

RAPUNZEL

Book and Lyrics by Mary Ryzuk

Music by Regan Ryzuk

Script / Score

This musical adaptation is dedicated to Iris.

Mary Ryzuk and Regan Ryzuk

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STORY OF THE PLAY

This musical version of "Rapunzel" is abundant with rich humor and music. When the old Witch catches the farmer stealing from her tantalizing garden, she allows him to escape her wrath only when he promises to give her his firstborn child. Thinking his wife is barren, he agrees. But soon after, Rapunzel is born and the Witch imprisons the child in a tower to protect her. She grows into a beautiful young woman. When a handsome prince, who is followed everywhere by his "loyal entourage," woos Rapunzel, the Witch is devastated and throws a wild tantrum ... until she is saved by a Warlock who promises they can have their own child. The luminous music and lyrics are beautifully accessible to children, yet sophisticated enough to charm the most discerning adult palate. From the joyous opening, "What's a Fairy Tale?" to the amusing "Prince of a Guy" and "Let Down Your Hair," this musical shines to the happy ending, even for the Witch!

CAST (4 m, 4 w, 2-6 flexible)

Father

Mother

Prince

Rapunzel

Warlock

Witch

Squire

Narrator

Members of the Prince's entourage are flexible characters.

(A rehearsal CD is available for this show. Contact the publisher to order.)

SONGS

1. What's a Fairy Tale? (Company)	3
2. If Only (Mother, Father).....	16
3. I Think I'll Die (Mother, Father).....	28
4. If I Steal (Father, Witch).....	34
5. Rapunzel Lettuce (Mother, Father)	52
6. I Think I'll Die (Reprise) (Mother, Father).....	54
7. Am I So Scary, Then? (Witch, Father)	56
8. Rapunzel (Witch, Mother, Father, Rapunzel).....	67
9. Come Sing With Me (Rapunzel, Witch).....	75
10. A Prince of a Guy (Prince, Squire, Entourage).....	84
11. Come Sing With Me (Reprise) (Rapunzel, Prince, Squire).....	98
12. Was That a Dream I Heard? (Prince, Rapunzel).....	103
13. Let Down Your Hair (Witch, Rapunzel, Prince)	114
14. What Is a Man? (Prince)	120
15. End of Act I	130
16. Opening of Act II	132
17. Let Down Your Hair (Reprise) (Witch, Rapunzel, Prince).....	134
18. Prince Wandering Blind (Prince, Rapunzel, Witch).....	137
19. A Prince of a Guy (Entourage).....	138
20. If Only (Reprise) (Mother, Father)	143
21. Come Sing With Me (Reprise) (Rapunzel, Prince, Mother, Father)	145
22. My Prince, My Love, My Own (Rapunzel, Prince, Mother, Father)	152
23. Miracle of Love (Rapunzel, Prince, Company).....	155
24. Like Me, Like You (Witch, Warlock)	166
25. Finale, Bows (Company).....	180

1 WHAT'S A FAIRY TALE ?

3

Lyrics
Mary Ryzuk

Music
Regan Ryzuk

♩. = 138

Allegro ⁹
F⁶

The piano introduction consists of two measures in 12/8 time. The right hand is silent. The left hand plays a melodic line with eighth notes, starting on F4 and ascending to A4, then descending. A slur covers the first six notes. Pedal markings (Ped.) are present under the first and second measures.

