

I Know Things Now

BAKER: I'm a baker!

Andante risoluto (♩ = 144) LITTLE RED RIDINGHOOD:

1 2 *mf* 3

Moth - er said, "Straight a - head!" Not to de - lay or be mis - led...

(Piano, Violins, Viola) (+ "Harmonium")
(Triangle)

(Piano, Cello—pizz)

4 5 6 *mp*

I should have heed - ed her ad - vice... but he seemed — so

(Clarinet—solo) (with Strings—pizz)

(Bassoon, Cello—pizz)

7 8

nice. And he

(Violins, Viola—arco)

9

showed me things, man - y beau - ti - ful things, that I

(Violins, Viola—arco)

(Bassoon, Cello—pizz)

11

12

13

had - n't thought to ex - plore. — They were off my path, so I

14

poco cresc.

15

nev - er had dared. I had been so care - ful I

poco cresc.

16

17

nev - er had cared. And he made me feel ex - cit - ed—well, ex - cit - ed and

(Violins, Viola)

(Clarinet)

(+Bass—pizz)

18 19

scared. When he

(Violins, Viola)

(Bassoon, Cello, Bass) *(Bassoon, Cello)*

20 21

said, "Come in!" with that sick - en - ing grin, how could

(Violin, Viola, Cello—soli)

mp

(Piano) *mp*

(Bassoon, Piano, Bass)

22 23

I know what was in store? ———— Once his

24 25 26

mf *p*

teeth were bared, though, I real - ly got scared— well, ex - cit - ed and scared— But he

(Violin, Viola, Cello)

(Piano)

(Bassoon, Piano, Bass)

27 **Misterioso** 28

drew me close and he swal - lowed me down, down a

(Violin, Viola)

p

p (+Horn)

(Piano, Bass)

29 30

dark slim - y path where lie se - crets that I nev - er want to know, and when

(+Flute, Clarinet)

31 *mf* 32

ev - 'ry - thing fa - mil - iar seemed to dis - ap - pear for - ev - er, at the

(Violin, Viola)
(Flute, Clar)
(Piano)
mf (Piano)
(Bassoon)
(Bells)
(+ "Celeste")
(+ Trumpet—Str Mute)

33 34

end of the path was Gran - ny once a - gain. So we

cresc.
(Bassoon, Horn, Cello—pizz)
(+ Bass—pizz)

35 *f* 36

wait in the dark un - til some - one sets us free, and we're

(Flute, Violin, Viola)

(Horn)

f (Bassoon, Cello)

f (Piano)

(Piano, Bass)

37 38 *mp*

brought in - to the light, and we're back at the start. And I

(Piano, Bass)

39

40

know things now, man - y val - u - ble things, that I

This system contains the vocal line for measures 39 and 40. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. Measure 40 continues with quarter notes D5, E5, and F5, ending with a half note G5.

(Violins, Viola)

mp

(Bassoon, Cello)

41 42 43

had - n't known be - fore: — do not put your faith in a

This system contains the vocal line for measures 41, 42, and 43. Measure 41 has a half note G4. Measure 42 has a half note A4. Measure 43 has a half note B4.

The piano accompaniment for measures 41-43 features a steady eighth-note accompaniment in the right hand and a bass line in the left hand with occasional rests.

44 45 46 *mf*

cape and a hood, they will not pro - tect you the way that they should— and take

This system contains the vocal line for measures 44, 45, and 46. Measure 44 has a half note G4. Measure 45 has a half note A4. Measure 46 has a half note B4.

poco cresc.

(+Bass—pizz)

47 48 49

ex - tra care with stran - gers, ev - en flow - ers have their dan - gers. And though scar - y is ex - cit - ing.

This system contains the vocal line for measures 47, 48, and 49. Measure 47 has a half note G4. Measure 48 has a half note A4. Measure 49 has a half note B4.

mf

The piano accompaniment for measures 47-49 features a steady eighth-note accompaniment in the right hand and a bass line in the left hand with occasional rests.

50 51 52

Nice is diff-'rent than good.

(Violins, Viola)

(Bassoon, Cello, Bass)

53 54 55

Now I know: don't be scared. Gran-ny is right, just be pre-pared. Is-n't it nice to know a lot!

(Piano, "Harmonium")

mf
(Triangle)

56 57 58 59

...and a lit-tle bit not...

(Clarinet—solo)
(with Strings—pizz)

(WWs, Strings—pizz)

(Violins, Viola)

mp *mf* (Triangle)

(Bassoon, Cello, Bass)