. Pa - per rain.

F. Rain.

Fl.

Syn.1

Syn.2

Syn.3

Bass

Cinderella's Bad Magic

86

C. 1
Tram - pled dreams and horse - shit.

C. 2
rade.

M.
Cin - de - rel - la is

F.
Cin - de - rel - la is

Fl.

Syn.1

Syn.2

Syn.3

Bass

Cinderella's Bad Magic

90

M. drag - ging her duf - fel bag o - ver the ce ment head - ing some - where - a way from here.

F. drag - ging her duf - fel bag o - ver the ce ment head - ing some - where - a way from here.

Fl.

Syn.1

Syn.2

Syn.3

Bass

Cinderella's Bad Magic

94

C. 1
I wake out of a dream. Shush, Rip Van

C. 2
I wake out of a dream. Shush, Rip Van

M.
As if per-haps there is a des-ti-na-tion...

F.
As if per-haps there is a des-ti-na-tion...

Fl.

Syn.1

Syn.2

Syn.3

Bass

Detailed description of the musical score: The score is for a scene titled 'Cinderella's Bad Magic'. It features eight staves. The vocal parts (C. 1, C. 2, M., F.) are in a soprano, alto, tenor, and bass clef respectively, all in a key signature of two flats. The vocal lines for C. 1 and C. 2 are identical, with lyrics 'I wake out of a dream. Shush, Rip Van'. The vocal lines for M. and F. are identical, with lyrics 'As if per-haps there is a des-ti-na-tion...'. The Flute part (Fl.) is in a soprano clef and contains rests. The Synthesizer parts (Syn.1, Syn.2, Syn.3) are in a soprano, grand staff, and bass clef respectively. Syn.1 plays a melodic line with eighth and quarter notes. Syn.2 plays a melodic line with a long note and a rest. Syn.3 plays a bass line with eighth notes. The Bass part plays a simple bass line with quarter notes.

Scene 2: The "Red Death" Aria

A little slower

♩ = 132

98

C. 1
Win - kle is talk - ing.

C. 2
Win - kle is tal - king.

Fl.

Syn. 1

Syn. 2

Syn. 3

Bass



101

R.
One day I went to sleep and woke up and

Fl.

Syn. 1

Syn. 2

Syn. 3

Bass

104

R. 

Fl. 

Syn.1 

Syn.2 

Syn.3 

Bass 

Cinderella's Bad Magic

107

R. time left.

C. 1 Gaps in con-scious-ness. Rip Van Win-kle is talk-ing.

C. 2 Gaps in con-scious-ness. Rip Van Win-kle is talk-ing.

M. Rip Van Win-kle is talk-ing.

F. Rip Van Win-kle is talk-ing.

Fl. *mp*

Syn. 1

Syn. 2

Syn. 3

Bass

Cinderella's Bad Magic

111

R. *Con - ti - nu - i - ties got bro - ken.*

Fl.

Syn.1

Syn.2

Syn.3

Bass

114

R. *Chan - ges I ne - ver*

C. 1 *Left to make sense of the emp - ty pe - ri - ods_ with no re - cord of...*

C. 2 *Left to make sense of the emp - ty pe - ri - ods_ with no re - cord of...*

Fl.

Syn.1

Syn.2

Syn.3

Bass

118

R. 
rea - - - - lized hap - pened.

Fl. 

Syn.1 

Syn.2 

Syn.3 

Bass 

Cinderella's Bad Magic

121

C. 1
Peo - ple. A - lone. Glass slip - pers.

C. 2
Peo - ple. A - lone. Glass slip - pers.

M.
Peo - ple. A - lone. Glass slip - pers.

F.
Peo - ple. A - lone. Glass slip - pers.

Fl.

Syn.1

Syn.2

Syn.3

Bass

Cinderella's Bad Magic

124

R. *f* Cin - da - rel - la.

C. 1 Ma - - gic prin - ces.

C. 2 Ma - - gic prin - ces.

M. *f* Ma - - gic prin - ces. Cin - da - rel - la. "There is a

F. *f* Ma - - gic prin - ces. Cin - da - rel - la.

Fl.

Syn. 1

Syn. 2

Syn. 3

Bass

Cinderella's Bad Magic

127

M. fire and mo-tion of the soul which will not dwell in its own nar-row be-ing

Fl.

Syn.1

Syn.2

Syn.3

Bass



130

M. It as-pires be-yond the fit-ting me-di-um

Fl.

Syn.1

Syn.2

Syn.3

Bass

133

R.  The red death had

C. 1  Rip Van Win - kle is talk - ing.

C. 2  Rip Van Win - kle is talk - ing.

M.  of de - sire.

F.  Rip Van Win - kle is talk - ing.

Fl. 

Syn.1 

Syn.2 

Syn.3 

Bass 

136

R. long de - vas - ta - ted the coun - try. No

Fl.

Syn.1

Syn.2

Syn.3

Bass



139

R. pes - ti lence had ev - er been so fa - tal or so hi - de - ous. Blood

Fl.

Syn.1

Syn.2

Syn.3

Bass

142

R. was its a - va - tar and its zeal. The red - ness and the

Fl.

Syn.1

Syn.2

Syn.3

Bass



145

R. hor - ror of blood. There were sharp pains and

Fl.

Syn.1

Syn.2

Syn.3

Bass

148

R. sud - den diz - zi - ness and then pro - fuse bleed - ing

Fl.

Syn.1

Syn.2

Syn.3

Bass



151

R. from the pores with dis - so - lu - tion.

Fl.

Syn.1

Syn.2

Syn.3

Bass

Scene 3: The Zero Gravity Debate

154

M. Dream of a clown melt-ing

F. Dream of a clown melt-ing

Fl.

Syn.1

Syn.2

Syn.3

Bass



158

M. in ze-ro gra-vi-ty. The clown it-self a-lone ex-ist-ing in a cir-cus

F. in ze-ro gra-vi-ty.

Syn.2

Syn.3

165

C. 1

M.

F.

Fl.

Syn.1

Syn.2

Syn.3

world. Sad clown you'll ne - ver go to the ball. Ze - ro gra - vi - ty

Sad clown you'll ne - ver go to the ball.



170

C. 1

Fl.

Syn.1

Syn.2

Syn.3

is where I float free - ly, com - plete - ly. In - verse__ world...

175

C. 1

place... cir - cus tent. I jump like a child in a

Fl.

Syn. 1

Syn. 2

Syn. 3



179

C. 1

gi - ant clear_ plas - tic room. I jump up and down. I

Fl.

Syn. 1

Syn. 2

Syn. 3

183

C. 1
 jump a - gainst the walls.

M.
 Is it a game?

F.
 Is it a game?

Fl.

Syn.1

Syn.2

Syn.3



188 **The "Gravity" Aria**

F.
 Gra - vi - ty per - sists. It does - n't go a - way... it just stays a round and won't let

Fl.

Syn.2

Syn.3

Bass

194

F. go. An ob - ses - sion. An ob - ses - sion. Are you try - ing to keep in touch with re-

Fl.

Syn.1

Syn.2

Syn.3

Bass



199

F. a - li - ty? Are you de - fin - ing re - a - li - ty by the ap - ple drop? Do you need_

Fl.

Syn.1

Syn.2

Syn.3

Bass

205

F.
 — a ru - ler snap - ping on your wrist? Pay at - ten - tion! Ve - ry di - rect first

Fl.

Syn.1

Syn.2

Syn.3

Bass



210

F.
 i - mage. World which says we are earth - bound... the con - tra - dic - tion. Can we be -

Fl.

Syn.1

Syn.2

Syn.3

Bass

♩ = 120

216

F. *lieve it. Can you prove your earth-bound ness in a per - so - nal way?*

Fl.

Syn.1

Syn.2

Syn.3

Bass



222

C. 1 *In the first case the a pri - o - ri i - mage is*

Fl.

Syn.2

Syn.3

229

C. 1
and al - ways has been of gra - vi - ty. — The ap - ple does drop.

Fl.

Syn. 1

Syn. 2

Syn. 3



236

C. 1
New - ton dis - co vers the ap - ple and the world — be - comes

Fl.

Syn. 1

Syn. 2

Syn. 3

243

C. 1

F.

Fl.

Syn.1

Syn.2

Syn.3

Bass

clear - er.

There are po - wers far great - er



250

F.

Fl.

Syn.1

Syn.2

Syn.3

Bass

than your own per - so - nal i - ma - gi - na - tion.

Na - tu - ral law is a pro - found re -

257

F. a - li - ty. You can not break the laws of gra - vi - ty when you are

Fl.

Syn.1

Syn.2

Syn.3

Bass

264

C. 1 Snap! I need pain as an af - fir - ma - tion of my con - science.

F. earth bound.

Fl.

Syn.1

Syn.2

Syn.3

Bass

272

C. 1
I want gua-ran-tees that I'm not dream-ing. A - live in some way.

Fl.

Syn.1

Syn.2

Syn.3

Bass

279

C. 1
I could be wrong. All wrong on this thin egg - shell,

C. 2
All wrong on this thin egg - shell,

Fl.

