

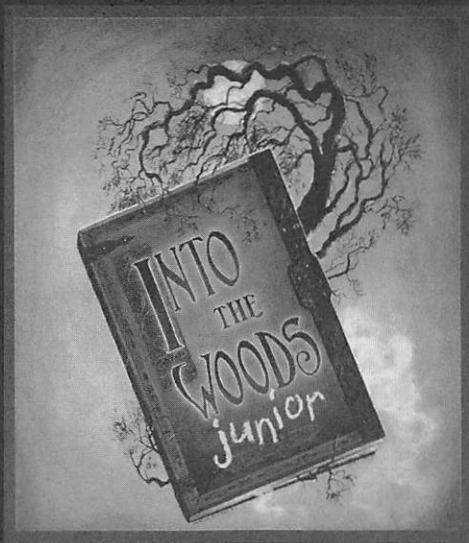
the
BROADWAY
junior

Libretto/Vocal Book

COLLECTION™

Name

Character



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Music and Lyrics by Book by
STEPHEN SONDHEIM JAMES LAPINE

Originally directed on Broadway by James Lapine
Originally produced by the Old Globe Theatre, San Diego, CA

Original Broadway production produced by
Heidi Landesman, M. Anthony Fisher, Rocco Landesman,
Frederick H. Mayerson, Rick Steiner, Jujamcyn Theaters

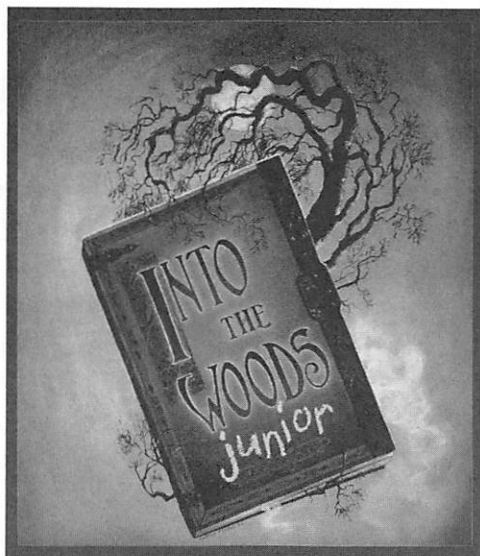
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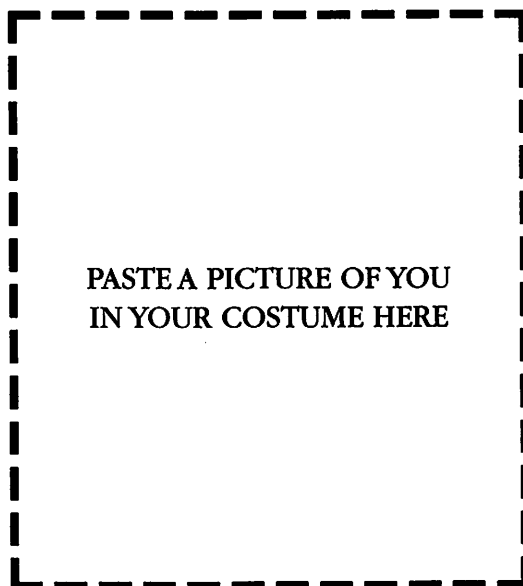
I am playing the part of

My teacher/director's name is

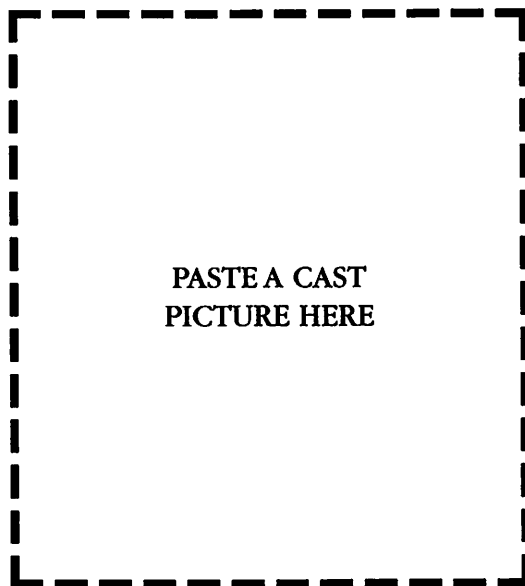
Our performance space is

Our performance dates are

PRODUCTION PHOTOS



Here is a picture of me in my costume.



Here is a picture of my entire cast.

*Here are some other pictures from my production of
Into The Woods Junior.*

“THE CRITICS ARE SAYING...”

Here is my “review” of our production.

(Actor)

Here are some other “reviews” of our production.

(Teacher)

(Parent)

("Reviewer")

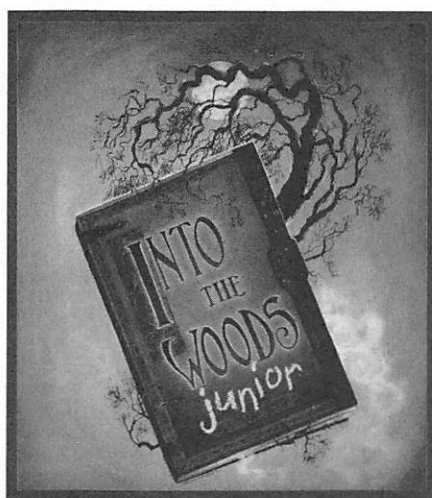
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AUTOGRAPHS

AUTOGRAPHS



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INTO THE WOODS JR.—Libretto/Vocal Book

Here is a copy of my program from
Into The Woods Junior

Characters/Cast

PERFORMED IN MY SHOW BY:

NARRATOR _____

JACK _____

BAKER..... _____

CINDERELLA'S STEPMOTHER _____

LUCINDA..... _____

LITTLE RED RIDINGHOOD _____

CINDERELLA'S MOTHER..... _____

WOLF _____

RAPUNZEL..... _____

CINDERELLA'S PRINCE _____

MILKY WHITE..... _____

CINDERELLA..... _____

JACK'S MOTHER..... _____

BAKER'S WIFE _____

FLORINDA..... _____

CINDERELLA'S FATHER _____

WITCH _____

MYSTERIOUS MAN..... _____

GRANNY..... _____

RAPUNZEL'S PRINCE _____

STEWARD..... _____

Songs By Character

<i>Baker</i>	#1	<i>Opening Part I</i>	38
	#2	<i>Opening Part II</i>	41
	#4	<i>Opening Part IV</i>	44
	#5	<i>Opening Part V</i>	46
	#8	<i>Opening Part VIII</i>	49
	#9	<i>Opening Part IX</i>	50
	#13	<i>I Guess This is Goodbye/Maybe They're Magic</i>	60
	#15	<i>Baker's Reprise</i>	64
#25	<i>It Takes Two</i>	83	
<i>Baker's Wife</i>	#1	<i>Opening Part I</i>	38
	#2	<i>Opening Part II</i>	41
	#4	<i>Opening Part IV</i>	44
	#5	<i>Opening Part V</i>	46
	#8	<i>Opening Part VIII</i>	49
	#9	<i>Opening Part IX</i>	50
	#12	<i>After Hello, Little Girl</i>	51
	#13	<i>I Guess This is Goodbye/Maybe They're Magic</i>	60
#19	<i>A Very Nice Prince</i>	70	
#25	<i>It Takes Two</i>	83	
<i>Cinderella</i>	#1	<i>Opening Part I</i>	38
	#7	<i>Opening Part VII</i>	48
	#8	<i>Opening Part VIII</i>	49
	#9	<i>Opening Part IX</i>	50
	#10	<i>Cinderella at the Grave</i>	53
	#19	<i>A Very Nice Prince</i>	70
#29	<i>On the Steps of the Palace</i>	89	
<i>Cinderella's Father</i>	#7	<i>Opening Part VII</i>	48
	#9	<i>Opening Part IX</i>	50
<i>Cinderella's Mother</i>	#10	<i>Cinderella At The Grave</i>	53
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	#9	<i>Opening Part IX</i>	50
	#33	<i>Finale Part II</i>	100
<i>Jack</i>	#1	<i>Opening Part I</i>	38
	#3	<i>Opening Part III</i>	43
	#9	<i>Opening Part IX</i>	50
	#13	<i>I Guess This is Goodbye/Maybe They're Magic</i>	60
	#20	<i>Giants in the Sky</i>	73

<i>Jack's Mother</i>	#1	<i>Opening Part I</i>	38
	#3	<i>Opening Part III</i>	43
	#9	<i>Opening Part IX</i>	50
<i>Little Red Ridinghood</i>	#2	<i>Opening Part II</i>	41
	#9	<i>Opening Part IX</i>	50
	#11	<i>Hello, Little Girl</i>	55
	#16	<i>I Know Things Now</i>	66
<i>Lucinda</i>	#1	<i>Opening Part I</i>	38
	#9	<i>Opening Part IX</i>	50
	#35	<i>Finale Part IV</i>	101
<i>Narrator</i>	#1	<i>Opening Part I</i>	38
	#3	<i>Opening Part III</i>	43
	#4	<i>Opening Part IV</i>	44
	#5	<i>Opening Part V</i>	46
	#6	<i>Opening Part VI</i>	47
	#8	<i>Opening Part VIII</i>	49
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	#14	<i>Rapunzel</i>	62
	#23	<i>Rapunzel (Reprise)</i>	80
	#28	<i>Stay With Me</i>	87
<i>Rapunzel's Prince</i>	#22	<i>Agony</i>	77
<i>Stepmother</i>	#1	<i>Opening Part I</i>	38
	#7	<i>Opening Part VII</i>	48
	#9	<i>Opening Part IX</i>	50
	#33	<i>Finale Part II</i>	100
	#35	<i>Finale Part IV</i>	101
<i>Steward</i>	#33	<i>Finale Part II</i>	100
	#34	<i>Finale Part III</i>	101
<i>Witch</i>	#4	<i>Opening Part IV</i>	44
	#5	<i>Opening Part V</i>	46
	#6	<i>Opening Part VI</i>	47
	#28	<i>Stay With Me</i>	87
<i>Wolf</i>	#11	<i>Hello, Little Girl</i>	55

To the Actor

You are about to begin **rehearsals** for a production of *Into the Woods Junior*, one of the most popular Broadway musicals ever created. “Rehearsing” refers to the process of learning and practicing a **dramatic work** (such as a play or musical) in order to perform it for an audience. It involves a great deal of time, hard work and commitment and is far from easy. Because a musical uses spoken words, songs and dances to tell a story, you may be called upon to act, sing *and* dance in your production—that’s a lot to rehearse! But there’s nothing more exciting than opening night, when all that effort pays off in front of a cheering audience.