3 All ⁹ A^b6

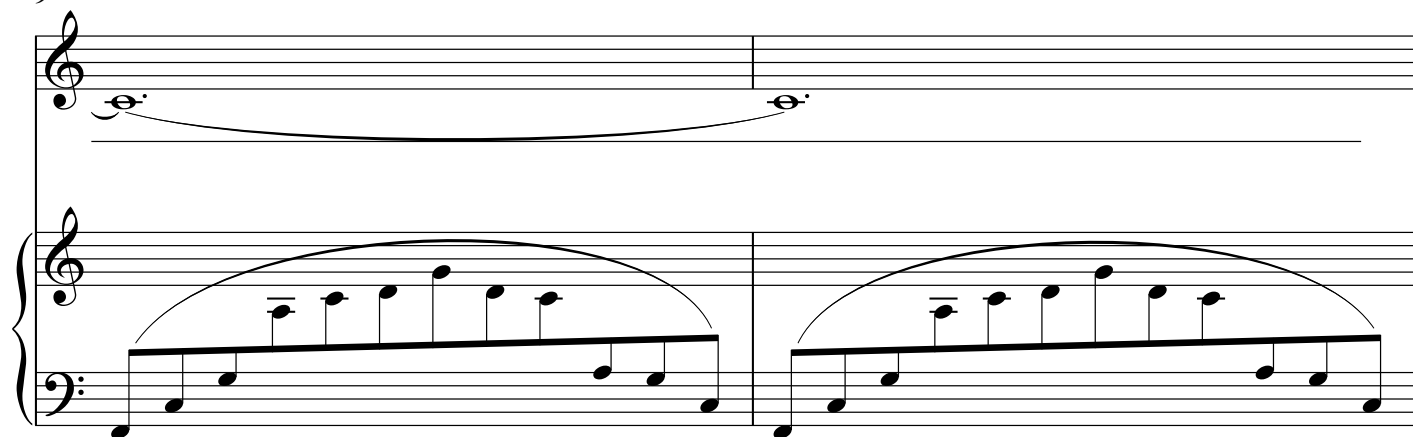
What'sa fair-y tale? What is it all a-bout? A beau-ti-ful prin-cess.

The vocal line (treble clef) has three measures. The first measure contains the lyrics 'What'sa fair-y tale?'. The second measure contains 'What is it all a-bout?'. The third measure contains 'A beau-ti-ful prin-cess.' and ends with a fermata. The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. The first measure is marked *mf*. The key signature changes to A-flat major for the third measure.

6 ⁹ F⁶

A hand-some prince. A king, a queen, and joys un-seen

The vocal line (treble clef) has three measures. The first measure contains the lyrics 'A hand-some prince.'. The second measure contains 'A king, a queen, and joys un-seen'. The third measure contains 'un-seen' and ends with a fermata. The piano accompaniment (grand staff) continues the melody and bass line from the previous system. The key signature is F major.

4
9

11 Am D⁷/A A^b/A D⁷/A

Birds, flow - ers and moon - - beams.



13 B^b C⁷sus⁴ C⁷

That's what a fair - y tale is all a - bout.



15 ⁹F⁶ ⁹A^b6

What's a fair - y tale? Ne - ver an - y - doubt. A ve - ry young lad.

18 ⁹F⁶

His mom and dad. A king, a queen, and joys un seen.

21

23 **Am** **D⁷/A** **E⁷/A** **D⁷/A**

Rich re - wards and dreams.