Syn.1

Syn.2

Syn.3

Bass

286

C. 1
walk - ing, wak - ing, be - low and a - bove, in and out of in -

C. 2
walk - ing, wak - ing, be - low and a - bove, in and out of in -

Fl.

Syn.1

Syn.2

Syn.3

Bass

Cinderella's Bad Magic

292

C. 1
fi - ni - ty... sus - pen - ded in mo - tion, in be - tween where I ex - ist

C. 2
fi - ni - ty... sus - pen - ded in mo - tion, in be - tween where I ex - ist

Fl.

Syn.1

Syn.2

Syn.3

Bass

Cinderella's Bad Magic

299

C. 1
and some - place else.

C. 2
and some - place else.

M.
De - co - rum dres - ses up the in-

F.
De - co - rum dres - ses up the in-

Fl.

Syn.1

Syn.2

Syn.3

Bass

Scene 4: The Nonexistent Hour / Painting Bad Dreams

305 $\text{♩} = 136$

R. Cin-de-rel - la.

M. a-de-qua-cy of dreams.

F. a-de-qua-cy of dreams.

Fl.

Syn.1

Syn.2

Syn.3

Bass



308

R. Mov - ing parts. Cin - de - rel - la chas - ing mul - ti - ple wind -

Fl.

Syn.1

Syn.2

Syn.3

Bass

310

R. mills. I jour - ney through a place and it re -

M. Cal - der - style mo - biles.

F. Cal - der - style mo - biles.

Fl. Cal - der - style mo - biles.

Syn.1

Syn.2

Syn.3

Bass

313

R. leas - es cer - tain uh... che - mi - cals and it al -

Fl.

Syn.1

Syn.2

Syn.3

Bass

316

R. lows me to wan-der... uh... won - der.

M. When I was young I would see pic - tures

Fl.

Syn.1

Syn.2

Syn.3

Bass



319

M. and that was the size of the world.

F.

Fl. I let my mind won - der

Syn.1

Syn.2

Syn.3

Bass

322

M. What's beau - ti - ful is crisp not

F. I re - a - lize I don't feel an - y - thing.

Fl.

Syn.1

Syn.2

Syn.3

Bass

The musical score is arranged in a system with seven staves. The vocal parts (M., F., Fl.) and the first synth part (Syn.1) have lyrics. The instrumental parts (Syn.2, Syn.3, Bass) are accompaniment. The score is divided into three measures with time signatures 3/4, 3/4, and 7/4. The key signature has one sharp (F#).

Cinderella's Bad Magic

325

R. The leaves are chang - ing co - lor. Ma - chines do

M. cold. The leaves are chang - ing co - lor.

F. The leaves are chang - ing co - lor.

Fl.

Syn.1

Syn.2

Syn.3

Bass

328

R. no - thing prac - ti - cal but ex - press eve - ry - thing a - bout im - prac - ti - cal cre - a - tion

Fl.

Syn.1

Syn.2

Syn.3

Bass

331

R. *and in - ven - tion and mean - ing - less - ness.*

C. 2 *The pro - cess of*

Fl. *of*

Syn.1

Syn.2

Syn.3

Bass

334

R. *De - vo - ting lives to the true va - lue of*

C. 2 *get - ting there.*

Fl. *of*

Syn.1

Syn.2

Syn.3

Bass

337

R. *pie.*

F. I have cre - a - ted a ma - chine that has no

Fl.

Syn.1

Syn.2

Syn.3

Bass

339

C. 1

C. 2

F. func - tion.

Fl.

Syn.1

Syn.2

Syn.3

Bass

I am a ma - chine. I am not Fran - ken - stein. Hu - man

342

C. 1

C. 2

Fl.

Syn.1

Syn.2

Syn.3

Bass

I don't

hands, five mov - ing parts.



344

C. 1

Fl.

Syn.1

Syn.2

Syn.3

Bass

like this. The time has changed and it's like this long night for

347

R. I hear your

C. 1 no par - ti - cu - lar rea - son.

C. 2 Rip Van Win - kle is talk - ing.

M. Rip Van Win - kle is talk - ing.

F. Rip Van Win - kle is talk - ing.

Fl.

Syn. 1

Syn. 2

Syn. 3

Bass

Cinderella's Bad Magic

350

R. voice. It's like read - ing... I wrote to my - self so

M. A let - ter.

F. A let - ter.

Fl.

Syn.1

Syn.2

Syn.3

Bass

Cinderella's Bad Magic

355

R. I'd re - mem - ber —

C. 1

Fl. Life takes place dur - ing the

Syn.1

Syn.2

Syn.3

Bass



360

C. 1 lost hour when light sav - ing time ends. In a

Fl.

Syn.1

Syn.2

Syn.3

Bass

366

R. The leaves are

C. 1 non - ex - is - tent hour the clock turns back - wards.

C. 2 The leaves are

M. The leaves are

F. The leaves are

Fl.

Syn. 1

Syn. 2

Syn. 3

Bass

372

R. chang - ing co - lor.

C. 2 chang - ing co - lor. I'm scared of be - ing a -

M. chang - ing co - lor.

F. chang - ing co - lor.

Fl.

Syn.1

Syn.2

Syn.3

Bass

Cinderella's Bad Magic

377

R. Are you scared of be - ing a - lone?

C. 2 lone. It's a ve - ry

M. Are you scared of be - ing a - lone?

F. Are you scared of be - ing a - lone?

Fl.

Syn.1

Syn.2

Syn.3

Bass

The musical score is for a piece titled "Cinderella's Bad Magic". It features a vocal line with lyrics: "Are you scared of being alone?" and "It's a very...". The score includes parts for Soprano (R.), Contralto (C. 2), Mezzo (M.), and Fagotto (F.), along with Flute (Fl.), Synthesizer 1 (Syn.1), Synthesizer 2 (Syn.2), Synthesizer 3 (Syn.3), and Bass. The piece is in 4/4 time and consists of 377 measures. The key signature has one sharp (F#). The tempo is marked with a quarter note equal to 120 beats per minute. The score is arranged in a standard orchestral format with vocal parts on top and instrumental parts below.

381

R. *Lost in si-lence.*

C. 2 *in - su-lar world.*

M. *Lost in si-lence.*

F. *Lost in si-lence.*

Fl. *mp*

Syn.1

Syn.2

Syn.3

Bass

Cinderella's Bad Magic

385

C. 1

C. 2

Fl.

Syn.1

Syn.2

Syn.3

Bass

I can't sur -

I can't sur -

389

C. 1

C. 2

Fl.

Syn.1

Syn.2

Syn.3

Bass

vive at this le - vel. I may not feel I

vive at this le - vel.

392

R. Ob-

C. 1 feel but I feel the same thing here and now.

Fl.

Syn. 1

Syn. 2

Syn. 3

Bass



395

R. ses - sion. None for you.

C. 1

Fl. Sal - va - tion. Fru - tra - tion. No frus - tra - tion.

Syn. 1

Syn. 2

Syn. 3

Bass

399

R. None for you.

C. 1 I don't re - mem -

F. Are you com - ing or go - ing?

Fl.

Syn. 1

Syn. 2

Syn. 3

Bass

Cinderella's Bad Magic

403

C. 1

M. ber.

Fl.

Syn.1

Syn.2

Syn.3

Bass

Cin - de - rel - la, I'm not a ghost.



407

C. 1

Fl.

Syn.1

Syn.2

Syn.3

Bass

A - lone a - long the a - ve - nue we found

411

R. 

C. 1  a bus and the bus went slow.

Fl. 

Syn. 1 

Syn. 2 

Syn. 3 

Bass 

415

R. 

M.  spi-ri-tu-al-ly clo-ser. Act-ing Me-de-a.

F. 

Fl. 

Syn. 1 

Syn. 2 

Syn. 3 

Bass 

Cin-de-rel-la goes

419

M. *Gi - ant Me - de - a paint - ing bad dreams and*

F. *pale.*

Fl.

Syn.1

Syn.2

Syn.3

Bass



423

C. 2

M. *un - set - tled sleep.*

Fl. *Locked in a gas cham - ber I feel the air*

Syn.1

Syn.2

Syn.3

Bass

Cinderella's Bad Magic

427

C. 2
— slip a - way. I don't know what — to do.

M.
Wake up.

F.
Wake up.

Fl.
b.v. #.v. v

Syn.1
b.v. #.v. v

Syn.2
b.v. #.v. v

Syn.3

Bass
b. #.

Cinderella's Bad Magic

431

R. A strange clown show on a hill - side air - planes

C. 1 A strange clown show on a hill - side air - planes

Fl.

Syn.1

Syn.2

Syn.3

Bass

435

R. come fly - ing o - ver - head drop - ping bombs.

C. 1 come fly - ing o - ver - head drop - ping bombs.

Fl.

Syn.1

Syn.2

Syn.3

Bass

439

R. I do. I hide be - hind a tree. I'm cap - tured.

C. 1 I do. I hide be - hind a tree. I'm cap - tured.

M. You bet - ter run.

Fl.