The process begins with this book, which is virtually identical to the ones professional actors use to rehearse. It will be your most important resource as you prepare for your production, and you should always bring it to rehearsals, even after you have memorized your part. You never know when you might forget a line and need to look it up!

The main section of the book contains the **dialogue**, **lyrics** and **stage directions** for the musical.

- Dialogue refers to the words the characters speak in the show. The complete dialogue of a show is called the **book** of the show; therefore, the “book” you hold in your hands contains the “book” of the show.
- Lyrics are the words the characters sing in the show.
- Stage directions describe how the show will look to your audience, including the physical appearance of the stage, the location and position of each character **onstage**, and any important physical actions performed by the characters. Sometimes stage directions also help the actors and **director** (the person responsible for guiding the entire production) understand why characters say and do certain things. The reason behind a character’s actions is called his or her **motivation**.

Together, dialogue, lyrics and stage directions make up the **libretto** (or **script**) of the show. The script is usually divided into two main sections called **acts**, which are in turn divided into **scenes**, each scene usually taking place in a different location (or **setting**). In performance, acts are often separated by a brief ten to fifteen-minute **intermission**, during which members of the audience can get up, stretch their legs, visit the restroom and otherwise refresh themselves. Your production of *Into the Woods Junior* will consist of only one act, so your performance won’t include an intermission.

The following diagram shows a page from the libretto and how each of the show’s elements is represented in the script.

Block letters indicate the beginning of a scene.

The current scene number appears centered at the top of each page.

The page number appears at the top corner of each page.

Page 45
Scene 2

SCENE TWO

Stage directions are in italics and indented.

A black bar indicates the beginning of a song or musical number. White letters indicate the title of the musical number and the character or characters who will sing it.

(The Woods. Late afternoon.)

The stage is filled by trees of all variety, many twisted and gnarled, others going straight forward to the sky without a branch. Bright sunlight streams through, creating a wonderful light-maze.

As the scene progresses, the sunlight is gradually replaced by moonlight, and the stage gets alternately light and dark, suggesting a windy/cloudy night. The foliage rustles in the breeze, with an occasional gust blowing about low-lying fog, giving an eerie feeling.

Dialogue appears in regular type.

CINDERELLA kneels before a tree)

#10 Cinderella At The Grave (Cinderella, Cinderella's Mother)

NARRATOR

Cinderella had planted a branch at the grave of her mother and she visited there so often, and wept so much, that her tears watered it until it had become a handsome tree.

(EXITS)

Character names in boldface indicate which character speaks the next line of dialogue or sings the next lyric.

CINDERELLA

I WISH—

(Suddenly, the ghost of CINDERELLA'S MOTHER APPEARS within the tree. SHE is a collection of remembered mannerisms and sayings)

CINDERELLA'S MOTHER

What, child? Specify. Opportunity is not a lengthy visitor.

CINDERELLA

I WISH...

Lyrics are in capital letters and are indented

The section in the back of the book contains the printed music for all of the songs (or **musical numbers**) in *Into the Woods Junior*. The complete music and lyrics of a show make up the show's score. This section is called the **vocal book** because it includes only the parts of the show that are to be sung.

Because your rehearsal book contains both the show's libretto and vocal book, it is called the **libretto/vocal book**.

How to start talking like a bigshot actor

As you read and rehearse *Into the Woods Junior*, you will no doubt encounter some unfamiliar theatrical terms. People who work in the theatre have coined many words and phrases that make it easier for them to talk about what and where things happen on a stage or in a theatre. You should try to learn and use these terms, as rehearsing is much easier when everyone speaks the same language.

The term "**theatre**" (sometimes spelled "theater") can be used in many different ways. It may refer to a play or musical, a performance of a play or musical, the quality of such a performance, a building in which plays and musicals are presented, a room in which plays and musicals are presented, or the community of people who work to create and perform plays or musicals. This means you can go to a "theatre" to see a piece of "theatre" which is very good "theatre" and which represents the best "theatre" has to offer!

"**Curtain**" is another word with multiple uses. Usually, it refers to the heavy curtain that can be lowered across the front of the stage to hide the stage from the audience. It may also refer to the beginning of a show (or act), when the heavy curtain is raised to reveal the stage. It may also refer to the end of a show (or act), when the heavy curtain is dropped!

The **stage** is, of course, the area from which actors perform for an audience. The **house** is the area where the audience sits to watch the performance. Anything on the stage and within view of the audience is said to be **onstage**; anything outside the view of the audience is said to be **offstage**. The entire area offstage is the **backstage** area. "Stage" can also be used to describe the action of planning out how something will be carried out onstage: a director "stages a scene" by planning out where and how the actors will move and interact onstage during a particular section of the play or musical.

The various onstage, offstage and backstage areas vary from theatre to theatre. Some theatres have an **apron**, a section of the stage that extends forward in front of the main curtain. Some theatres have a sunken area in front of the stage called the **orchestra pit**, from which any musicians involved in the production perform.

Most theatres have **wings**, which are areas to the side of the stage, just out of the audience's view. Actors who are about to come onstage are often said to be "waiting in the wings." Also hidden from the audience is the area above the stage, called the **fly** or **fly space**. Sometimes long black curtains called **legs** hang from above the stage and at its sides, to further hide the wings and fly space.

Just beyond the backstage area are the **dressing rooms**, where the actors change into and out of their costumes before, after and during the performance. Most theatres also have a **green room** close by, where actors can rest while waiting for their scenes.

The areas of the house also vary from theatre to theatre. Most theatres have a house consisting of one level, called the **orchestra section** (because it sits on the same level as the orchestra pit). Larger theatres may have a house with two or more levels (or **tiers**). The second tier is usually called the **mezzanine**, the third the **balcony**.

In addition to learning the names of the different areas in a theatre, you should familiarize yourself with the various theatrical equipment that will surround you onstage and offstage. **Backdrops** are large pieces of painted paper, cloth or other material which hang behind acting areas to represent different locations. They usually hang from metal pipes suspended overhead called **battens**. **Cycloramas** or **cycs** (pronounced “sykes”) are special backdrops that hang at the back of the stage and are often lit to represent the sky. Sometimes backdrops and cycloramas are supplemented with **flats**, wooden frames with material stretched across them. These, too, are painted to represent different settings. The entire physical environment onstage in any given scene is known as a **set**, and may include backdrops, flats, furniture and **props** (onstage objects used by the actors during the show).

The set is usually lit by **floodlights** and other types of theatrical lighting equipment, which hang from the battens and from the sides of the house. These lights are controlled by a **master lighting board** at the back of the theatre. Most theatre lights are fixed on one area of the stage and never move or change their focus. **Spotlights** or **follow spots**, on the other hand, can be used to follow a person who is moving around onstage. These powerful lights are usually located at (and operated from) the back of the house.

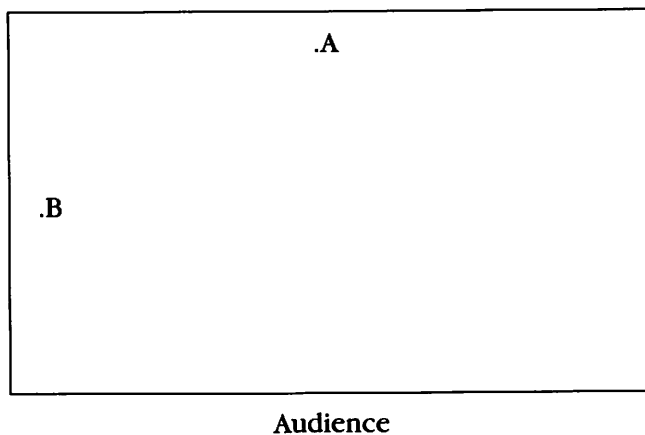
Microphones may also hang from the battens, to amplify the sound of the actors' voices. Special types of microphones that may be used include **foot mics** (flat microphones which are arranged along the front edge of the stage) and **body** or **lavalier mics** (portable microphones strapped to the actors' bodies). Like the lights, the microphones are controlled from the back of the theatre by a **sound board** or **mixing board** (so-called because it is used to “mix” the sounds from the various microphones onstage into one sound, which is then played through amplifiers in the house). Sometimes onstage actors want to hear the “mixed” sound the audience is hearing, so they can adjust their volume onstage accordingly. An amplifier placed onstage to allow actors to hear what the audience hears is called a **monitor**. Sometimes monitors are also placed in the dressing rooms and in the green room, so actors backstage can keep track of what is happening onstage.

The most important terms you must learn are the ones theatre professionals use to describe the position of people and things onstage. Each section of the stage has a specific name. When you stand at the center of the stage and face the audience:

- **upstage** is the area behind you;
- **downstage** is the area in front of you;
- **stage right** is the area to your right;
- **stage left** is the area to your left; and
- **centerstage** is the area where you are standing.