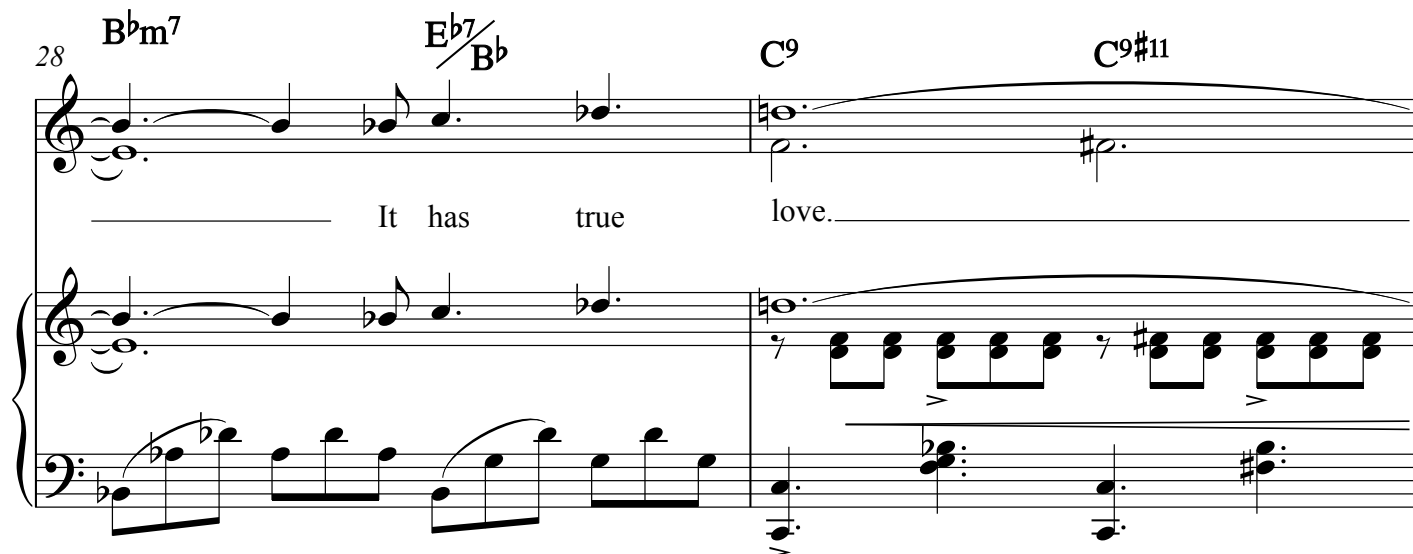
25 **B^b** **C⁷sus⁴** **C⁷** **B^bm⁷** **E^b7/B^b**

That's what a fair - y tale is all a - bout. But most of all, most of all



28 **B^bm⁷** **E^b7/B^b** **C⁹** **C⁹#11**

It has true love.



30 D^7sus^4 D^7 $D+\Delta^7$ $G\Delta^7$

To sing a - bout. Re-

32 A^7/E Cm/E^b

joice a - bout. To shout a - bout.

34 Am F/A D^7 $G\Delta^7$

Mu - sic and dance, to cheer a - bout. De-

ff

8 ³⁶ **B^b** **Am**

light a - bout. It al - - ways

mf

38 **F/A** **A^b/D** **D⁷sus⁴** **D⁷**

has ro - - mance.

gliss.

41 ⁹**G⁶** ⁹**B^b6**

What's a fair - y tale? What is it all a-bout? A beau - ti - ful prin- cess.

mf

44

9
G⁶

9

A hand - some prince. A king, a queen, and joys un - seen.

This system contains measures 44, 45, and 46. The vocal line features a melody with eighth and quarter notes, ending with a half note. The piano accompaniment consists of chords and moving lines in both hands. A fermata is placed over the final note of the vocal line.

47

And

This system contains measures 47 and 48. Measure 47 begins with a long note in the vocal line. Measure 48 continues the vocal melody. The piano accompaniment features a continuous eighth-note pattern in the bass line and chords in the treble.

49

Bm

E⁷/BBm^Δ7E⁷/B

al - ways beau - ti - ful dreams.

This system contains measures 49 and 50. The vocal line has a melody with dotted notes. The piano accompaniment includes chords and a moving bass line. A fermata is placed over the final note of the vocal line. A dynamic marking of *f* (forte) is present in measure 50.

51

C

D⁷sus⁴D⁷

A

Fm¹¹

That's what a fair - y tale is all a - bout.

This system contains measures 51, 52, and 53. Measure 51 has a vocal melody. Measure 52 continues the vocal line. Measure 53 is a whole rest for the vocal line. The piano accompaniment features a moving bass line and chords. Dynamic markings of *ff* (fortissimo) and *p* (piano) are present.