Syn. 1

Syn. 2

Syn. 3

Bass

The musical score is arranged in a vertical stack of staves. The vocal parts (R., C. 1, M.) are in treble clef. The Flute part is in treble clef. Synthesizer 1 is in treble clef. Synthesizer 2 consists of a grand staff (treble and bass clefs). Synthesizer 3 is in bass clef. The Bass part is in bass clef. The music is in a key with one sharp (F#) and a 4/4 time signature. The lyrics are: 'I do. I hide behind a tree. I'm captured.' for the vocalists, and 'You better run.' for the male character.

Cinderella's Bad Magic

443

C. 1
The ba - by

F.
You've been shot.

Fl.

Syn.1

Syn.2

Syn.3

Bass

Detailed description: This page of a musical score, numbered 443, features six staves. The top staff is for Clarinet 1 (C. 1) in treble clef, with lyrics 'The ba - by' under a dotted quarter note. The second staff is for Flute (F.) in bass clef, with lyrics 'You've been shot.' under a quarter note. The third staff is for Flute (Fl.) in treble clef, showing melodic lines with slurs and accents. The fourth staff is for Synthesizer 1 (Syn.1) in treble clef, providing harmonic support with chords and slurs. The fifth staff is for Synthesizer 2 (Syn.2), consisting of two staves (treble and bass clefs) with chordal accompaniment. The sixth staff is for Synthesizer 3 (Syn.3) in bass clef, featuring a rhythmic bass line with eighth notes. The bottom staff is for Bass in bass clef, with a melodic line including slurs and accents.

Cinderella's Bad Magic

447

R. And fades out of the dream.

C. 1 is O - K. And fades out of the dream.

C. 2 And fades out of the dream.

M. And fades out of the dream. Wake

F. And fades out of the dream. Wake

Fl.

Syn.1

Syn.2

Syn.3

Bass

451

R. I make choices as to who will live and who will

M. up!

F. up!

Syn.3

Bass

455

R.
die.

C. 1
I'm sent to clean my bo-dy. A big light blue room with

C. 2
I'm sent to clean my bo-dy. A big light blue room with

Fl.

Syn.1

Syn.2

Syn.3

Bass

Cinderella's Bad Magic

460

C. 1
win - dow shades pulled. I smell in - cense bur - ning. The smoke gets hea - vi - er.

C. 2
win - dow shades pulled. I smell in - cense burn - ing. The smoke gets hea - vi - er.

Fl.

Syn. 1

Syn. 2

Syn. 3

Bass

The musical score is arranged in a grand staff format. The vocal parts (C. 1 and C. 2) are in treble and bass clefs respectively, with lyrics written below the notes. The instrumental parts include a Flute (Fl.) part with rests, a Synthesizer 1 (Syn. 1) part with a rhythmic melody, a Synthesizer 2 (Syn. 2) part with sustained chords, a Synthesizer 3 (Syn. 3) part with rests, and a Bass part with a simple bass line. The score is marked with a rehearsal mark '460' at the beginning. The lyrics are: 'win - dow shades pulled. I smell in - cense bur - ning. The smoke gets hea - vi - er.' The vocal parts feature triplets and slurs over the lyrics.

464

R. I wake up. Up-set. I have more dreams.

C. 1 I liedownas if to sleep. I wake up.

C. 2 I liedownas if to sleep.

M. It is-n'ttrue.

F. It is-n'ttrue.

Fl.

Syn.1

Syn.2

Syn.3

Bass

Cinderella's Bad Magic

470

R. Trapped. I don't re-mem-ber so well.

C. 1 Rip Van Win - kle is talk - ing. I need a change in my

C. 2 Rip Van Win - kle is talk - ing.

M. Rip Van Win - kle is talk - ing.

F. Rip Van Win - kle is talk - ing.

Fl.

Syn. 1

Syn. 2

Syn. 3

Bass

The musical score is arranged in a system with ten staves. The vocal parts (R., C. 1, C. 2, M., F.) are in treble and bass clefs. The instrumental parts (Fl., Syn. 1, Syn. 2, Syn. 3, Bass) are in various clefs. The score is divided into two measures: the first measure is in 3/4 time and the second is in 4/4 time. The vocal lines include lyrics and musical notation with triplets. The instrumental parts provide accompaniment, with Syn. 2 featuring sustained chords and Syn. 1 featuring a melodic line with triplets.

476

R. *Cin-de - rel - la's cri - sis is more en - dur - ing...*

C. 1 *cage.*

M. *En - dur - ing...*

F. *En - dur - ing...*

Fl. *p*

Syn. 1

Syn. 2

Syn. 3

Bass

The musical score is arranged in a system with eight staves. The vocal line (R.) features a melody with three triplet markings. The piano accompaniment includes a flute (Fl.) with a piano (*p*) dynamic, a synthesizer 1 (Syn. 1) with a triplet, and a synthesizer 2 (Syn. 2) with a sustained melodic line. Synthesizers 3 (Syn. 3) and Bass are present but have no notes in this section.

Cinderella's Bad Magic

Scene 5: It Never Really Snows

482 $\text{♩} = 66$

M. 

Ec - lip - ses do af - fect peo - ple. They af - fect the

Fl. 

Syn.1 

Syn.2 

Syn.3 

Bass 



486

M. 

wea - ther. They are my - sti - cal e - vents. They af - fect the world. —

Fl. 

Syn.1 

Syn.2 

Syn.3 

Bass 

490

M. They are the gods get - ting an - gry giv - ing us warn - ing.

Fl.

Syn.1

Syn.2

Syn.3

Bass

494

R. Cin - de - rel - la.

M. Cin - de - rel - la.

F. Tic - toc. Are you buy - ing per - fec - tion? Cin - de - rel - la.

Fl.

Syn.1

Syn.2

Syn.3

Bass

Cinderella's Bad Magic

497

R. Time. —

M. Time. —

F. Time. —

Fl. Are you a per-son of great im-por-tance?

Syn.1

Syn.2

Syn.3

Bass

It's not snow - ing and I en -

3

501

M. joy snow when the world rests un - der a white blan - ket slid -

Fl.

Syn.1

Syn.2

Syn.3

Bass

505

M. *- ing on ice... soft - hess of the world... the beau - ty.*

Fl.

Syn.1

Syn.2

Syn.3

Bass



509

M. *The trees bend - ing with frost... po - e - try.*

Fl.

Syn.1

Syn.2

Syn.3

Bass

513

Fl.

Syn.1

Syn.2

Syn.3

Bass



Slightly faster

♩ = 88

517

C. 1

Fl.

Syn.1

Syn.2

Syn.3

Bass

An ice cold place. It ne - ver real - ly snows... gray not

mf

520

C. 1
white. Grass does -n't peek through and trees don't bend un - der the

Fl.

Syn.1

Syn.2

Syn.3

Bass



524

C. 1
weight. Ex -haust pipes are not be - nign un - der the white blan - ket it's

Fl.

Syn.1

Syn.2

Syn.3

Bass

528

R.  Walk - ing a - long the paths that weren't cho - sen...

C. 1  still a big world. I dis - co - ver my

M.  Walk - ing a - long the paths that weren't cho - sen...

F.  Walk - ing a - long the paths that weren't cho - sen...

Fl. 

Syn. 1 

Syn. 2 

Syn. 3 

Bass 

532

R. Ge - ne - ra - tion._

C. 1 cra - zy horse. No_ I did - n't die. In - di - an

M. Ge - ne - ra - tion._

F. Ge - ne - ra - tion._

Fl.

Syn.1

Syn.2

Syn.3

Bass

Cinderella's Bad Magic

536

C. 1
style in the snow. No-thing is masked. Stumb-ling through the pro-cess. Stumb-ling through

Fl.

Syn.1

Syn.2

Syn.3

Bass



540

C. 1
blank days... street names on signs re-gi-ster the same num-ber_ af-ter

Fl.

Syn.1

Syn.2

Syn.3

Bass

544

R. Lone-li ness. Ter-ri-ble thing to a-void. Ar-rang-ing lives out of

C.1 num-ber.

M. Lone-li ness. Ter-ri-ble thing to a-void. Ar-rang-ing lives out of

F. Lone-li ness. Ter-ri-ble thing to a-void. Ar-rang-ing lives out of

Fl.

Syn.1

Syn.2

Syn.3

Bass

Cinderella's Bad Magic

548

R. *fear.* Glas- sed in. Dan- ge - rous. Clan - des - tine.

C. 1 I'm _____ a tou - rist in this

M. *fear.* Glas- sed in. Dan- ge - rous. Clan - des - tine.

F. *fear.* Glas- sed in. Dan- ge - rous. Clan - des - tine.

Fl.

Syn.1

Syn.2

Syn.3

Bass

The musical score is arranged in a system with eight staves. The vocal parts (R., C. 1, M., F.) and Flute (Fl.) are in treble clef, while the Bass part is in bass clef. The lyrics are: "fear. Glas- sed in. Dan- ge - rous. Clan - des - tine." for the vocalists and "I'm _____ a tou - rist in this" for C. 1. A triplet of eighth notes is marked with a '3' above it in the vocal parts. The synthesizers (Syn.1, Syn.2, Syn.3) and Bass provide accompaniment.