These terms can be combined; for example, the area to your right and behind you is **upstage right** (sometimes shortened to **up right**). They stay the same no matter what direction you face or where you are located onstage or in the theatre; for example, the section of the stage farthest away from the audience and to its left is always **upstage right**.

The terms are also used to describe the relative position of people and things onstage; for example, in the following diagram, if you are at point A, you are **upstage center**. A table located at point B is at **centerstage right**, but is said to be **downstage right** of you.



Another useful set of terms describes what happens onstage during the show:

- an actor **enters** or makes an **entrance** when that actor steps onstage;
- an actor **exits** or makes an **exit** when that actor leaves the stage;
- an actor **crosses** when that actor moves from one place onstage to another;
- an actor **counters** when that actor moves to fill the space left by an actor who has just **crossed**; and
- a **cue** is any line or action that triggers another line or action.

Last (but not least), there are terms given to the various people with whom you will work. The actors in a show are collectively known as the **cast**. (“Cast” can also be used to refer to the process of choosing a cast for a show.) The people who work backstage during a show are known as the **crew**. Together, the cast and the crew are known as the **company**. The company is headed by the **creative team**, which consists of the people “in charge”: the **producer** (who makes sure everyone does his or her job), the **designers** (who design and/or create the sets, costumes, sound system and lighting), the **technical director** (who coordinates the construction and painting of the sets, the hanging of the lights and the set-up of the sound system), the director, the **music director** (who is in charge of teaching the music and maintaining its quality) and the **choreographer** (who creates and teaches the dances). You will also have a **stage manager** who is responsible for making sure rehearsals and performances run smoothly and on schedule.

There are three very important members of the creative team whom you will never see at rehearsals: the writers of the musical. Although their contribution to the show was completed long ago, you will be working with them by bringing their words and music to life onstage. These writers include the **composer** (who wrote the music), the **lyricist** (who wrote the lyrics) and the **librettist** or **bookwriter** (who wrote the book). (You will notice the word “libretto” can refer to the book of a show, as well as to the book *and* lyrics of a show. This can be confusing... again, no one said acting was easy!)

How to destroy your script like a professional

Most professional actors feel libretto/vocal books are worthless until marked up, underlined and run-through with a highlighting pen. The reason for this will become clear as you begin rehearsals.

As you rehearse, you will find although your libretto/vocal book provides you with lines, music, lyrics and basic stage directions, it leaves countless details to the imagination of you and your director. This is part of the excitement of live theatre: unlike film and television (where performances, sets, costumes and camera shots are forever frozen in place), a piece of live theatre changes with each production and performance. The same words and music may be interpreted in countless different ways, making each production and performance unique. It is up to your director to make the final decision as to which interpretation is right for your production. To this end, your director will give you instructions (or **notes**) on your **blocking** (where, when and how you move onstage), **stage business** (the action you perform onstage) and **line readings** (how you interpret your lines and lyrics). Your director will also help you understand your character (or **role**), why your character does certain things (your character’s motivation), how your character interacts with other characters, and the significance of your character to the entire musical. Meanwhile, your music director and choreographer will teach you your character’s songs and dances (the dances in a show are known as the show’s **choreography**) and give notes on how to perform them.

You will be responsible for remembering *all* of these notes and carrying them out in rehearsal and performance!

The best way to do this is to copy any notes you are given into the margins of your libretto/vocal book. In marking up your libretto/vocal book, you are “completing” the script of the show as it is interpreted by your director, music director and choreographer, and creating a guide to which you can refer if you should forget what to do during rehearsals. So don’t feel bashful about writing in your book—that’s what it’s there for.

The following are suggestions on how to mark up your libretto/vocal book. Any system you use is fine, as long as you remember how to interpret your markings.

1. **Always** write your name legibly, either on the cover of your libretto/vocal book or in the space provided on the title page. Libretto/vocal books have a nasty way of getting lost or changing hands during rehearsals!
2. Mark your lines and lyrics with a brightly colored highlighting pen, to make your part stand out visually on the page. This will allow you to look up from your script during rehearsals, since it will be easier to find your place when you look back down.

BAKER’S WIFE

Why, come in, little girl.

LITTLE RED RIDINGHOOD

I WISH...

IT’S NOT FOR ME,

IT’S FOR MY GRANNY IN THE WOODS.

A LOAF OF BREAD, PLEASE—

TO BRING MY POOR OLD HUNGRY

GRANNY IN THE WOODS...

(Insistent)

JUST A LOAF OF BREAD, PLEASE...

(BAKER gives her a loaf of bread)

LITTLE RED RIDINGHOOD

Thank you.

3. Highlight or underline important stage directions, lines, lyrics and individual words; e.g., if your lyric reads “JUST A LOAF OF BREAD, PLEASE” and your director wants you to stress the word “please”, highlight or underline that word in your libretto/vocal book.

BAKER’S WIFE
Why, come in, little girl.

LITTLE RED RIDINGHOOD
I WISH...

IT’S NOT FOR ME,
IT’S FOR MY GRANNY IN THE WOODS.
A LOAF OF BREAD, PLEASE—
TO BRING MY POOR OLD HUNGRY
GRANNY IN THE WOODS...
(Insistent)
JUST A LOAF OF BREAD, PLEASE...

(BAKER gives her a loaf of bread)
LITTLE RED RIDINGHOOD
Thank you.

4. Save time and space by using the following standard abbreviations whenever possible:

ON: onstage	CSL: centerstage left
OFF: offstage	USC: upstage center
CS: centerstage	USR: upstage right
SR: stage right	USL: upstage left
SL: stage left	DSC: downstage center
US: upstage	DSR: downstage right
DS: downstage	DSL: downstage left
CSR: centerstage right	X: cross

You may use these abbreviations to modify other instructions (e.g., you could write “R hand up” to remind yourself to raise your right hand). You may also combine them in various ways (e.g., you could write “X DSR” to remind yourself to cross downstage right).

BAKER'S WIFE

Why, come in, little girl.

LITTLE RED RIDINGHOOD

I WISH...

XDSR

IT'S NOT FOR ME,
IT'S FOR MY GRANNY IN THE WOODS.
A LOAF OF BREAD, PLEASE—
TO BRING MY POOR OLD HUNGRY
GRANNY IN THE WOODS...

(Insistent)

JUST A LOAF OF BREAD, PLEASE...

(BAKER gives her a loaf of bread)

LITTLE RED RIDINGHOOD

Thank you.

5. Draw diagrams to help clarify your blocking. For example, if you are instructed to walk in a circle around a table, you might draw a box to represent the table, then draw a circle around it with an arrowhead indicating the direction in which you're supposed to walk.

BAKER'S WIFE

Why, come in, little girl.

LITTLE RED RIDINGHOOD

I WISH...

XDSR

IT'S NOT FOR ME,
IT'S FOR MY GRANNY IN THE WOODS.
A LOAF OF BREAD, PLEASE—
TO BRING MY POOR OLD HUNGRY
GRANNY IN THE WOODS...


(Insistent)

JUST A LOAF OF BREAD, PLEASE...

(BAKER gives her a loaf of bread)

LITTLE RED RIDINGHOOD

Thank you.



6. Mark your music with large commas, to remind yourself where to take breaths while singing.

LITTLE RED RIDINGHOOD

Gran - ny in the woods... Just a loaf of bread, please...

7. Draw tiny pairs of glasses in your libretto or vocal book to indicate moments at which you need to pay special attention.

LITTLE RED RIDINGHOOD

Gran - ny in the woods... Just a loaf of bread, please...

8. Draw stick figures to help you remember your choreography.

BAKER'S WIFE
Why, come in, little girl.

LITTLE RED RIDINGHOOD
I WISH...

XDSR

IT'S NOT FOR ME,
IT'S FOR MY GRANNY IN THE WOODS.
A LOAF OF BREAD, PLEASE—
TO BRING MY POOR OLD HUNGRY
GRANNY IN THE WOODS...

(Insistent)

JUST A LOAF OF BREAD, PLEASE...

(BAKER gives her a loaf of bread)

LITTLE RED RIDINGHOOD
Thank you.

9. Although you should feel free to mark up your libretto/vocal book, be careful your script doesn't become so cluttered with notes you have a hard time finding your lines on the page! Don't get carried away with writing long, detailed notes or drawing elaborate pictures and diagrams. In most cases, a word or phrase will help you remember your notes. For example, if your director wants you to deliver a speech more deliberately, write the word "slower" next to the speech in the libretto. If the director complains of not being able to hear one of your lines, write "louder" or "volume" next to the line. If the director complains of not being able to understand what you are saying or singing, write "diction" next to the appropriate word or phrase to indicate you must improve your **diction** (the clarity and distinctness of each word you speak or sing).

Every good director, music director and choreographer likes actors to ask questions and come up with ideas of their own, so don't hesitate to write down any thoughts, questions and suggestions you might have regarding your blocking, stage business, line readings, motivation, musical interpretation and choreography. Remember, while you may be encouraged to make your character "your own," the final decisions about your performance will always be made by the director.

What to expect in rehearsals...

It is important to know a little about the rehearsal process, so you can plan ahead and make the most of your time. Although your exact rehearsal schedule will be determined by your director, music director and choreographer, there is a general rehearsal plan which is followed by almost every production:

1. At the first rehearsal, the cast sits together and reads the script aloud.
2. The cast learns the music, blocking and choreography to the show, usually in that order.
3. The cast rehearses the book, songs and dances separately. Each song and dance is rehearsed separately, as is each scene in the book.
4. The cast rehearses each scene complete with all its components (book, songs and dances).