54 **Fm¹¹**

But then, but then, the

56 **Dm^{Δ7}** **Fm¹¹**

o - ther side of joy. Burst - ing of the bub - ble. There's

58 **Dm⁷** **Dm^{Δ7}** **E^bm⁷** **E^bm^{Δ7}**

al - ways a girl and boy ——— who get them - selves in trou - ble. There's

60 **Cm^{Δ7}** **Cm⁶** **F[♯]m^{Δ7}**

al - ways some one mean. _____ May - be it's a lord who is

62 **Dm⁶** **E^bm^{Δ7}**

to - tal - ly ab - horred _____ or a gi - ant or an o - gre who lives

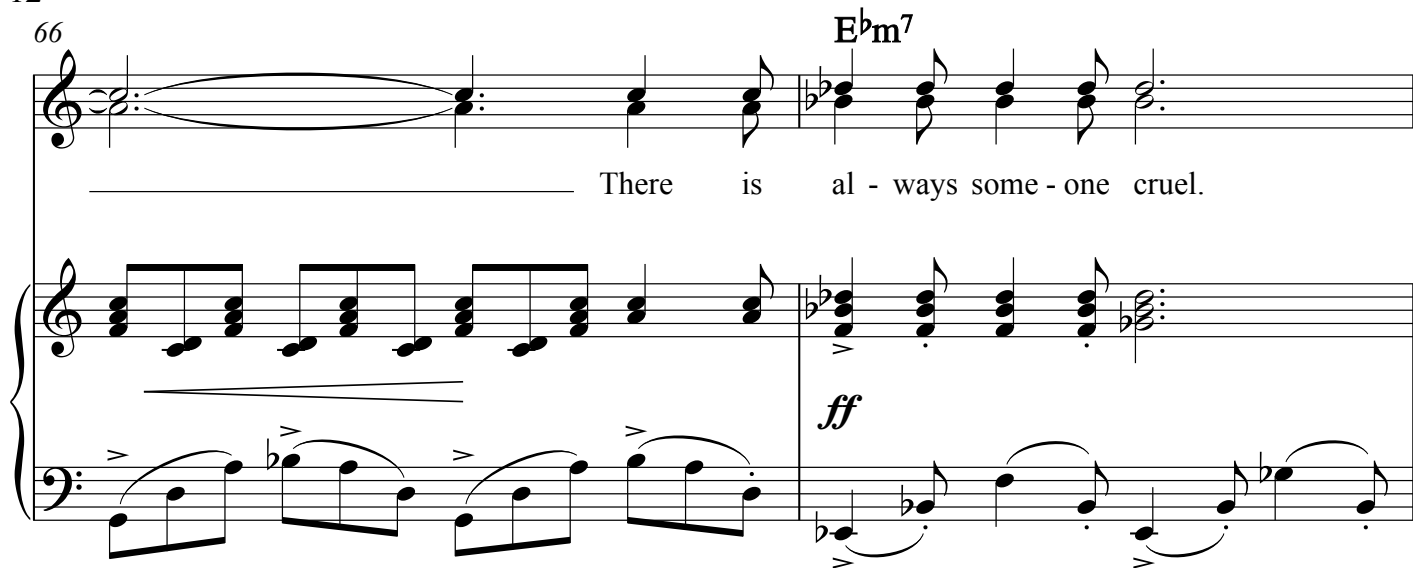
64 **Bm⁶** **Gm⁹**

un - der - ground _____ with trea - sured hoards. _____

66 $E^b m^7$

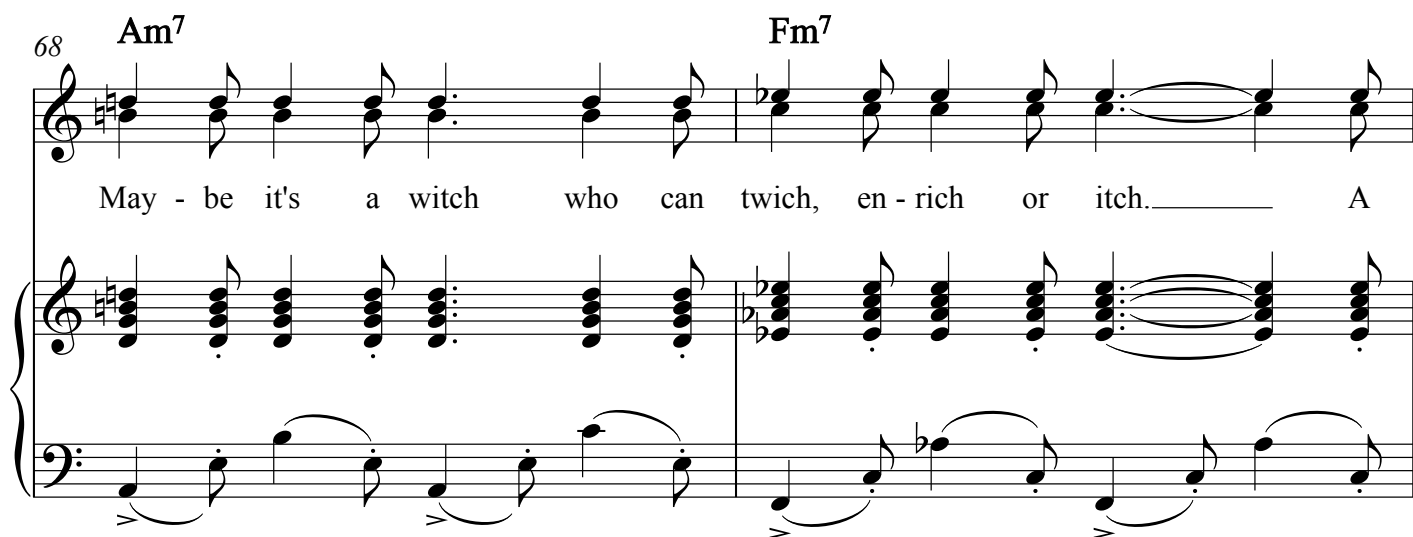
There is al - ways some - one cruel.

ff



68 $A m^7$ $F m^7$

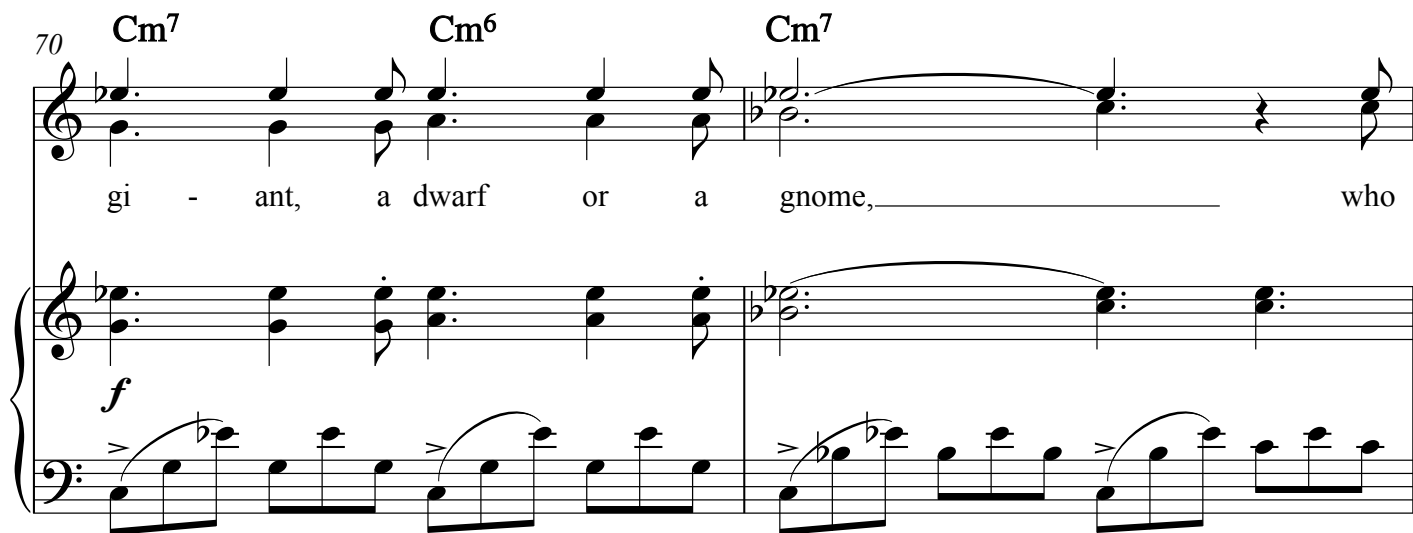
May - be it's a witch who can twich, en - rich or itch. A