552

R. Re mem - ber - ing the back roads.

C. 1 place, on dis - play.

C. 2 Rip_ Van Win - kle keeps talk - ing.

M. Rip_ Van Win - kle keeps talk - ing.

F. Rip_ Van Win - kle keeps talk - ing.

Fl. *p*

Syn. 1

Syn. 2

Syn. 3

Bass

Cinderella's Bad Magic

556

R. Re - mem - ber - ing the sites and the sounds _____ and the smells... the youn - ger

Fl.

Syn.1 *mp*

Syn.2

Syn.3

Bass



560

R. — ge - ne - ra - tion's hang - ing haunts and Cin - de - rel - la _____ wast - ing a - way be - hind

Fl.

Syn.1

Syn.2

Syn.3

Bass

563

R. bars. She did - n't es - cape.

C. 1 I fell in love with my prince.

M. God

Fl.

Syn. 1

Syn. 2

Syn. 3

Bass

Detailed description: This is a page of a musical score for 'Cinderella's Bad Magic', page 89. The score is in 5/4 time and features a key signature of one sharp (F#). It consists of eight staves. The vocal line (R.) starts at measure 563 with a rest for two bars, then sings 'She did - n't es - cape.' The flute (Fl.) and clarinet (C. 1) parts have melodic lines corresponding to the lyrics. The clarinet part includes a triplet of eighth notes. The music is divided into three measures by bar lines. The instrumental parts include Syn. 1 (Synthesizer 1), Syn. 2 (Synthesizer 2), Syn. 3 (Synthesizer 3), and Bass.

Cinderella's Bad Magic

566

R. Myths de - cay then melt then crack
 C. 1 Myths de - cay then melt then crack.
 C. 2 Myths de - cay then melt then crack.
 M. knows bad ma - gic. Myths de - cay then melt then crack.
 F. Myths de - cay then melt then crack.
 Fl.
 Syn. 1
 Syn. 2
 Syn. 3
 Bass

Cinderella's Bad Magic

571

R. Cat years hap - pened. I'm not sure. I hard - ly wan - ted to walk out the door. Mixed up

C. 1 Not sure. Walk out_ the

C. 2 Not sure. Walk out_ the

M. Not sure. Walk out the

F. Not sure. Walk out_ the

Fl. *p*

Syn.1

Syn.2

Syn.3

Bass

Cinderella's Bad Magic

575

R. time. No thing e-ver last-ing... e-phe-me-ral, keep-ing count. I can't not count.

C. 1 door. E - - phe - me - ral.---

C. 2 door. E - - phe - me - ral.---

M. door. E - - phe - me - ral.---

F. door. E - - phe - me - ral.---

Fl.

Syn.1

Syn.2

Syn.3

Bass

Cinderella's Bad Magic

♩ = 96

579

R. It's hard to sit days on end feel - ing use- less. _

C. 2 To be - lieve in

Fl.

Syn.1

Syn.2

Syn.3

Bass

Detailed description: This is a musical score for a scene. It features six staves. The top staff is for the vocal line (R.), with lyrics: "It's hard to sit days on end feel - ing use- less. _". The second staff is for a vocal line (C. 2) with lyrics: "To be - lieve in". The third staff is for a Flute (Fl.). The fourth staff is for a Synthesizer 1 (Syn.1). The fifth staff is for a Synthesizer 2 (Syn.2), which includes both a treble and a bass clef staff. The sixth staff is for a Synthesizer 3 (Syn.3). The bottom staff is for a Bass. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The tempo is marked as ♩ = 96. The score starts at measure 579. The vocal line has a triplet of eighth notes in the first measure. The instrumental parts provide accompaniment, with Syn.3 playing a rhythmic pattern of eighth notes.

583

♩ = 80

The musical score is arranged in a vertical stack of staves. The vocal parts are: R. (Soprano), C.1 (Contralto), C.2 (Contralto), M. (Mezzo), and F. (Falcon). The instrumental parts are: Fl. (Flute), Syn.1 (Synthesizer), Syn.2 (Synthesizer), Syn.3 (Synthesizer), and Bass (Bass). The score is in 3/4 time and features lyrics such as "No an - swer.", "some - thing, I don't know what it takes.", and "Look - ing".

Cinderella's Bad Magic

587 $\text{♩} = 66$

C. 1
for a be - gin - ning

F.
Al - ways a place to start. Ne - ver the place to end.

Fl.

Syn. 1

Syn. 2

Syn. 3

Bass

The musical score is arranged in a system with seven staves. The vocal parts are C. 1 (Soprano), F. (Alto), and Bass. The instrumental parts are Fl. (Flute), Syn. 1 (Synthesizer 1), Syn. 2 (Synthesizer 2), and Syn. 3 (Synthesizer 3). The tempo is marked as quarter note = 66. The key signature has one flat. The lyrics are: 'for a be - gin - ning' for C. 1; 'Al - ways a place to start. Ne - ver the place to end.' for F.; and 'for a be - gin - ning' for Bass. The Fl. part has a slur over the final two measures. Syn. 1 has a slur over the final two measures. Syn. 2 has a slur over the final two measures. Syn. 3 has a slur over the final two measures. The Bass part has a slur over the final two measures.

Cinderella's Bad Magic

592

R. The world _____ is hot - ter.

C. 1 It's hot.

M. The world _____ is hot - ter.

F. The world _____ is hot - ter. Burn - ing up the clouds.

Fl.

Syn.1

Syn.2

Syn.3

Bass

Cinderella's Bad Magic

597 $\text{♩} = 88$ $\text{♩} = 76$

R. Ob - ses - sion.

C. 1 I spend for-

M. It's too late to start a - gain.

Fl.

Syn.1

Syn.2

Syn.3

Bass

Cinderella's Bad Magic

602 606

R.
 Are you make - be - lieve?

C. 1
 e - ver in myth - o - lo - gi - cal un - real time. Ne - ver

M.
 Are you make - be - lieve?

F.
 Are you make - be - lieve?

Fl.

Syn. 1

Syn. 2

Syn. 3

Bass
 3

Cinderella's Bad Magic

607

C. 1
let - ting go. Al - ways want - ing more... more time...

Fl.

Syn.1 *mf*

Syn.2

Syn.3

Bass



Scene 6: Brains Split Sometimes

$\text{♩} = 58$

613

C. 1
sen - tenced to death. Free - dom. No - thing.

C. 2

Fl. Free - dom. No - thing.

Syn.1 *mp*

Syn.2

Syn.3

Bass

618

C. 1
 Notpos-sib-le to feel... not held to-ge-therby an-y-thing. Gra - vi-ty. Gra-vi-ty.

C. 2
 Notpos-sib-le to feel... not held to-ge-therby an-y-thing. Gra - vi-ty. Gra-vi-ty.

Fl.

Syn.1 *mf*

Syn.2

Syn.3

Bass

624

C. 1
 I can't fly. I don't fly. I don't want to fly. I want to get both feet plan-ted

C. 2
 I can't fly. I don't fly. I don't want to fly. I want to get both feet plan-ted

Fl.

Syn.1

Syn.2

Syn.3

Bass

629

C. 1
firm - ly on the ground. —

C. 2
firm - ly on the ground. — That's not the truth... and if I could

Fl.
mf

Syn. 2

Syn. 3

Bass



634

C. 2
tell the truth I would — but since I can't I can on - ly do some - thing a - bout the truth.

Fl.

Syn. 2

Syn. 3

Bass

639

C. 2

and this girl loved me _____ and made my dreams come true.

Fl.

Syn.2

Syn.3

Bass

Detailed description: This block contains the musical score for measures 639 through 643. The C. 2 part features a triplet of eighth notes in the final measure. The Flute part has a melodic line with slurs and ties. The Syn.2 part consists of a single note in the treble clef and rests in the bass clef. The Syn.3 and Bass parts provide harmonic support with eighth and quarter notes.



644

C. 2

She took care of the hard part. She be- lieved in me. She could -n't be-

Fl.

Syn.2

Syn.3

Bass

Detailed description: This block contains the musical score for measures 644 through 648. The C. 2 part features multiple triplet markings over eighth notes. The Flute part continues with a melodic line. The Syn.2 part has a single note in the treble clef and rests in the bass clef. The Syn.3 and Bass parts provide harmonic support with eighth and quarter notes.

649

R. _____

C. 2 *3* _____ *3* _____ *3* _____ Some-thing on the

Fl. _____ lieve in her self _____ but she could be-lieve in me. _____

Syn.2 _____

Syn.3 _____

Bass _____



654

R. _____ out-side fa-ted _____ to me-di-oc - ri-ty. _____ Me-di-o - cre _____ self-loath-ing ex-

Fl. _____

Syn.2 _____

Syn.3 _____

Bass _____

659

R. is - tence. Self - cen - tered cru - el non - car - ing aw - ful - ness.

Fl.

Syn.2

Syn.3

Bass



664

C. 1 Brains split some times _____ and come back to - ge - ther... and I'm get ting the

C. 2 Brains split some times _____ and come back to - ge - ther... and I'm get ting the

Fl.

Syn.1

Syn.2

Syn.3

Bass

670

R. On a slow road _____ to a not so niceplace.

C. 1 feel - ing that minene - verwill. De -

C. 2 feel - ing that minene - verwill. De -

Fl.