5. The cast rehearses the show in its entirety. A rehearsal in which you rehearse the entire show is called a **run-through**.
6. The cast moves its rehearsals into the theatre, if they have not already done so (earlier rehearsals are often held in smaller rehearsal rooms).
7. The cast members try on their costumes for the director and costume designer's approval. This is known as a **costume parade**.
8. The cast rehearses "in costume." These rehearsals are known as **dress rehearsals**.
9. The cast rehearses with the lights, sets and sound equipment (including microphones, if they are to be used). These rehearsals are known as **technical rehearsals** or "**techs**."
10. The director stages the **curtain call** at the final dress rehearsals. The curtain call is the last moment of the evening (after the show is over), when the cast members return onstage to take their bows.

The structure of each rehearsal will be the same. You will learn or practice the scene, song or dance indicated on the rehearsal schedule. Your director, music director or choreographer will then give you notes on your performance, and you will practice the scene, song or dance once more, keeping those notes in mind. Your early rehearsals will be **on-book** (i.e., you will rehearse with your libretto/vocal books in hand). Over the ensuing weeks and months, you will begin to memorize your lines, music, lyrics, choreography and blocking. You will eventually rehearse off-book (without your libretto/vocal books in hand). The sooner you get **off-book**, the better; it's much easier to act when you don't have to carry your script! Don't be afraid to start rehearsing from memory as soon as you feel you are ready—your stage manager will always have a libretto/vocal book open in order to remind you of your lines and blocking if you should forget them (this is known as **prompting**). If you forget a line, simply call, "Line!"

When you begin to rehearse in your performance space, be aware that the theatre can be a dangerous place, especially when the technical elements (lights, sets and props) are in place. The typical stage is filled with heavy equipment, ropes, wires and potentially hazardous electronic equipment, and is not a place for horseplay or goofing off. It is also not a place for food and drink. Since working on a show can be very tiring, make sure you eat well (offstage, please!) and get enough sleep, not only so you have enough energy to rehearse and perform, but also so you can be alert to the potential dangers around you. If you are not feeling well at rehearsal, tell your director, music director or choreographer. Chances are they will let you sit out, go home or simply rehearse with less energy than usual, so you will not tire yourself out (this last solution is known as **marking**).

Being a member of the company of a show carries with it an enormous amount of responsibility. You are responsible not only to yourself, but also to your creative team and other company members. Every member of the cast and crew is vital to the success of the show. All actors—regardless of whether they play smaller roles or major (or **lead**) roles—rely on their fellow actors to speak each line and perform each stage action as rehearsed, and on the members of the crew to change the set, provide the necessary props and otherwise help out backstage. Likewise, each member of the crew relies on the actors; after all, without actors, there would be no performance! Because your actions affect those of the entire company, it is vital that you show up at each **call time** (the time at which you are expected at rehearsals or at the theatre before a performance), that you be punctual, and that you concentrate and follow instructions at all times. Use the chart and calendar on pages 17–21 to keep track of the scenes in which you are involved, the rehearsals for which you are scheduled and the call times for those rehearsals.

A final word...

The preceding pages contain a great deal of information, and you may feel a bit overwhelmed at how complicated it all seems. Don't worry, though—you'll be amazed how quickly you pick it all up once you start rehearsing. And the most important thing is to have fun. So get out there and “break a leg!”*

*Alarminglly violent theatre slang for “good luck”!

Rehearsal Calendar

Write down the dates and times of your rehearsals in the spaces provided on the following rehearsal calendar, along with the name of each scene and song to be rehearsed.

For example:

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	1 2:30 pm: Scene 1	2 2:30 pm: Scene 2	3 2:30 pm: "I'll Know"	4 3:00 pm: "Finale"	5 OFF	6 OFF

Month: _____

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday

Month: _____

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday

Month: _____

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday

Month: _____

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday

Notes on Into The Woods Junior

Into The Woods began as a workshop at Playwrights Horizons in the summer of 1986. It was produced without costumes or sets. The performers wore baseball caps with signs on them indicating their character names. When they changed roles, they changed caps. The cast was grouped around a piano bench which became a variety of locations and props. The next step in the development of *Into The Woods* was a fully staged production in December, 1986, at the Old Globe Theatre in San Diego. While it was far more elaborate than the workshop had been, economic constraints still required a physical production that was less ambitious than the Broadway version. For instance, panels of branches gathered by local Boy Scouts were used to represent the woods. The Witch had a punk rock look and a Tina Turner wig. An additional two-week workshop took place in New York in August, 1987, prior to rehearsals for the Broadway production. The Broadway production opened on November 5, 1987 and ran for 764 performances.

Into The Woods was Stephen Sondheim's second musical with librettist-director James Lapine, the first being *Sunday in the Park with George*, winner of the 1985 Pulitzer Prize for Drama. It also involved two of *Sunday's* original stars (Bernadette Peters and Barbara Bryne), set designer (Tony Straiges), lighting designer (Richard Nelson) and music director (Paul Gemignani). Costumes for *Into The Woods* were conceived by Patricia Zipprodt and Ann Hould-Ward, who is credited with the costumes for the Broadway production. The choreography for the Broadway production was contributed by the celebrated modern dance choreographer Lar Lubovitch. Orchestrations were by Jonathan Tunick.

Characters

BAKER	BAKER'S WIFE
CINDERELLA	CINDERELLA'S FATHER
CINDERELLA'S MOTHER	CINDERELLA'S PRINCE
CINDERELLA'S STEPMOTHER	FLORINDA
GRANNY	JACK
JACK'S MOTHER	LITTLE RED RIDINGHOOD
LUCINDA	MILKY-WHITE
MYSTERIOUS MAN	NARRATOR
RAPUNZEL	RAPUNZEL'S PRINCE
STEWARD	WITCH
WOLF	

Please note: in the Broadway production, the following parts were played by the same actor/actress:

NARRATOR/MYSTERIOUS MAN
 CINDERELLA'S MOTHER/GRANNY
 WOLF/CINDERELLA'S PRINCE

Libretto

SCENE ONE: PROLOGUE

(DOWNSTAGE, three structures:

FAR LEFT, the home of CINDERELLA. SHE is cleaning, frozen.

CENTER, the cottage where JACK lives. HE is inside milking his pathetic-looking COW, MILKY-WHITE, frozen.

FAR RIGHT, the home/workplace of the BAKER and the BAKER'S WIFE. THEY are preparing tomorrow's bread, frozen.

Behind the homes is a large forest separating the abodes from the rest of the kingdom.

A NARRATOR steps forward)

#1 Opening Part I

(Narrator, Cinderella, Jack, Baker, Baker's Wife, Stepmother, Florinda, Lucinda, Little Red Ridinghood, Jack's Mother)

NARRATOR

Once upon a time—

*(MUSIC, sharp and steady.
LIGHT on CINDERELLA)*

CINDERELLA

(To us, breaking freeze, polishing floor)

I WISH...

NARRATOR

— in a far off kingdom —

CINDERELLA

MORE THAN ANYTHING...

NARRATOR

— lived a young maiden —

CINDERELLA

MORE THAN LIFE...

NARRATOR

— a sad young lad —

(LIGHT on JACK and MILKY-WHITE)

Scene 1

CINDERELLA

MORE THAN JEWELS...

JACK

(To us, breaking freeze, milking MILKY-WHITE)

I WISH...

NARRATOR

– and a childless baker –

(LIGHT on BAKER and BAKER'S WIFE, who break freeze)

JACK

MORE THAN LIFE...

CINDERELLA, BAKER

I WISH...

NARRATOR

– with his wife –

JACK

MORE THAN ANYTHING...

CINDERELLA, JACK, BAKER

MORE THAN THE MOON...

BAKER'S WIFE

I WISH...

CINDERELLA

THE KING IS GIVING A FESTIVAL

BAKER, BAKER'S WIFE

MORE THAN LIFE...

JACK

I WISH...

CINDERELLA

– I WISH TO GO TO THE FESTIVAL –

BAKER, BAKER'S WIFE

MORE THAN RICHES...

¹Vile: Morally despicable or abhorrent. Disgustingly or utterly bad.

Scene 1

CINDERELLA

– AND THE BALL...

JACK

I WISH MY COW WOULD GIVE US SOME MILK.

CINDERELLA, BAKER'S WIFE

MORE THAN ANYTHING...

BAKER

I WISH WE HAD A CHILD.

BAKER'S WIFE

I WANT A CHILD.

CINDERELLA, JACK, BAKER, BAKER'S WIFE

I WISH...

*(CINDERELLA'S STEPMOTHER and her stepsisters
FLORINDA and LUCINDA ENTER)*

STEMPMOTHER

(Spoken, to CINDERELLA, leaning in for emphasis)
YOU WISH TO GO TO THE FESTIVAL?

NARRATOR

(Spoken)
THE POOR GIRL'S MOTHER HAD DIED—

STEMPMOTHER

(Spoken)
YOU, CINDERELLA, THE FESTIVAL?

FLORINDA, LUCINDA

(Spoken)
THE FESTIVAL?!

STEMPMOTHER, FLORINDA, LUCINDA

(Spoken)
THE KING'S FESTIVAL!!!!???

(MUSIC stops)

¹ Vile: Morally despicable or abhorrent. Disgustingly or utterly bad.

Scene 1

NARRATOR

—and her father had taken for his new wife a woman with two daughters of her own. All three were beautiful of face, but vile¹ and black of heart.

#2 *Opening Part II**(Baker; Baker's Wife, Little Red Ridinghood)*

(There are TWO KNOCKS on the BAKER'S DOOR. BAKER'S WIFE opens door; it is LITTLE RED RIDINGHOOD.)

MUSIC resumes)

BAKER'S WIFE

Why, come in, little girl.

LITTLE RED RIDINGHOOD

I WISH...

IT'S NOT FOR ME,
IT'S FOR MY GRANNY IN THE WOODS.
A LOAF OF BREAD, PLEASE—
TO BRING MY POOR OLD HUNGRY
GRANNY IN THE WOODS...

