

44 (BAKER'S WIFE) *mf* 45 46

Woods. (Violins—pizz) Face the facts, find the boy, join the

*mf* (Clar, Viola)

(Bassoon, Cello, Bass)

47 48 49

group, stop the Gi-ant— just get out of these Woods. Was that

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

*mf* *f*

(Bassoon, Cello) (Bassoon, Cello)

50 51 52

him? Yes, it was. Was that me? No, it was-n't, just a trick of the Woods.

(Violins—pizz) (WWs, Brass, Bells, Strings—pizz)

*mf* (Clar) *mf* (+Horns)

(Bassoon, Cello, Bass)

53 *mp* 54 55

Just a mo - ment, one pe - cul - iar pass - ing

(Flute)

(Strings) *mp*

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*

(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 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)

(Cello) *mp*