Syn.1

Syn.2

Syn.3

Bass

Cinderella's Bad Magic

676

C. 1
lay - ing it with cra - zy hor - ses. Scream - ing. No, ___ I just

C. 2
lay - ing it with cra - zy hor - ses. Scream - ing. No, ___ I just

M.
Canyou talk a - bout it?

Fl.

Syn. 1

Syn. 2

Syn. 3

Bass

Cinderella's Bad Magic

682

C. 1
feellike run ning, — run-ning na - ked. Eve-ry thing just

C. 2
feellike run ning, — run-ning na - ked. Eve-ry thing just

M.
You're not Ro-bin-sonCru soe. —

F.
You're not Ro-bin-sonCru soe. —

Fl.
You're not Ro-bin-sonCru soe. —

Syn.1

Syn.2

Syn.3

Bass

Cinderella's Bad Magic

688

C. 1
seems like so much ar - ti - fice and ar - ti - fi - cial big words ___ that don't cap - ture a - ny sense

C. 2
seems like so much ar - ti - fice and ar - ti - fi - cial big words ___ that don't cap - ture a - ny sense

Fl.

Syn. 1

Syn. 2

Syn. 3

Bass

The musical score is written in a key signature of three sharps (F#, C#, G#) and a common time signature. It features six staves. The vocal parts (C. 1 and C. 2) and the Flute part (Fl.) include lyrics: "seems like so much ar - ti - fice and ar - ti - fi - cial big words ___ that don't cap - ture a - ny sense". The vocal parts and Flute part feature a triplet of eighth notes in the second measure of the first system. The Synthesizer parts (Syn. 1, Syn. 2, Syn. 3, and Bass) provide accompaniment. Syn. 2 is a grand staff with a treble clef on top and a bass clef on the bottom. The Bass part is in the bass clef. The score is marked with measure numbers 688, 689, 690, 691, and 692.

Cinderella's Bad Magic

693

C. 1
— of what it is — to be a live. —

C. 2
— of what it is — to be a live. —

M.
Por-no - gra- phic lies — Cin- de - rel- la.

F.
Por-no - gra- phic lies — Cin- de - rel- la.

Fl.

Syn. 1

Syn. 2

Syn. 3

Bass

Cinderella's Bad Magic

Rush slightly

♩ = 70

699

R. *They took me out of the zoo. They said I did-n't be-*

M. *Black out. Lights up!*

F. *Black out. Lights up!*

Fl. *f*

Syn.1

Syn.2

Syn.3

Bass

705

R. *long. They said my hair had grown too long. They said that my an-ger was dis-tur-bing the o-ther*

Fl. *5*

Syn.1

Syn.2

Syn.3

Bass *5*

710

R. *a-ni-mals. They said that I had no place in their world.*

Fl.

Syn.1

Syn.2

Syn.3

Bass



A tempo

$\text{♩} = 58$

715

R. *I left. I cre-a - ted my own. I cre-a - ted my own world.*

Fl.

Syn.1 *mp*

Syn.2

Syn.3

Bass

721

C. 1
Am-bi - dex - trous. Be-lieve memy brain is split. I can'tde-cide

C. 2
Am-bi - dex - trous. Be-lieve memy brain is split. I can'tde-cide

M.
Noit's not.

F.
Noit's not.

Syn.3

Bass



727

C. 1
left or right. Most of the time I'm com-ing home or go-ing hap-py.

C. 2
left or right. Most of the time I'm com-ing home or go-ing hap-py.

Syn.3

Bass

732

C. 1 I pre-tend. I slow down__ and pre-tend that a lot of things are worth no thing

C. 2 I pre-tend. I slow down__ and pre-tend that a lot of things are worth no thing

M. Sit-ting down too long. —

F. Sit-ting down too long. —

Syn. 1

Syn. 3

Bass



737

C. 1 — and that somethings are worth quite a lot — but quite a lot of things seem stupid.

C. 2 — and that somethings are worth quite a lot — but quite a lot of things seem stupid.

M.

Syn. 1 I -

Syn. 2

Syn. 3

Bass

743

M. *so - la - ted_ no sto - ry to tell. Can't re mem - ber a - ny way,*

Syn.2

Syn.3

Bass



748

C. 1 *I - so - la ted. Feel - ing lost.. I don't have time*

M. *de - pres sing.*

Fl. *p*

Syn.1

Syn.2

Syn.3

Bass

753

C. 1

Fl.

Syn.2

— to live. Bulbs al-ways burn out. Dim yel-low light. The wind like



Scene 7: Dead Dog Diary Girl

759

R.

C. 1

M.

F.

Fl.

Syn.1

Syn.2

Syn.3

Bass

no - where else in the world.

Fly — a - way lit - tle

Fly — a - way lit - tle

Fly — a - way lit - tle

764

R. *bir- die. The door at night. Sanc - tu - a - ry.*

M. *bir- die. Sanc - tu - a - ry.*

F. *bir- die. Sanc - tu - a - ry.*

Fl. *mf*

Syn.1

Syn.2

Syn.3

Bass



769

R. *For - bid - den games. She sur - vived dur - ing the war. A young girl... her pa - rents shot*

Fl.

Syn.1

Syn.2

Syn.3

Bass

$\text{♩} = 76$

773

R. she runs down the road with her dead dog. Can't ad - mit or un - der - stand death. She

M. Dead dog dia - ry girl.

F. Dead dog dia - ry girl.

Fl.

Syn.1

Syn.2

Syn.3

Bass

Detailed description: This is a page of a musical score for 'Cinderella's Bad Magic', page 117. The score is for measures 773-777. It features a vocal line (R.) with lyrics: 'she runs down the road with her dead dog. Can't admit or understand death. She'. The vocal line includes a sharp sign above the first measure and two triplet markings (3) over the second and third measures. Below the vocal line are staves for Music (M.), Flute (Fl.), Synthesizer 1 (Syn.1), Synthesizer 2 (Syn.2), Synthesizer 3 (Syn.3), and Bass. The M., F., and Bass parts have lyrics: 'Dead dog diary girl.' The Fl. part is empty. The Syn.2 part has a complex chordal accompaniment with some notes tied across measures. The Syn.3 part has a simple bass line. The Bass part has a few notes in the final measures.

Cinderella's Bad Magic

778

R. 

held on-to this dead dog, car-ried it like a ba-by. Sur - real may-be.

M. 

She bu-ries the damn thing and that's the end.

F. 

She bu-ries the damn thing and that's the end.

Fl. 

Syn.1 

Syn.2 

Syn.3 

Bass 

782

C. 1 *3*
Re - a - li - ty seems daun - ting Home... — look ing... i - den - ti - ty... cause...

M.

F.

Fl. *p*

Syn.1

Syn.2

Syn.3

Bass

Cinderella's Bad Magic

786

R.

C. 1

Fl.

Syn.1

Syn.2

Syn.3

Bass

Be - lief can chal - lenge old and cur - rent times.

life... mis - sion. I want



791

C. 1

Fl.

Syn.1

Syn.2

Syn.3

Bass

ex - pe - ri - en - ces o - ther than an - ger at an i - dea for e - ven the king that I had space to live.

mf

796

C. 1

Smal - ler al - ways smal - ler.

Fl.

p crescendo slowly

Syn.1

Syn.2

Syn.3

Bass

The musical score is arranged in a system with six staves. The first staff, C. 1, contains the vocal line with lyrics: "Smal - ler al - ways smal - ler." The second staff, Fl., features a flute line with a dynamic marking of *p* and the instruction *crescendo slowly*. The third staff, Syn.1, is a single-staff synthesizer line. The fourth staff, Syn.2, consists of two staves (treble and bass clef) for a two-staff synthesizer. The fifth staff, Syn.3, is a single-staff synthesizer line in bass clef. The sixth staff, Bass, is a single-staff bass line. The music is in 5/4 time and includes various musical notations such as triplets, slurs, and dynamic markings.

Cinderella's Bad Magic

800

R.  Years sur - pass dreams_

C. 2  A - no - ther deed - le dumb dream on a dog's life.

M.  A - no - ther deed - le dumb dream on a dog's life.

F.  A - no - ther deed - le dumb dream on a dog's life. Thank - ful games.

Fl. 

Syn.1 

Syn.2 

Syn.3 

Bass 

803

R. and re - a - li - ties slip by the win dow.. Dreams

C. 1

Fl. Al - ways win - dows.

Syn.1

Syn.2

Syn.3

Bass



806

R. move in op - po - site di - rec - tions.

M.

Fl. Slow mo - tion win - dows mov - ing un - der - ground.

Syn.1

Syn.2

Syn.3

Bass

809

C. 2

Ne-ver catch-ing up.

F.

We went down to the ri-ver to com-mune with the fi-sher folks. We

Fl.

f

Syn.1

Syn.2

Syn.3

Bass



813

F.

stared out o-ver the wa-ter and took turns res-ting in the or-di-na-ry, won-der-ful, smal-est

Fl.

Syn.1

Syn.2

Syn.3

Bass

817



C. 1 Me - mo ries_ of pla - ces.

C. 2 Me - mo ries_ of pla - ces.

M. Down by the ri - ver we sat watch - ing the

F. pla ces_ and big - gest in life.

Fl.

Syn.1

Syn.2

Syn.3

Bass

Cinderella's Bad Magic

821

M. *fi - sher folk laugh - ing and sing - ing. They at - tached bells to the rods.*

Fl.