70 $C m^7$ $C m^6$ $C m^7$

gi - ant, a dwarf or a gnome, who

f



72 **Gsus** ^(#4)

traps the chil - dren_ and take them a - way from home

mf *f*

B ⁹
G⁶

75

What's a fair - y-tale? What is it all a-bout? A

mp

78 **B^{b6}** ⁹

beau - ti - ful prin - cess. A hand - some prince. A king, a queen, and

G⁶

joys un seen. And

mf

This system contains measures 81, 82, and 83. The vocal line starts with a half note G4, a quarter note A4, and a half note B4, all beamed together. A slur covers measures 82 and 83, ending with a quarter note G4. The piano accompaniment features a treble clef with a key signature of one sharp (F#). In measure 81, it has a half note chord of F#4 and A4. In measure 82, it has a half note chord of F#4 and A4, followed by a half note chord of F#4 and A4. In measure 83, it has a half note chord of F#4 and A4, followed by a half note chord of F#4 and A4. The bass line consists of a half note G2, a half note F#2, and a half note E2, all beamed together. A slur covers measures 82 and 83, ending with a half note G2. The dynamic *mf* is marked above the piano part in measure 82.

84 Bm E7/B Bm^Δ E7/B

al - ways beau - ti - ful dreams.

f

This system contains measures 84 and 85. The vocal line starts with a half note G4, a quarter note A4, and a half note B4, all beamed together. A slur covers measures 84 and 85, ending with a quarter note G4. The piano accompaniment features a treble clef with a key signature of one sharp (F#). In measure 84, it has a half note chord of F#4 and A4. In measure 85, it has a half note chord of F#4 and A4, followed by a half note chord of F#4 and A4. The bass line consists of a half note G2, a half note F#2, and a half note E2, all beamed together. A slur covers measures 84 and 85, ending with a half note G2. The dynamic *f* is marked above the piano part in measure 85.

86 C D7sus4 D7 D7sus4

That's whata fair - y tale is all a - bout. That's whata fair - y tale is all a -

