

56 (BAKER'S WIFE) 57 58 59 *p*

mo - ment. Must it all be eith - er less or more, eith - er plain or grand? Is it

(Flute) (Strings) *mp* (Strings—pizz) (Clar, Bassoon, Cello)

60 61 62 63

al - ways "or"? Is it nev - er "and"? That's what Woods are for: for those mo - ments in the

p

64 Brief Truck Intro... SING

65 *mp* 66 67

Woods... Oh, if life were made of mo - ments,— ev - en now and then a

(Flute, Clar, Bassoon) *p* *mp* (Piano) *mp* (Cello)

(BAKER'S WIFE)

68 bad one!— 69 But if life were on - ly 70 mo - ments,—

(Flute, Clar, Bassoon)

(Piano)

(Cello)

71 then you'd nev - er know you 72 had one.— 73 *mf* First a

Vamp—(vocal last time)

(Strings—pizz)

mf

(Clar, Bassoon, Cello, Bass)

74 witch, then a child, 75 then a Prince, then a mo - ment— Who can

76 (BAKER'S WIFE) 77 78

live in the Woods?— And to get what you wish, on - ly

(Flute, Clar, Tpt, Bells, Strings—pizz) (Clar, Strings—pizz) (Strings—pizz)

(Bassoon, Cello) *mf* *f* *mf*

(Clar, Bassoon, Cello, Bass)

79 80 81 *mp*

just for a mo - ment— These are dang - er - ous Woods...— Let the

(WWs, Brass, Bells, Strings—pizz)

mf (+Horns)

82 83 84

mo - ment go... Don't for - get it for a mo - ment, though.

(Horn) *mp*

(Piano) (+Strings) *mp*

(BAKER'S WIFE)

85 86 87 //

Just re-mem-ber-ing you've had an "and", when you're back to "or", Makes the

(Piano, Strings)

(Strings—pizz)

mp

(Clar, Bassoon, Cello)

88 89 //

"or" mean more than it did be-fore. Now I

p

f

90 91 //

un-der-stand and it's time to leave the

(Trumpet, Horn)

(+Flute—15ma)
(+Clar)

f

(Viola, Cello)

92 (BAKER'S WIFE) 93 94

woods. (Strings—pizz) 8va

(Clar, Bassoon, Cello, Bass) (WWs, Trumpet, Xylo, Piano, Strings)

STOP

95 Vamp—(stop on cue) 96

(Strings—pizz) mf

(Clar, Bassoon, Cello, Bass)

(Giant Steps) 97 98 99 100 101 (Crash)

p cresc. ff