Syn.1

Syn.2

Syn.3

Bass



824

M. *We heard the sound rol - ling with the waves... sub - tly*

Fl.

Syn.1

Syn.2

Syn.3

Bass

827

R.  Dis - o - ri - en - ting.

M.  Dis - o - ri - en - ting. Do - ing it with

F.  Touch sen - sa - tions.

Fl. 

Syn.1 

Syn.2 

Syn.3 

Bass 

Cinderella's Bad Magic

830

M. beau - ty.

Fl.

Syn.1

Syn.2

Syn.3

Bass



833 **Scene 8: Something about a Rose**

M.

F. Li - be - ra - ted, the sen - ses wan - der. Up in space...

Fl.

Syn.1

Syn.2

Syn.3

Bass

837 ♩. = 64

F. 

Fl. 

Syn.1 

Syn.2 

Syn.3 

Bass 



842

F. 

Fl. 

Syn.1 

Syn.2 

Syn.3 

Bass 

847 $\text{♩} = 60$ $\text{♩} = 64$

F. Walk - ing through some sea - sons nights___ star - ing at the sky... world or - der and

Fl.

Syn.1

Syn.2

Syn.3

Bass



852

F. beau - ty. To see and to love care - ful - ly___ Love the earth and wor - ship the earth and

Fl.

Syn.1

Syn.2

Syn.3

Bass

molto rit. ----- ♩ = 40

857

C. 1 Layer up - on layer.

C. 2 Layer up - on

Ossia:
long
touch the ri - tu - al.

F. long
touch the ri - tu - al.

Fl. long* *p*

Syn. 1

Syn. 2

Syn. 3

Bass

*Flute should play Cx if Father sings the high E#

Cinderella's Bad Magic

862

R. Layer up - on layer.

C. 2 layer.

M. Layer up - on layer.

F. Layer up - on layer.

Fl. Layer up - on layer.

Syn. 1

Syn. 2

Syn. 3

Bass

866

Fl.

Syn. 1

Syn. 2

Syn. 3

Bass

Cinderella's Bad Magic

871

Fl.

Syn.1

Syn.2

Syn.3

Bass



875

Fl.

Syn.1

Syn.2

Syn.3

Bass

Cinderella's Bad Magic

879

C. 1

C. 2

Fl.

Syn.1

Syn.2

Syn.3

Bass

Be - trayed.____ Locked out of the ne-on-lit

Be - trayed.____ Locked out of the ne-on-lit

The musical score is written for a vocal ensemble and instrumental accompaniment. It consists of seven staves. The vocal parts (C. 1, C. 2) and the Flute (Fl.) part have lyrics: "Be - trayed.____ Locked out of the ne-on-lit". The instrumental parts include Syn. 1, Syn. 2 (with a grand staff), Syn. 3, and Bass. The score is in 9/8 time and features various key signatures and time signature changes. The lyrics are placed below the vocal staves.

Cinderella's Bad Magic

883

C. 1
gar - den.

C. 2
gar - den.

M.
Some - thing a - bout a rose that sat for a week

Fl.

Syn.1

Syn.2

Syn.3

Bass

886

M.
and did - n't die and thrived and kept chan - ging and grow - ing more

Fl.

Syn.1

Syn.2

Syn.3

Bass

889

R.  Once to un-der-stand a rose.

C. 2  No-thing. Lis-ten.

M.  beau-ti-ful as it o-pened pro-per-ly.

Fl. 

Syn.1 

Syn.2 

Syn.3 

Bass 

892

C.1

C.2

Fl.

Syn.1

Syn.2

Syn.3

Bass

Si - lence. I dread the re - port. Dang - ling.

5:3

896

C.1

C.2

Fl.

Syn.1

Syn.2

Syn.3

Bass

I'm not a bird. I can't fly...

Time held in place.

5:3

7:6

5:3

900

C. 2

M.

Fl.

Syn.1

Syn.2

Syn.3

Bass

Sky blue, stuck up in the sky.

Day - light

903

R.

M.

Fl.

Syn.1

Syn.2

Syn.3

Bass

No - thing e - ver gets

ligh - tens spi - rits not plunged in - to dark - ness.

905

R. done in space.

F. Hun - ting down eve - ry mo - ment a new year seems like so

Fl.

Syn.1

Syn.2

Syn.3

Bass

908

R. The man in the moon has lived a lot lon - ger than a - ny of us care

F. long a - go.

Fl.

Syn.1

Syn.2

Syn.3

Bass

912

R. *to i - ma - gine.*

C. 1 *I can't stop the clocks from tick - ing. I en - cou - rage them.*

C. 2 *I de -*

Fl.

Syn. 1

Syn. 2

Syn. 3

Bass

The musical score is arranged in a vertical stack of staves. The vocal line (R.) begins with the lyrics 'to i - ma - gine.' The first clarinet (C. 1) plays a melody with the lyrics 'I can't stop the clocks from tick - ing. I en - cou - rage them.' The second clarinet (C. 2) has the lyrics 'I de -'. The flute (Fl.) plays a melodic line. The synthesizer parts (Syn. 1, Syn. 2, Syn. 3) provide accompaniment. Syn. 1 has a rhythmic pattern, Syn. 2 has a simple harmonic line, and Syn. 3 has a more complex melodic line. The bass line provides a steady accompaniment.

Cinderella's Bad Magic

916

C. 1 I pine for con- nec- tion once in a while.

C. 2

F. stroy my chan- ces. The fish- er guy gives

Fl.

Syn.1

Syn.2

Syn.3

Bass

920

F. up for the day's o- pi- um_ ad - dic - tion and vi- sions of a god real- ly wan - ting to feel Cin - de-

Fl.

Syn.1

Syn.2

Syn.3

Bass

Scene 9: Are You Waking Up?

924 *motlo rit.* *rhythmically free*

M. *Are you wak - ing up, Cin - de - rel - la?*

F. *rel - la feel - ing lone - ly lost and a - lone.*

Fl.

Syn.1

Syn.2



Tempo as at the beginning
♩ = 75

927

R. *Cin - de - rel - la?*

C. 1 *Damned.*

M.

F. *He had a*

Fl. *Back - ward me - mo - ries.* *p*

Syn.2

931

M. beard and then he did-n't and then he did a-gain. He died with a beard.

Fl.

Syn.1

Syn.2

Syn.3

Bass



936

C. 1 Eve-ry day the sha-dow ap-pears. Mo - ments are on - ly

C. 2 Things aren't al - ways what they seem.

M. Mo - ments are on - ly

F. Mo - ments are on - ly

Fl.

Syn.1

Syn.2

mp

941

R. All I real-ly wan-ted was to feel. That was the thing with

C. 1 mo - ments.

M. mo - ments.

F. mo - ments.

Fl.

Syn. 1

Syn. 2

Bass

The musical score is arranged in a system with eight staves. The vocal line (R.) is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a rest for two measures, followed by a melodic line with lyrics. A triplet of eighth notes is marked with a '3' above it. The instrumental parts (C. 1, M., F., Fl., Syn. 1, Syn. 2, Bass) are in various clefs and provide accompaniment. The Flute part (Fl.) features a melodic line with slurs and accents. The Synthesizer parts (Syn. 1, Syn. 2) and Bass part provide harmonic support. The Syn. 2 part is a grand staff with both treble and bass clefs. The Bass part is in bass clef. The score is divided into measures by vertical bar lines, with a double bar line indicating a section change.

Cinderella's Bad Magic

946

R. Cin - de - rel - la. That was what she talked a bout. Eat -

C. 1 Boxed__ out of my mind.

C. 2 Boxed__ out of my mind.

M.

F.

Fl. *mf*

Syn. 1

Syn. 2

Syn. 3

Bass

Cinderella's Bad Magic

951

R. ing flo - wers. Whole lives as mas - ses of pa - pers. Not e - nough time to go

C. 1

C. 2

M.

F.

Fl.

Syn. 1

Syn. 2

Syn. 3

Bass

Cinderella's Bad Magic

956

R. *back... look... pieceto-ge-ther a life.*

Fl.

Syn.1

Syn.2

Syn.3

Bass

961

R.

M. *I won't be hap - py chants Cin - de - rel - la.*

F. *I won't be hap - py chants Cin - de - rel - la.*

Fl.

Syn.1

Syn.2

Syn.3

Bass

f

Stun - ning, out - shin - ing

Cinderella's Bad Magic

965

R. eve-ry-one at the ball.

C. 1 I do new things. Los - ing my-self.

C. 2 Cry-ing more. I do new things. Los - ing my-self.

Fl.

Syn. 1

Syn. 2

Syn. 3

Bass

969

R. Dog - gy pad - dling, Act - ing as Cin - de - rel - la break - ing

C. 1 Rip Van Win - kle istalk - ing.

C. 2 Rip Van Win - kle istalk - ing.

M. Rip Van Win - kle istalk - ing.

F. Rip Van Win - kle istalk - ing.

Fl.

Syn. 1

Syn. 2

Syn. 3

Bass

Cinderella's Bad Magic

973

R. 

down for the ump - tenth time.____ So much time a - lone.