(Insistent)

JUST A LOAF OF BREAD, PLEASE...

>

(BAKER gives her a loaf of bread)

LITTLE RED RIDINGHOOD

Thank you.

INTO THE WOODS
IT'S TIME TO GO.
I HATE TO LEAVE,
I HAVE TO, THOUGH.
INTO THE WOODS—
IT'S TIME, AND SO
I MUST BEGIN MY JOURNEY.

INTO THE WOODS
AND THROUGH THE TREES
TO WHERE I AM
EXPECTED, MA'AM,
INTO THE WOODS
TO GRANDMOTHER'S HOUSE—

¹Vile: Morally despicable or abhorrent. Disgustingly or utterly bad.

BAKER'S WIFE

You're certain of your way?

LITTLE RED RIDINGHOOD

(Picking up cookies in rhythm)

THE WAY IS CLEAR,
THE LIGHT IS GOOD,
I HAVE NO FEAR,
NOR NO ONE SHOULD.
THE WOODS ARE JUST TREES,
THE TREES ARE JUST WOOD.
I SORT OF HATE TO ASK IT,
BUT DO YOU HAVE A BASKET?

BAKER

Here.

(Gives basket)

Now, don't stray and be late.

LITTLE RED RIDINGHOOD

INTO THE WOODS
TO BRING SOME BREAD
TO GRANNY WHO
IS SICK IN BED.
NEVER CAN TELL
WHAT LIES AHEAD.
FOR ALL THAT I KNOW,
SHE'S ALREADY DEAD.

BUT INTO THE WOODS,
INTO THE WOODS,
INTO THE WOODS
TO GRANDMOTHER'S HOUSE
AND HOME BEFORE DARK!

(EXITS.)

MUSIC stops)

BAKER'S WIFE

(Calling after her)

And save some of those sweets for Granny!

(MUSIC resumes)

Scene 1

#3 Opening Part III

*(Narrator, Jack, Jack's Mother)***NARRATOR**

Jack, on the other hand, had no grandmother and no father,
and his mother—

JACK'S MOTHER*(Sung, ENTERING)*

I WISH...

NARRATOR

Well, she was not quite beautiful—

JACK'S MOTHER

I WISH MY SON WERE NOT A FOOL.
I WISH MY HOUSE WAS NOT A MESS.
I WISH THE COW WAS FULL OF MILK.
I WISH THE WALLS WERE FULL OF GOLD—
I WISH A LOT OF THINGS...

*(MUSIC continues under.**To JACK)*

Listen well, son. Milky-White must be taken to market.

JACK

But, Mother, no—he's the best cow—

JACK'S MOTHER

She's given us no milk for a week. We've no food nor money, and
no choice but to sell her.

JACK

But Milky-White is my best friend in the whole world!

JACK'S MOTHER

Look at her!

(Pointing to MILKY-WHITE)

THERE ARE BUGS ON HER DUGS.²
THERE ARE FLIES IN HER EYES.
THERE'S A LUMP ON HER RUMP
BIG ENOUGH TO BE A HUMP—
AND NO ONE KEEPS A COW FOR A FRIEND!

²Dugs: udders.

Scene 1

JACK'S MOTHER

Fetch the best price you can. Take no less than five pounds.
Are you listening to me?

JACK

Yes. No more than five pounds.

(JACK'S MOTHER pinches his ear, hard)

JACK'S MOTHER

Less. Than five.

(Lets go)

Now, go!

(JACK leads Milky-White out.)

MUSIC continues under)

#4 Opening Part IV

(Narrator, Baker, Baker's Wife, Witch)

NARRATOR

Because the Baker had lost his mother and father in a baking accident—well, at least that's what he believed—he was eager to have a family of his own, and was concerned that all efforts until now had failed.

(There is a KNOCK on the BAKER'S DOOR)

BAKER

Who might that be?

(Moves off to the window to see who is there)

BAKER'S WIFE

It's the Witch from next door.

(Opens the door; the WITCH ENTERS.)

MUSIC resumes)

NARRATOR

The old enchantress told the couple that she had placed a spell on their house.

BAKER

What spell?

 Scene 1

WITCH

In the past, when your mother was with child, she developed an unusual appetite. She took one look at my beautiful garden and told your father what she wanted more than anything in the world...

(Spoken)

GREENS, GREENS, AND NOTHING BUT GREENS:
 PARSLEY, PEPPERS, CABBAGES AND CEL'RY
 ASPARAGUS AND WATERCRESS AND
 FIDDLEFERNS AND LETTUCE –

(Falling into "Rap" style)

HE SAID, "ALL RIGHT,"
 BUT IT WASN'T, QUITE,
 'CAUSE I CAUGHT HIM IN THE AUTUMN
 IN MY GARDEN ONE NIGHT!
 HE WAS ROBBING ME, HARASSING ME
 ROOTING THROUGH MY RUTABAGA,
 RAIDING MY ARUGULA³ AND RIPPING UP THE RAMPION⁴
 (MY CHAMPION! MY FAVORITE!) –
 I SHOULD HAVE LAID A SPELL ON HIM

("SPELL" chord)

RIGHT THERE,
 COULD HAVE TURNED HIM INTO STONE
 OR A DOG OR A CHAIR

(Drifts off into a momentary trance)

BUT I LET HIM HAVE THE RAMPION –
 I'D LOTS TO SPARE.
 IN RETURN, HOWEVER,
 I SAID, "FAIR IS FAIR:
 YOU CAN LET ME HAVE THE BABY
 THAT YOUR WIFE WILL BEAR.

AND WE'LL CALL IT SQUARE."

(MUSIC stops)

BAKER

I had a brother?

WITCH

No. But you had a sister.

NARRATOR

But the Witch refused to tell him any more of his sister. Not even that her name was Rapunzel.

³Arugula: A tangy, mustard green popular in salads.

⁴Rampion: A small turnip-like vegetable.

(MUSIC resumes)

#5 Opening Part V

(Baker, Baker's Wife, Witch)

WITCH

I thought I had been more than reasonable. But how was I to know what your father had also hidden in his pocket?

BAKER

What?

WITCH

(Spoken)

BEANS.

BAKER, BAKER'S WIFE

(Spoken)

BEANS?

WITCH

THE SPECIAL BEANS.

(Getting worked up)

I LET HIM GO,
I DIDN'T KNOW
HE'D STOLEN MY BEANS!
I WAS WATCHING HIM CRAWL
BACK OVER THE WALL— !

(“Rap”)

AND THEN BANG! CRASH!
AND THE LIGHTNING FLASH!
AND – WELL, THAT'S ANOTHER STORY,
NEVER MIND –
ANYWAY, AT LAST
THE BIG DAY CAME
AND I MADE MY CLAIM.
“OH, DON'T TAKE AWAY THE BABY,”
THEY SHRIEKED AND SCREECHED,
BUT I DID, AND I HID HER
WHERE SHE'LL NEVER BE REACHED.

Scene 1

WITCH

AND YOUR FATHER CRIED,
AND YOUR MOTHER DIED,
WHEN FOR EXTRA MEASURE –
I ADMIT IT WAS A PLEASURE –
I SAID, “SORRY:
I’M STILL NOT MOLLIFIED”

AND I LAID A LITTLE SPELL ON THEM –

(“SPELL” chord)

YOU TOO, SON!

(WITCH “throws” spell at BAKER with right hand lifted back, left hand pointed low. The BAKER doubles over with pain)

(Spoken)

THAT YOUR FAM’LY TREE WOULD
ALWAYS BE A BARREN⁶ ONE...
SO THERE’S NO MORE FUSS
AND THERE’S NO MORE SCENES
AND MY GARDEN THRIVES –
YOU SHOULD SEE MY NECTARINES!

BUT I’M TELLING YOU THE SAME
I TELL KINGS AND QUEENS:
DON’T EVER NEVER EVER
MESS AROUND WITH MY GREENS!
ESPECIALLY THE BEANS!

#6 Opening Part VI

(Narrator, Witch)

NARRATOR

Then the Witch, for purposes of her own, explained how the Baker might lift the spell:

WITCH

(Spoken)

YOU WISH TO HAVE
THE CURSE REVERSED?
I’LL NEED A CERTAIN
POTION FIRST.

⁵Mollified: Pacified. Meaning she’s still not over it.
⁶Barren: Unable to have children.

Scene 1

WITCH

GO TO THE WOOD AND BRING ME BACK
ONE: THE COW AS WHITE AS MILK,
TWO: THE CAPE AS RED AS BLOOD,
THREE: THE HAIR AS YELLOW AS CORN,
FOUR: THE SLIPPER AS PURE AS GOLD.

BRING ME THESE
BEFORE THE CHIME
OF MIDNIGHT
IN THREE DAYS' TIME,
AND YOU SHALL HAVE,
I GUARANTEE,
A CHILD AS PERFECT
AS CHILD CAN BE.

GO TO THE WOOD!

*(The WITCH EXITS after 'throwing' SPELL at BAKER
who doubles over)*

#7 Opening Part VII

(Stepmother, Cinderella, Cinderella's Father)

(FANFARE)

STEPMOTHER

(Spoken)

LADIES

(FANFARE)

OUR CARRIAGE AWAITS.

CINDERELLA

(Sung)

PLEASE MAY I GO TO THE FESTIVAL?

STEPMOTHER

(Spoken)

THE FESTIVAL—!

(Sung)

YOU'D MAKE US THE FOOLS OF THE FESTIVAL
AND MORTIFY THE PRINCE!

Scene 1

(CINDERELLA'S FATHER ENTERS, sticks his head through the door)

CINDERELLA'S FATHER

(Spoken)

THE CARRIAGE IS WAITING.

STEPMOTHER

(Spoken)

WE MUST BE GONE.