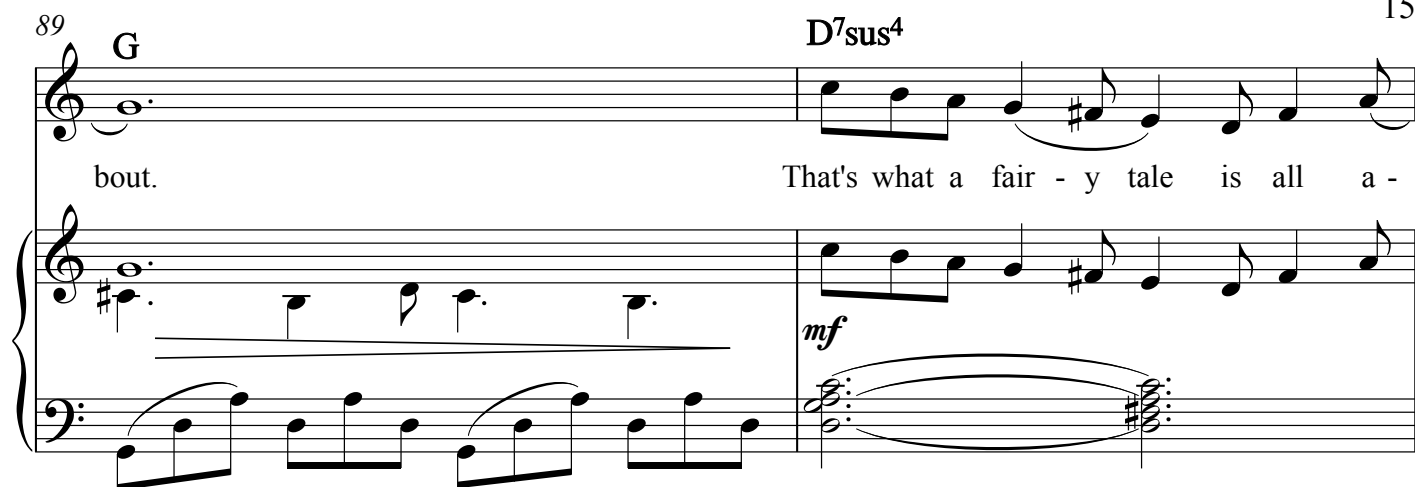
ff *f*

This system contains measures 86, 87, and 88. The vocal line starts with a half note G4, a quarter note A4, and a half note B4, all beamed together. A slur covers measures 86 and 87, ending with a quarter note G4. The piano accompaniment features a treble clef with a key signature of one sharp (F#). In measure 86, it has a half note chord of F#4 and A4. In measure 87, it has a half note chord of F#4 and A4, followed by a half note chord of F#4 and A4. In measure 88, it has a half note chord of F#4 and A4, followed by a half note chord of F#4 and A4. The bass line consists of a half note G2, a half note F#2, and a half note E2, all beamed together. A slur covers measures 86 and 87, ending with a half note G2. The dynamic *ff* is marked above the piano part in measure 86, and *f* is marked above the piano part in measure 88.

89 **G** **D⁷sus⁴**

bout. That's what a fair - y tale is all a -

mf



91 **G** **D⁷sus⁴**
(whisper singing)

bout. That's what a fair - y tale is all a -

p



93 **G**

bout. _____

pp *ppp*



2 IF ONLY

$\text{♩} = 72$
Gently

F Am B^\flat/C F Dm Dm⁷

5 G⁷ C⁷ F Am B^\flat/C F Dm⁷ C/D D⁷

Narrator And so our tale begins..... Once upon a time, a very long time ago, there was

10 Gm/C C⁷ F A^\flat/B B[♭] F/A G⁷ C⁷ **Mother & Father** *a tempo* F Am
We work and work. the

a man and a woman who had been praying for a long time to have a child.
More than anything else, they wanted one of their very own. But so far
without much luck. They had not yet been blessed with a child.

rit..... *mp*

15 B^b/C F Dm Dm⁷ G⁷ C⁷ F Am 17

whole day long. From morn to night from dusk to dawn. And though we hard - ly

19 B^b/C F Dm⁷ C/D D⁷ Gm/C C⁷

rest at all it seems we're ne - ver done. The sun comes up. The

23 F A^+/B B^b F/A G⁷ C⁷ Gm Gm/F

sun goes down. Each day like a - noth - er. We tell our - selves that

27 Em^{7b5} E^{b6} Father B^b F/A Mother C^{7sus4}

things will change. I call her mo-ther. I call him fa - ther.

18 32 C^7 B^b6 Both C^7sus^4 Am/C Gm^7/D G^7

But it is - 'nt so. So, we work all day and go to bed at night to pray if

rit..... ***ff***

37 F/A B^b $F\Delta^7/E$ $B^b+\Delta^7$

on - ly. If on - ly.

f *rit.....*

41 F Am B^b/C F Dm Dm^7 G^7 C^7 F Am

Father Oh how I wish we had a little child. **Mother** That we could love and love. **Father** Then our

a tempo ***mp***

46 B^b/C F $B^b+\Delta^7$ Both F Am B^b/C F

Father lives would be complete. **Mother** Right now it's so.....