F. 

Cin - de -

Fl. 

Syn.1 

Syn.2 

Syn.3 

Bass 

Cinderella's Bad Magic

976

R.

C. 1

C. 2

F.

Fl.

Syn.1

Syn.2

Syn.3

Bass

Walk-ing a-way in - com-pre-hen-si-ble.

rel-la ven - tures out in - to the real world.

Cinderella's Bad Magic

981

R. On - ly he un - der stands _____ much dee - per

C. 1 A - li - e - na - ted.

C. 2 A - li - e - na - ted.

Fl.

Syn. 1

Syn. 2

Syn. 3

Bass

The musical score is arranged in a system with seven staves. The vocal line (R.) is in treble clef and includes lyrics. The two clarinet parts (C. 1 and C. 2) are in treble and bass clefs respectively. The flute part (Fl.) is in treble clef. The three synthesizer parts (Syn. 1, Syn. 2, Syn. 3) and the bass part are in various clefs. The score includes a key signature change from one sharp to two sharps and a time signature change from 4/4 to 3/4. A 3-measure triplet is marked in the vocal line and the two clarinet parts. A 7-measure phrase is marked in the flute and Syn. 1 parts. A 7-measure phrase is also marked in the Syn. 2 part.

Cinderella's Bad Magic

985

R. be - cause he is God who feels much dee - per than eve - ry - one.

Fl.

Syn.1

Syn.2

Syn.3

Bass

Detailed description: This page of sheet music, numbered 985, features six staves. The top staff is for the Soprano (R.), with lyrics: "be - cause he is God who feels much dee - per than eve - ry - one." The melody includes triplet markings. The Flute (Fl.) staff has a melodic line with triplet markings. The Synthesizer 1 (Syn.1) staff provides a rhythmic accompaniment. The Synthesizer 2 (Syn.2) staff consists of two staves (treble and bass clef) with block chords. The Synthesizer 3 (Syn.3) and Bass staves provide a bass line with block chords. The music is in 2/2 time and consists of three measures.

988

R. Run - ning it

C. 1 Tick - ing a - way mo - ments.

C. 2 Tick - ing a - way mo - ments.

M. Tick - ing a - way mo - ments.

F. Tick - ing a - way mo - ments.

Fl.

Syn.1

Syn.2

Syn.3

Bass

991

R. in - to the ground_

C. 1 I wish it was ea - si - er.

C. 2 I wish it was ea - si - er.

M. She was af -

F. She was af -

Fl.

Syn. 1

Syn. 2

Syn. 3

Bass

Cinderella's Bad Magic

994

R. Cin - de - rel - la, scared of her -

M. raid of peop - le.

F. raid of peop - le.

Fl. raid of peop - le.

Syn.1

Syn.2

Syn.3

Bass

997

R. self and scared of tak - ing a chance at be - ing her - self.

Fl. self and scared of tak - ing a chance at be - ing her - self.

Syn.1

Syn.2

Syn.3

Bass

1000

R. More ex -

M. Sim - ple beau - ti - ful de tails of some - thing all too e - phe - me - ral. More ex -

F. More ex -

Fl.

Syn.1

Syn.2

Syn.3

Bass

Cinderella's Bad Magic

1004

R. *cu- ses_____ to a - void des - ti - ny.*

M. *cu- ses_____ to a - void des - ti - ny.*

F. *cu- ses_____ to a - void des - ti - ny. Com - for - tab - le_____ with*

Fl.

Syn.1

Syn.2

Syn.3

Bass

The musical score is for a scene titled "Cinderella's Bad Magic". It features vocal parts for a Soprano (R.), Mezzo-soprano (M.), and Alto (F.), along with a Flute (Fl.), Synthesizer 1 (Syn.1), Synthesizer 2 (Syn.2), Synthesizer 3 (Syn.3), and Bass. The music is in 3/2 time and includes lyrics for the vocal parts. The vocal parts have a melodic line with a triplet of eighth notes in the second measure of each line. The Flute part has a melodic line with a triplet of eighth notes in the second measure. The Synthesizer parts provide harmonic support, with Syn.2 playing chords and Syn.3 and Bass playing a bass line with a triplet of eighth notes in the second measure.

Cinderella's Bad Magic

1007

C. 1

Whole hog head first_____ with - out a safe - ty net_

F.

half - assed com - mit - ments.

Fl.

Syn.1

Syn.2

Syn.3

Bass

The musical score is arranged in a system with seven staves. The top staff is for C. 1 (Cello 1) in treble clef, with lyrics 'Whole hog head first_____ with - out a safe - ty net_'. The second staff is for F. (Fagotto) in bass clef, with lyrics 'half - assed com - mit - ments.'. The third staff is for Fl. (Flute) in treble clef. The fourth staff is for Syn.1 (Synthesizer 1) in treble clef. The fifth staff is for Syn.2 (Synthesizer 2) in treble clef, with a grand staff bracket. The sixth staff is for Syn.3 (Synthesizer 3) in bass clef. The seventh staff is for Bass in bass clef. The music features various rhythmic patterns, including triplets and 7th chords, and dynamic markings like 'mf' and 'f'.

Cinderella's Bad Magic

1010

C. 1
 — or a guide post or a spot-ter or what-e-ver it is.

F.
 Just

Fl.

Syn.1

Syn.2

Syn.3

Bass

The musical score is arranged in a system with seven staves. The vocal line (C. 1) is in treble clef with lyrics underneath. The Flute (Fl.) line is also in treble clef. The Synthesizer 1 (Syn.1) line is in treble clef. The Synthesizer 2 (Syn.2) line consists of two staves, treble and bass clef. The Synthesizer 3 (Syn.3) line is in bass clef. The Bass line is also in bass clef. The score includes various musical notations such as triplets, slurs, and dynamic markings. The key signature has one sharp (F#) and the time signature is 2/2. The piece concludes with a double bar line and repeat dots.

Cinderella's Bad Magic

1014

C. 1

F.

Fl.

Syn. 1

Syn. 2

Syn. 3

Bass

I thrive on i - so -
take the fuck - ing plunge god damn it.

1017

C. 1

C. 2

Fl.

Syn. 1

Syn. 2

Syn. 3

Bass

la - tion.
Mul - ti - co - lored glass pa - nels... lit - tle

1020

C. 2

Fl.

Syn. 1

Syn. 2

Syn. 3

Bass

cir - cles and tri - an - gles, chipped, fal - ling, Mix - ing with the green glass

1023

C. 1

C. 2

Fl.

Syn. 1

Syn. 2

Syn. 3

Bass

Com - ing down the
light caps and te - le - graph wires... mov - ing.

1026

C. 1

ri - ver time_ and a - gain mov - ing a - long the rails and watch - ing the wires

Fl.

Syn. 1

Syn. 2

Syn. 3

Bass



1030

R.

A - lone on this par - ti - cu - lar day I've

C. 1

wave up and down past the win - dows.

Fl.

Syn. 1

Syn. 2

Syn. 3

Bass

1035

R. come the wrong way. I had to get a-way. No des - ti - na - tion. —

C. 1 Rip Van Win - kle is talk - ing.

C. 2 Rip Van Win - kle is talk - ing.

M. Rip Van Win - kle is talk - ing.

F. Rip Van Win - kle is talk - ing.

Fl. Rip Van Win - kle is talk - ing.

Syn. 1

Syn. 2

Syn. 3

Bass

The musical score is written for a vocal soloist (R.) and a chamber ensemble. The vocal line is in treble clef with a key signature of one sharp (F#). It features a melodic line with several triplet markings. The instrumental parts include two Clarinets (C. 1 and C. 2), a Saxophone (M.), a Flute (Fl.), and three Synthesizers (Syn. 1, Syn. 2, Syn. 3). The Clarinets, Saxophone, and Flute parts are in bass clef and play a rhythmic accompaniment. The Synthesizers provide harmonic support, with Syn. 1 in treble clef and Syn. 2 and Syn. 3 in bass clef. The Bass part is in bass clef and provides a low-frequency accompaniment. The score is divided into measures, with the vocal line starting at measure 1035.

Cinderella's Bad Magic

1039

R. Good - bye to the night. For - got - ten me - mo - ries.

C. 1 Rip van Win - kle is talk - ing.

C. 2 Rip van Win - kle is talk - ing.

M. Rip van Win - kle is talk - ing.

F. Rip van Win - kle is talk - ing.

Fl.

Syn.1

Syn.2

Syn.3

Bass

Cinderella's Bad Magic

1042

R.  Some in - com - plete part of my life I have to re - treive.

C. 1  Rip van Win - kle is talk - ing.

C. 2  Rip van Win - kle is talk - ing.

M.  Rip van Win - kle is talk - ing.

F.  Rip van Win - kle is talk - ing.

Fl. 

Syn. 1 

Syn. 2 


Syn. 3 

Bass 

1045

R. 

Fl. 

Syn.1 

Syn.2 

Syn.3 

Bass 

Cinderella's Bad Magic

$\overset{-3-}{\curvearrowright} \text{♩} = \text{♪}$

♩ = 112.5

1049

R. I was born here.

C. 1 Much too high...

C. 2 Much too high...

Fl.