(STEPMOTHER, FLORINDA and LUCINDA EXIT with a flourish)

CINDERELLA

(Spoken)

GOOD NIGHT, FATHER.

(CINDERELLA'S FATHER grunts dazedly and EXITS.)

(Sung)

I WISH...

(Sits dejected, crying)

MUSIC continues under.

The BAKER, having gone off, returns in hunting gear—jacket and hat)

#8 Opening Part VIII

(Baker's Wife, Baker, Cinderella, Narrator)

BAKER

Look what I found in Father's hunting jacket.

BAKER'S WIFE

Six beans.

BAKER

I wonder if they are the...

BAKER'S WIFE

Witch's beans? We'll take them with us.

BAKER

No! You are not to come and that is final. Now what am I to return with?

Scene 1

BAKER'S WIFE

(Annoyed)

You don't remember?

THE COW AS WHITE AS MILK,
THE CAPE AS RED AS BLOOD,
THE HAIR AS YELLOW AS CORN,
THE SLIPPER AS PURE AS GOLD—

BAKER

(Memorizing)

THE COW AS WHITE AS MILK,
THE CAPE AS RED AS BLOOD,
THE HAIR AS YELLOW AS CORN,
THE SLIPPER AS PURE AS GOLD...

NARRATOR

(Over BAKER)

And so the Baker, reluctantly, set off to meet the enchantress' demands. As for Cinderella:

CINDERELLA

I STILL WISH TO GO TO THE FESTIVAL,
BUT HOW AM I EVER TO GET TO THE FESTIVAL?
I KNOW!

I'LL VISIT MOTHER'S GRAVE,
THE GRAVE AT THE HAZEL TREE,
AND TELL HER I JUST WANT TO
GO TO THE KING'S FESTIVAL...

#9 Opening Part IX

*(Baker, Baker's Wife, Cinderella, Jack, Jack's Mother,
Little Red Ridinghood, Stepmother, Florinda, Lucinda,
Cinderella's Father)*

**BAKER, BAKER'S WIFE, CINDERELLA,
JACK, JACK'S MOTHER**

INTO THE WOODS
WITHOUT REGRET,
THE CHOICE IS MADE,
THE TASK IS SET.
INTO THE WOODS,
BUT NOT FORGETTING
WHY I'M ON THE JOURNEY.

Scene 1

**BAKER, BAKER'S WIFE, CINDERELLA,
JACK, JACK'S MOTHER**
INTO THE WOODS
TO GET MY WISH,
I DON'T CARE HOW,
THE TIME IS NOW.

JACK'S MOTHER
INTO THE WOODS TO SELL THE COW—

JACK
INTO THE WOODS TO GET THE MONEY—

BAKER'S WIFE
INTO THE WOODS TO LIFT THE SPELL—

BAKER
TO MAKE THE POTION—

CINDERELLA
TO GO TO THE FESTIVAL—

LITTLE RED RIDINGHOOD
(ENTERING, skipping by)
INTO THE WOODS TO GRANDMOTHER'S HOUSE...
INTO THE WOODS TO GRANDMOTHER'S HOUSE...

ALL
THE WAY IS CLEAR,
THE LIGHT IS GOOD,
I HAVE NO FEAR,
NOR NO ONE SHOULD.
THE WOODS ARE JUST TREES,
THE TREES ARE JUST WOOD.
NO NEED TO BE AFRAID THERE—

BAKER, CINDERELLA
(Apprehensive)
THERE'S SOMETHING IN THE GLADE THERE...

*(STEPMOTHER, FLORINDA, LUCINDA and CINDERELLA'S
FATHER are seen riding across stage in their carriage)*

Scene 1

ALL

INTO THE WOODS
TO GET THE THING
THAT MAKES IT WORTH
THE JOURNEYING.
INTO THE WOODS—

STEPMOTHER, FLORINDA, LUCINDA
TO SEE THE KING—

JACK, JACK'S MOTHER
TO SELL THE COW—

BAKER, BAKER'S WIFE
TO MAKE THE POTION—

ALL

TO SEE—
TO SELL—
TO GET—
TO BRING—
TO MAKE—
TO LIFT—
TO GO TO THE FESTIVAL—!

INTO THE WOODS!
INTO THE WOODS!
INTO THE WOODS,
THEN OUT OF THE WOODS,
AND HOME BEFORE DARK!

*(ALL freeze for 3 counts, then variously EXIT except for
CINDERELLA, who enters into SCENE TWO as the
Woods are revealed)*

END OF SCENE ONE

Scene 2

SCENE TWO

(The Woods. Late afternoon.

The stage is filled by trees of all variety, many twisted and gnarled, others going straight forward to the sky without a branch. Bright sunlight streams through, creating a wonderful light-maze.

As the scene progresses, the sunlight is gradually replaced by moonlight, and the stage gets alternately light and dark, suggesting a windy/cloudy night. The foliage rustles in the breeze, with an occasional gust blowing about low-lying fog, giving an eerie feeling.

CINDERELLA kneels before a tree)

#10 *Cinderella At The Grave*

(Cinderella, Cinderella's Mother)

NARRATOR

Cinderella had planted a branch at the grave of her mother and she visited there so often, and wept so much, that her tears watered it until it had become a handsome tree.

(EXITS)

CINDERELLA

I WISH—

(Suddenly, the ghost of CINDERELLA'S MOTHER APPEARS within the tree. SHE is a collection of remembered mannerisms and sayings)

CINDERELLA'S MOTHER

What, child? Specify. Opportunity is not a lengthy visitor.

CINDERELLA

I WISH...

CINDERELLA'S MOTHER

DO YOU KNOW WHAT YOU WISH?
ARE YOU CERTAIN WHAT YOU WISH
IS WHAT YOU WANT?
ASK THE TREE,
AND YOU SHALL HAVE YOUR WISH.

CINDERELLA

(Rising)

SHIVER AND QUIVER, LITTLE TREE, SILVER AND GOLD
THROW DOWN ON ME.

Scene 2

(A GOLD AND SILVER DRESS and FANCY SLIPPERS DROP DOWN from the tree)

CINDERELLA

I'M OFF TO GET MY WISH.

(Picks up the clothes and dashes OFFSTAGE)

(JACK is walking through the Woods, leading MILKY-WHITE. HE stops and sits on a tree stump)

JACK

Silence everywhere, Milky-White. Not to my liking...

(Pause)

MYSTERIOUS MAN

(Stepping from behind a tree)

Hello, Jack.

JACK

(Frightened)

How did you know my name?

MYSTERIOUS MAN

How much are you asking for the animal?

JACK

No less than five pounds, sir.

MYSTERIOUS MAN

Why, you'd be lucky to exchange her for a sack of beans.

(Before JACK can respond, the MYSTERIOUS MAN has DISAPPEARED)

JACK

Come along, Milky-White. There are spirits here...

(EXITS)

Scene 2

#11 Hello, Little Girl

(Wolf, Little Red Ridinghood)

(Another part of the Woods. LITTLE RED RIDINGHOOD, skipping to the accompaniment of "Into the Woods," is surprised by the WOLF

MUSIC stops)

WOLF

Good day, young lady.

LITTLE RED RIDINGHOOD

Good day, Mr. Wolf.

(MUSIC resumes

LITTLE RED RIDINGHOOD continues. WOLF stops her again.

MUSIC stops)

WOLF

Whither away so hurriedly?

LITTLE RED RIDINGHOOD

To my grandmother's.

(MUSIC resumes.

LITTLE RED RIDINGHOOD continues briefly. WOLF stops her once more)

WOLF

And what might be in your basket?

LITTLE RED RIDINGHOOD

Bread and wine, so Grandmother will have something good to make her strong.

WOLF

And where might your grandmother live?

(BAKER APPEARS behind a tree and eavesdrops)

LITTLE RED RIDINGHOOD

Further in the Woods; her house stands under three large oak trees.

Scene 2

(WOLF grunts to himself as LITTLE RED RIDINGHOOD skips off)

(Runs over, pops in front of LITTLE RED RIDINGHOOD and holds her as in a tango. He begins moving like Fred Astaire. LITTLE RED RIDINGHOOD leans in with him, but does not move her feet)

WOLF

HELLO LITTLE GIRL,
WHAT'S YOUR RUSH?
YOU'RE MISSING ALL THE FLOWERS.
THE SUN WON'T SET FOR HOURS,
TAKE YOUR TIME.

LITTLE RED RIDINGHOOD

(Breaking away)

MOTHER SAID,
"STRAIGHT AHEAD,"
NOT TO DELAY
OR BE MISLED.

WOLF

BUT SLOW, LITTLE GIRL,
HARK! AND HUSH –
THE BIRDS ARE SINGING SWEETLY.
YOU'LL MISS THE BIRDS COMPLETELY,
YOU'RE TRAVELING SO FLEETLY.

LITTLE RED RIDINGHOOD

(Stops)

MOTHER SAID,
NOT TO STRAY
STILL, I SUPPOSE,
A SMALL DELAY...
GRANNY MIGHT LIKE
A FRESH BOUQUET...

(Spoken)

GOODBYE, MR. WOLF.
(Crosses to flowers, starts to pick them, then EXITS)

WOLF

(Spoken)

GOODBYE, LITTLE GIRL
(Starts off, sung)
AND HELLO...
(HOWLS and EXITS)

Scene 2

BAKER*(Horried)*

Is harm to come to that little girl... in the red cape!

#12

*After "Hello, Little Girl"**(Rapunzel, Baker's Wife)**(WITCH APPEARS**MUSIC under)***WITCH**

Forget the little girl and get the cape! That's the cape. Get it!

BAKER

How am I supposed to get it?

WITCH

You go up to the little thing, and you take it.

RAPUNZEL*(Sweetly, OFFSTAGE, in the distance)*

AHHH...