emp - ty. I work and work the whole day through. I

a tempo ***mp*** *rit.....*

50 F^{A7}/E E^b C^7 F Am B^b/C F 19

use my strength to plow. My mus-cles strong, my mind is clear. I

mp

TEMPO 2

$\text{♩} = 120$

54 Dm^7 G^7 C^7 F **A** C^7sus^4

Both

leave my wife to milk the cow. Weave. Weave. Bake. Bake. Spin.

mp

61 B^b7sus^4

Spin. Rake. Rake. Cut grass. Store hay. Feed the an-i-mals

rit......

rit......

20

70 **Mother** $\text{E}^{\flat 7}$ A^{\flat} Cm D^{\flat} A^{\flat} Fm $\text{Fm}^7/\text{E}^{\flat}$ $\text{J} = 72$ *a tempo*

eve - ry day. I work and work from morn till night. I use my heart to

mf

75 $\text{G}^{\flat}/\text{D}^{\flat}$ $\text{E}^{\flat 7}$ A^{\flat} Cm D^{\flat} A^{\flat} Fm^7 $\text{Fm}^7/\text{E}^{\flat}$ Gm^7

cook. My soul is pure my head is clear. At night we read the good book.

TEMPO 2 $\text{J} = 120$ C^7sus^4

80 **Both**

Milk cows. Churn. Churn. Chop wood.

burn. Burn. Shut barn. Find stray. Ne - ver

time for a hol - i - day. *molto rit.*.....

molto rit...... *mf*

TEMPO 1 $\text{♩} = 72$

Mother

You'd be a good fa - ther._____

Father

— You'd be a good mo - ther._____

p

22 *103* **F/A** **B^b6** **F/A** **Mother** **C⁷sus⁴** **C⁷** **B^b6** **Both**

I don't mind work - ing. _____ Nor do I. _____ But it is-n't so.

mp *mf*

109 **C⁷sus⁴** **Am/C** **Gm⁷/D** **G¹³** **F/A**

So, we work all day and go to bed at night to pray if on - ly. _____

rit..... *f* *ff*

113 **B^b** **F^Δ7/E** **B^b+A⁷** **Meno mosso** **B** ♩ = 96 **Father**

_____ If on - ly. _____ Why are we work - ing so hard,

rit..... *mp*

117

Mother

Piu' mosso

♩. = 96

Father

23

When we don't have child-ren? Father I wonder...what would it be like to have a son? A son. A

mp

121

son. He could fish with me. He could hunt with me. He could

124

help a-round the farm. He could be my right arm He could

Am⁷/C *F[#]7/G*

128

plow with me, go to town with me. And pray for the rain, then

mf

132 $\frac{C}{D}$ D^7 G^6 *Menno mosso* $\text{♩} = 54$ Em^{11}

har-vest the grain. He'd be strong and brave and smart and bold.

136 G^6 Em^{11} $\frac{C^2}{E}$ $\frac{Bm}{D}$

And take care of me when I grow old. A son. A son. A

140 $\frac{A^b2}{E^b}$ $\text{♩} = 96$ G^b6 ***sfz*** ***sfz***

son. **Mother**
I wonder what it would be like to have a daughter.

144 $\frac{D^bm7}{G^b}$

A girl. A girl. She could bake with me. Make cakes with me. Wash the

148

 E^b2
G $D^b\Delta7$
 A^b

25

clothes in the lake. Hold my head when I ache. She could

152

 B^bm7 B^b6 B^bm
 D^b $G^b\Delta7$
 A^b

sew and spin. Play the vi-o-lin. She'd be smi-les and charms, and

156

 D^b
 E^b E^b7 **C** $\text{♩} = 54$ A^b6 Fm^{11}

help round the barn. She'd be young and sweet with hair like gold.

160

 A^b6 Fm^{11} F^7 B^bm7 Both A^b
C

And take care of me when I grow old. A girl. A daugh-ter or a

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