Syn. 1

Syn. 2

Syn. 3

Bass

Detailed description: This page of a musical score, numbered 168, contains measures 1049 through 1052. The score is for a vocal soloist (R.) and a piano accompaniment consisting of two synth parts (Syn. 1, Syn. 2, Syn. 3) and a bass line. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked as quarter note = 112.5. The vocal line begins with the lyrics 'I was born here.' and continues with 'Much too high...'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Cinderella's Bad Magic

1054

C. 1
va - ni - shing in - to the air. A vast

C. 2
va - ni - shing in - to the air. A vast

Fl.

Syn.1

Syn.2

Syn.3

Bass

Cinderella's Bad Magic

1059

R. 
The world in front of me _____ Cin-de - rel - la be -

C. 1 
in - ter - sec - tion.

C. 2 
in - ter - sec - tion.

Fl. 

Syn.1 

Syn.2 

Syn.3 

Bass 

Cinderella's Bad Magic

1064

R. hind me. Cin - de - rel - la, be - hind me.

C. 1 Stuck there stan - ding still with the snow fal - ling

C. 2 Stuck there stan - ding still with the snow fal - ling

Fl.

Syn.1

Syn.2

Syn.3

Bass

Detailed description: This is a page of a musical score for the song 'Cinderella's Bad Magic'. It features seven staves. The top staff is for the vocal soloist (R.), with lyrics 'hind me. Cin - de - rel - la, be - hind me.' The two vocalists (C. 1 and C. 2) have lyrics 'Stuck there stan - ding still with the snow fal - ling'. The flute (Fl.) part has a melodic line with slurs. Synthesizer 1 (Syn.1) has a rhythmic line with triplets. Synthesizer 2 (Syn.2) has a sustained chordal accompaniment. Synthesizer 3 (Syn.3) and the Bass part provide a harmonic and rhythmic foundation. The score is in a key with one sharp (F#) and a common time signature.

Cinderella's Bad Magic

1070

C. 1
down. the snow fal - ling down.

C. 2
down. the snow fal - ling down.

M.
The world _____ is big- ger_ than a pic- ture frame.

Fl.

Syn. 1

Syn. 2

Syn. 3

Bass

The musical score is arranged in a system with eight staves. The top two staves (C. 1 and C. 2) are for Clarinets, both playing a simple melody with a long note followed by a rest and then a short phrase. The third staff (M.) is for the Melodist, with lyrics underneath. The fourth staff (Fl.) is for Flute, playing a melodic line with slurs. The fifth staff (Syn. 1) is for Synthesizer 1, featuring a rhythmic pattern of eighth notes with triplets. The sixth staff (Syn. 2) is for Synthesizer 2, with a sustained chord in the first measure and a melodic line in the second. The seventh staff (Syn. 3) is for Synthesizer 3, playing a simple bass line. The eighth staff (Bass) is for the Bass instrument, playing a melodic line with slurs.

Cinderella's Bad Magic

1076

R. Ooo... Cin - de - rel - la went cra - zy.

C. 1 Bring me some - where to - mor - row.

C. 2 Big - ger than a pic - ture frame.

F. Big - ger than a pic - ture frame. Cin - de

Fl.

Syn. 1

Syn. 2

Syn. 3

Bass

Cinderella's Bad Magic

1082

R. *Ooo... Ooo...*

C. 1 *I just had to get a - way for a - while.*

C. 2 *Com - ing back I*

M. *She just had to get a - way for a -*

F. *rel - la went cra - zy.*

Fl.

Syn. 1

Syn. 2

Syn. 3

Bass

Cinderella's Bad Magic

1088

R. *On - ly Cin - da - rel - la in my bub - ble. Smel - ling the*

C. 2 *knew I was one of them.*

M. *while.*

Syn.1

Syn.2

Syn.3

Bass



1094

R. *ro - ses, in - de - pen - dence my own life, in - di - vi - du - a - li - ty.*

Syn.1

Syn.2

Syn.3

Bass

1101

C. 1
Some-where out the door.

C. 2
Wes-tern U-nion in des-pe-rate cir-cum-stance.

M.
Some-where out the door.

F.
Some-where out the door.

Syn.1

Syn.2

Syn.3

Bass

The musical score is arranged in a system with eight staves. The vocal parts (C. 1, C. 2, M., F.) feature lyrics and triplets. The Synthesizer parts (Syn.1, Syn.2, Syn.3) and Bass provide accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as triplets, accidentals, and dynamic markings.

Cinderella's Bad Magic

1108

R. Un-til the end of the world, tan-ta-li-zing.

C. 1 Un-til the end of the world,

C. 2 Un-til the end of the world, tan-ta-li-zing.

M. Rain-drops turn a-way.

F. Rain-drops turn a-way. Cre-a-ting pic-tures of a

Fl. *mf*

Syn.1

Syn.2

Syn.3

Bass

Cinderella's Bad Magic

rhythmically free

1115

R. *I woke up from a dream dis - o - ri - en - ted and*

F. *vir - tu - al pic - ture.*

Fl. *p*

Syn.1

Syn.2

Syn.3

Bass

Cinderella's Bad Magic

1121

R. *not know - ing where I was or who I was and I'm not me in my dreams.*

C. 1 *Sleep is time tra - vel.*

C. 2 *Sleep is time tra - vel.*

M. *Sleep is time tra - vel.*

F. *Sleep is time tra - vel.*

Fl. *mp*

Syn. 1

Syn. 2

Syn. 3

Bass

The musical score is arranged in a system with ten staves. The vocal line (R.) is in treble clef and contains lyrics with triplets and a fermata. The instrumental parts (C. 1, C. 2, M., F., Fl., Syn. 1, Syn. 2, Syn. 3, Bass) are in various clefs and provide accompaniment. The flute part (Fl.) includes a dynamic marking of *mp*. The strings (Syn. 1-3) and bass provide harmonic support.

Cinderella's Bad Magic

1127

R. I re - mem - ber. It's all a - bout go - ing to

C. 1 Time ac - tu - al - ly can pass. _____

C. 2 Time ac - tu - al - ly can pass. _____

M. Time ac - tu - al - ly can pass. _____

F. Time ac - tu - al - ly can pass. _____

Fl.

Syn. 1

Syn. 2

Syn. 3

Bass

Cinderella's Bad Magic

1133

R. sleep. And wak - ing up in a - no - ther place and time as a -

C. 1 And wak - ing up in a - no - ther place and time.

Fl. *p*

Syn.1

Syn.2

Syn.3

Bass

1138

R. no - ther per - son sleep - ing a life a - way. A little slower
♩ = 100

C. 1 as a - no - ther per - son sleep - ing a life a - way.

Fl. *p*

Syn.1 *p*

Syn.2 *p*

Syn.3 *p*

Bass *p*

Cinderella's Bad Magic

1144

M. *Il-lu - sions*

Fl.

Syn.1

Syn.2

Syn.3

Bass

p

b.e.

Detailed description: This page of a musical score, numbered 182, contains six staves. The top staff is for the vocal line (M.), starting with a treble clef and a key signature of one sharp (F#). It features a vocal line with lyrics "Il-lu - sions" and a fermata over the final note. The second staff is for the Flute (Fl.), also in treble clef, with a key signature of one sharp. It contains a melodic line with various ornaments and a dynamic marking of *p* at the end. The third staff is for Synthesizer 1 (Syn.1), in treble clef, with a key signature of one sharp, featuring a melodic line with a dynamic marking of *b.e.*. The fourth and fifth staves are for Synthesizer 2 (Syn.2), with the top staff in treble clef and the bottom staff in treble clef, both with a key signature of one sharp. They contain a complex, multi-layered melodic texture. The sixth staff is for Synthesizer 3 (Syn.3), in bass clef, with a key signature of one sharp, featuring a melodic line with a dynamic marking of *b.e.*. The seventh staff is for the Bass, in bass clef, with a key signature of one sharp, featuring a melodic line with a dynamic marking of *b.e.*.

Cinderella's Bad Magic

1152

R. Me-mo ries_

M. II -

F. Lost at sea._____

Fl.

Syn.1

Syn.2

Syn.3

Bass

Detailed description of the musical score: The score is for a scene titled 'Cinderella's Bad Magic'. It begins at measure 1152. The vocal parts are: R. (Soprano) with lyrics 'Me-mo ries_' and a triplet of notes; M. (Mezzo-soprano) with the lyric 'II -'; and F. (Female) with lyrics 'Lost at sea.' and a long note. The instrumental parts include: Fl. (Flute) with a melodic line and a crescendo; Syn.1 (Synthesizer 1) with a rhythmic accompaniment; Syn.2 (Synthesizer 2) with a melodic line; Syn.3 (Synthesizer 3) with a rhythmic accompaniment; and Bass (Bassoon) with a melodic line. The score is written in a common time signature and features various musical notations such as triplets, slurs, and dynamics.

Cinderella's Bad Magic

1160

R. *Touch*

M. lu - so- ry. —

F. Cin- de - rel- la. — Feb. 6 - September 19, 2002
Red Hook, NY
Lewisburg, PA
San Francisco, CA
Brisbane, Australia

Fl.

Syn.1

Syn.2

Syn.3

Bass

Cinderella's Bad Magic