*(WITCH listens, entranced)***WITCH***(Sweetly)*

Ahh, my Rapunzel... listen to her beautiful music...

(Yelling)

Get me what I need!

*(DISAPPEARS)***BAKER***(Distraught)*

I'll never get that red cape, nor find a golden cow, or a yellow slipper—or was it a golden slipper and a yellow cow? Oh, no...

BAKER'S WIFE*(Softly, APPEARING behind a tree)*

THE COW AS WHITE AS MILK,
 THE CAPE AS RED AS BLOOD,
 THE HAIR AS YELLOW AS CORN,
 THE SLIPPER AS PURE AS—

Scene 2

BAKER

(Overlapping)

What are you doing here?

BAKER'S WIFE

(Coming forward, takes a scarf and tries to put it around his neck)

You forgot your scarf—

BAKER

(Taking scarf off)

You have no business being alone in the Wood! Now go home immediately!

BAKER'S WIFE

I wish to help.

BAKER

No! The spell is on my h—!

(JACK ENTERS, dragging MILKY-WHITE by a rope on her neck)

BAKER'S WIFE, seeing JACK at the other side of stage, puts her hand across BAKER'S MOUTH)

BAKER'S WIFE

(Half-whispering)

A COW AS WHITE AS—

(BAKER sees JACK, takes BAKER'S WIFE'S HAND away)

BOTH

(Half-whispering)

—milk.

(BAKER'S WIFE pushes BAKER in JACK'S direction, then follows)

Hello there, young man.

JACK

(Looks at BAKER, scared)

Hello, sir.

BAKER

What might you be doing with a cow in the middle of the forest?

Scene 2

JACK*(Nervous)*

I was heading toward market—but I seem to have lost my way.

BAKER'S WIFE*(Coaching BAKER)*

What are you planning to do there—?

BAKER

And what are you planning to do there?

JACK

Sell my cow, sir. No less than five pounds.

BAKER

Five pounds!

BAKER'S WIFE

And if you can't fetch that sum? Then what are you to do?

JACK

I suppose my mother and I will have no food to eat.

*(BAKER has emptied his pocket; HE has a few coins and the beans in hand)***BAKER'S WIFE***(LOUDLY)*

Beans—we mustn't give up our beans! Well... if you feel we must.

BAKER

Huh?

BAKER'S WIFE*(To JACK)*Beans *will* bring you food, son.**JACK**

Beans in exchange for my cow?

BAKER'S WIFE

Oh, these are no ordinary beans, son. These beans carry magic.

Scene 2

JACK

Magic? What kind of magic?

BAKER'S WIFE

(To BAKER)

Tell him.

(MYSTERIOUS MAN ENTERS behind a tree)

BAKER

(Nervous)

Magic that defies description.

MYSTERIOUS MAN

...You'd be lucky to exchange her for a sack of beans.

(BAKER'S WIFE and BAKER hug, frightened by MYSTERIOUS MAN'S VOICE. MYSTERIOUS MAN EXITS before anyone sees him)

JACK

How many beans?

BAKER

Six.

BAKER'S WIFE

Five! We can't part with all of them. We must leave one for ourselves. Besides, I'd say they're worth a pound each, at the very least.

JACK

Could I buy my cow back some day?

BAKER

(Uneasy)

Well... possibly.

#13

*I Guess This Is Goodbye!
Maybe They're Magic*

(Jack, Baker's Wife, Baker)

Scene 2

BAKER

(Hands JACK the beans, counting out five and keeping one for his pocket; BAKER'S WIFE then takes MILKY-WHITE)

Good luck there, young lad.

JACK

(Tearful; to MILKY-WHITE)

I GUESS THIS IS GOODBYE, OLD PAL,
YOU'VE BEEN A PERFECT FRIEND.
I HATE TO SEE US PART, OLD PAL,
SOMEDAY I'LL BUY YOU BACK.
I'LL SEE YOU SOON AGAIN.
I HOPE THAT WHEN I DO,
IT WON'T BE ON A PLATE.

(EXITS, overcome with emotion)

MUSIC continues under)

BAKER

(Angry)

Take the cow and go home!

BAKER'S WIFE

I was trying to be helpful.

BAKER

Magic beans! Are we going to dispel this curse through deceit?

BAKER'S WIFE

IF YOU KNOW
WHAT YOU WANT,
THEN YOU GO
AND YOU FIND IT
AND YOU GET IT—

BAKER

(Spoken, pointing off)

HOME.

BAKER'S WIFE

(Spoken)

DO WE WANT A CHILD OR NOT?

Scene 2

BAKER'S WIFE

(Sung)

—AND YOU GIVE
AND YOU TAKE
AND YOU BID
AND YOU BARGAIN,
OR YOU LIVE
TO REGRET IT.

BAKER

(Spoken)

WILL YOU PLEASE GO HOME.

BAKER'S WIFE

(Sung)

THERE ARE RIGHTS AND WRONGS
AND IN-BETWEENS—
NO ONE WAITS
WHEN FORTUNE INTERVENES.
AND MAYBE THEY'RE REALLY MAGIC,
WHO KNOWS?

BAKER

Go home. I will carry this out in my own fashion!

(BAKER'S WIFE takes MILKY-WHITE and BAKER and BAKER'S WIFE EXIT in different directions. NARRATOR ENTERS. RAPUNZEL is heard SINGING off in the distance. RAPUNZEL's tower APPEARS)

NARRATOR

And so the Baker continued his search for the cape as red as blood.

(WITCH ENTERS)

#14

Rapunzel

(Rapunzel)

As for Rapunzel, the Witch was careful not to lose this beauty to the outside world, and so shut her within a doorless tower that lay deep within the forest. And when the old enchantress paid a visit, she called forth:

(EXITS as WITCH crosses to tower. RAPUNZEL'S PRINCE ENTERS, kneels to hide from WITCH)

RAPUNZEL

AHHH...

Scene 2

WITCH

Rapunzel. Rapunzel. Let down your hair to me.

(RAPUNZEL stops singing and her hair descends. The WITCH climbs up, struggling as RAPUNZEL leans forward in pain. RAPUNZEL'S PRINCE comes from around a tree)

RAPUNZEL'S PRINCE

(To himself)

Rapunzel, Rapunzel. What a strange but beautiful name. And fit for a Prince! Tomorrow, before that horrible Witch arrives, I will stand before her window and ask her to let down her hair to me.

(EXITS as BAKER ENTERS and steps into LITTLE RED RIDINGHOOD'S path; the girl is eating a sweet as SHE ENTERS)

BAKER

Hello there, little one. Where did you get that beautiful cape? I so admire it.

LITTLE RED RIDINGHOOD

My granny made it for me.

BAKER

Is that right? I would love a red cloak like that.

(Examines the cape)

LITTLE RED RIDINGHOOD

(Giggling)

You'd look pretty foolish.

(BAKER goes to her and takes her cape)

BAKER

May I take a look at it?

LITTLE RED RIDINGHOOD

(In panic)

I don't like to be without my cape. Please, give it back!

WITCH'S VOICE

Forget the little girl and get the cape!

(BAKER suddenly dashes away with the cape under his arm. LITTLE RED RIDINGHOOD stands numb for a moment, then lets out a bloodcurdling scream, followed by hysterical weeping)

Scene 2

BAKER

(Sheepishly, returning with cape, placing it on LITTLE RED RIDINGHOOD'S SHOULDERS)

I just wanted to make certain that you really loved this cape. Now you go to your granny's—and you be careful that no wolf comes your way.

LITTLE RED RIDINGHOOD

I'd rather a wolf than you, any day.

(Stomps BAKER'S FOOT and EXITS)

#15

Baker's Reprise

(Baker)

BAKER

(In pain)

IF YOU KNOW
WHAT YOU NEED,
THEN YOU GO
AND YOU FIND IT
AND YOU TAKE IT.

(Spoken)

DO I WANT A CHILD OR NOT?

(Sung)

THINGS ARE ONLY WHAT YOU NEED THEM FOR,
WHAT'S IMPORTANT IS WHO NEEDS THEM MORE—

I need that cape!

(MUSIC continues under as HE EXITS)

(NARRATOR ENTERS)

NARRATOR

And so the Baker, with new-found determination, went after the red cape. As for the little girl, she was surprised to find her grandmother's cottage door standing open.

(We see GRANNY'S COTTAGE with WOLF, in bed, covers up and hands near his mouth. The walls of the COTTAGE are made of scrim. LITTLE RED RIDINGHOOD ENTERS)

LITTLE RED RIDINGHOOD

Good day, Grandmother.

(Moves to the bed)

My, Grandmother, you're looking very strange. What big ears you have!

Scene 2

WOLF*(In a granny voice)*

The better to hear you with, my dear.

LITTLE RED RIDINGHOOD

But Grandmother, what big eyes you have!

WOLF

The better to see you with, my dear.

LITTLE RED RIDINGHOOD

Oh, Grandmother—what a terrible, big, wet mouth you have!

WOLF

The better to eat you with!

*(Bloodcurdling scream from LITTLE RED RIDINGHOOD, who DISAPPEARS)***NARRATOR**

With his appetite appeased, the Wolf took to bed for a nice long nap.

*(WOLF snores; NARRATOR EXITS)***BAKER**

That grandmother has a mighty snore.

(Goes up to the window and looks in)

Odd. Where is the little one?

*(Turns to walk away)**(WOLF belches)**BAKER suddenly stops. HE enters the COTTAGE and timidly goes over to the bed, his knife stretched before him. HE lets out a yelp when HE sees the WOLF)*

Grandmother, hah!

(Draws the knife back, then stops)

What is that red cloth in the corner of your mouth? Looks to me to be a piece of—ah hah! I'll get the cape from within your stomach.

*(Slits the WOLF'S STOMACH, then recoils in disgust)***LITTLE RED RIDINGHOOD***(Stepping out of the WOLF)*

What a fright! How dark and dank it was inside that wolf.

Scene 2

(GRANNY emerges from WOLF)

GRANNY

(Wheezing, tries to strangle WOLF; who reacts in pain)

Kill the devil!

LITTLE RED RIDINGHOOD

(Shocked)

Granny!

GRANNY

Quiet, child. This evil must be destroyed.

BAKER

(Faint)

Well, I will leave you to your task.

GRANNY

Don't you want the skins?

BAKER

No. No! You keep them.

GRANNY

(With disdain)

What kind of a hunter are you?

BAKER

I'm a baker!

(GRANNY pulls him into the COTTAGE as LITTLE RED RIDINGHOOD walks DOWNSTAGE. LIGHTS change)

#16

I Know Things Now

(Little Red Ridinghood)

LITTLE RED RIDINGHOOD

MOTHER SAID,
"STRAIGHT AHEAD,"
NOT TO DELAY
OR BE MISLED.
I SHOULD HAVE HEDED
HER ADVICE...

BUT HE SEEMED SO NICE.

Scene 2

LITTLE RED RIDINGHOOD

AND HE SHOWED ME THINGS,
MANY BEAUTIFUL THINGS,
THAT I HADN'T THOUGHT TO EXPLORE.
THEY WERE OFF MY PATH,
SO I NEVER HAD DARED.
I HAD BEEN SO CAREFUL
I NEVER HAD CARED.
AND HE MADE ME FEEL EXCITED—
WELL, EXCITED AND SCARED.

WHEN HE SAID, "COME IN!"
WITH THAT SICKENING GRIN,
HOW COULD I KNOW WHAT WAS IN STORE?
ONCE HIS TEETH WERE BARED,
THEN, I REALLY GOT SCARED—
WELL, EXCITED AND SCARED—

BUT HE DREW ME CLOSE
AND HE SWALLOWED ME DOWN,
DOWN A DARK SLIMY PATH
WHERE LIE SECRETS THAT I NEVER WANT TO KNOW,

AND I KNOW THINGS NOW,
MANY VALUABLE THINGS,
THAT I HADN'T KNOWN BEFORE:
DO NOT PUT YOUR FAITH
IN A CAPE AND A HOOD—
THEY WILL NOT PROTECT YOU
THE WAY THAT THEY SHOULD—
AND TAKE EXTRA CARE WITH STRANGERS,
EVEN FLOWERS HAVE THEIR DANGERS.
AND THOUGH SCARY IS EXCITING,
NICE IS DIFFERENT THAN GOOD.

NOW I KNOW:
DON'T BE SCARED.
GRANNY IS RIGHT,
JUST BE PREPARED.

ISN'T IT NICE TO KNOW A LOT!

...AND A LITTLE BIT NOT...

(BAKER APPEARS, dejected)

Scene 2

LITTLE RED RIDINGHOOD

Mr. Baker, you saved our lives. Here.

(Hands him her cape)

BAKER

Are you certain?

LITTLE RED RIDINGHOOD

Yes. Maybe Granny will make me another with the skins of that wolf.

BAKER

Thank you!

(Dancing with joy, BAKER kisses her cheek and EXITS as LITTLE RED RIDINGHOOD watches, disgusted. LITTLE RED RIDINGHOOD EXITS. NARRATOR ENTERS)

#17

Jack's Mother

(Orchestra)

NARRATOR

And so the Baker, with the second article in hand, feeling braver and more satisfied than he had ever felt, ran back through the Woods.

(A CUT-OUT of JACK'S HOUSE ENTERS)

As for the lad Jack:

(JACK'S MOTHER and JACK come from around the CUTOUT)

JACK'S MOTHER

(Livid)

Only a dolt⁷ would exchange a cow for beans!

(Throws the beans to the ground)

JACK

Mother, no—

(Goes to pick them up)

JACK'S MOTHER

To bed without supper for you!

(Grabs JACK and marches him back into the house)

NARRATOR

Little did they know those beans would grow into an enormous stalk that would stretch into the heavens.

(EXITS)

⁷Dolt: An unintelligent person. An idiot.

Scene 2

#18

*Cinderella Coming From The Ball**(Orchestra)*

*(BAKER'S WIFE ENTERS UPSTAGE, tugging at MILKY-WHITE.
A lantern hangs from MILKY-WHITE'S HORN;*

BALL MUSIC in the distance, growing louder

CINDERELLA dashes ONSTAGE, looking over her shoulder

*MEN'S VOICES are heard OFFSTAGE. CINDERELLA signals
to BAKER'S WIFE to keep quiet, then ducks behind a tree*

*FANFARE. CINDERELLA'S PRINCE runs ONSTAGE, followed by his
STEWARD. THEY look about for a moment, notice BAKER'S WIFE,
who is curtsying deeply)*

CINDERELLA'S PRINCE

Have you seen a beautiful young woman in a ball gown pass through?

BAKER'S WIFE

(Breathless)

I don't think so, sir.

STEWARD

I think I see her over there.

*(CINDERELLA'S PRINCE signals STEWARD off in that direction, then
takes another look at BAKER'S WIFE before following)*

BAKER'S WIFE

I've never lied to royalty before. I've never *anything* to royalty before!

CINDERELLA

(Comes out)

Thank you.

BAKER'S WIFE

What a beautiful gown you're wearing.
Were you at the King's Festival?

CINDERELLA

(Preoccupied)

Yes.

BAKER'S WIFE

Aren't you the lucky one. If a Prince were pursuing me, I certainly wouldn't
hide. Tell me about the ball.

CINDERELLA

IT'S A VERY NICE BALL.

BAKER'S WIFE

(Spoken)

YES—? AND—?

CINDERELLA

(Spoken)

AND...

(Sung)

THEY HAVE FAR TOO MUCH FOOD.

BAKER'S WIFE

(Spoken)

NO THE PRINCE—?

CINDERELLA

(Spoken)

OH, THE PRINCE . . .

BAKER'S WIFE

(Spoken)

YES, THE PRINCE!

CINDERELLA

(Sung)

IF HE KNEW WHO I REALLY WAS—

BAKER'S WIFE

(Spoken)

OH? WHO?

CINDERELLA

(Sung)

I'M AFRAID I WAS RUDE.

BAKER'S WIFE

(Spoken)

OH? HOW?

Scene 2

CINDERELLA*(Sung)*

NOW I'M BEING PURSUED.

BAKER'S WIFE*(Spoken)*

YES? AND—?

CINDERELLA*(Sung)*

AND I'M NOT IN THE MOOD.

*(We hear the first CHIME of midnight)***BAKER'S WIFE**

Are you to return to the Festival tomorrow eve?

CINDERELLA

Perhaps.

BAKER'S WIFE

Perhaps? Oh, to be pursued by a prince. All that pursues me is tomorrow's bread. What I wouldn't give to be in your shoes!

*(Second CHIME; CHIMES continue under)***CINDERELLA**

Will you look over there? An enormous vine growing next to that little cottage...

BAKER'S WIFE*(Looking down at CINDERELLA'S FEET)*

...I mean slippers.

CINDERELLA

It looks like a giant beanstalk rising into the sky.

BAKER'S WIFE*(Excited)*

As pure as gold!

CINDERELLA

I must get home.

(Begins to leave)

BAKER'S WIFE

Wait!

(CINDERELLA EXITS)

BAKER'S WIFE

I need your shoes!

(BAKER'S WIFE starts off after CINDERELLA; MILKY-WHITE lets out a "MOO!" and takes off in the other direction; BAKER'S WIFE stops, torn between MILKY-WHITE and CINDERELLA)

BAKER'S WIFE

(To CINDERELLA)

Hey!

(To MILKY-WHITE)

Come back here!

(Takes off after MILKY-WHITE)

(Final CHIME of midnight)

END OF SCENE TWO

Scene 3

SCENE THREE

#20

*Giants In The Sky**(Jack)*

(JACK APPEARS suddenly from the trees, carrying an oversized money sack)

JACK*(Softly, but intense)*

THERE ARE GIANTS IN THE SKY!
THERE ARE BIG TALL TERRIBLE GIANTS IN THE SKY!

WHEN YOU'RE WAY UP HIGH
AND YOU LOOK BELOW
AT THE WORLD YOU LEFT
AND THE THINGS YOU KNOW,
LITTLE MORE THAN A GLANCE
IS ENOUGH TO SHOW
YOU JUST HOW SMALL YOU ARE.

WHEN YOU'RE WAY UP HIGH
AND YOU'RE ON YOUR OWN
IN A WORLD LIKE NONE
THAT YOU'VE EVER KNOWN,
WHERE THE SKY IS LEAD
AND THE EARTH IS STONE,

YOU'RE FREE TO DO
WHATEVER PLEASES YOU,
EXPLORING THINGS YOU'D NEVER DARE
'CAUSE YOU DON'T CARE,
WHEN SUDDENLY THERE'S

A BIG TALL TERRIBLE GIANT AT THE DOOR,
A BIG TALL TERRIBLE GIANT WITH A TERRIBLE ROAR.
SO YOU STEAL SOME GOLD AND AWAY YOU GO,
AND YOU SCRAMBLE DOWN TO THE WORLD BELOW,
AND YOU'RE BACK AGAIN,
ONLY DIFFERENT THAN BEFORE,
AFTER THE SKY.

THERE ARE GIANTS IN THE SKY!
THERE ARE BIG TALL TERRIBLE AWESOME SCARY
WONDERFUL GIANTS IN THE SKY!

Scene 3

(BAKER enters; JACK bounds over to him)

JACK

Good fortune! Good fortune, sir! Look what I have! Here's five gold pieces.

BAKER

(Astounded)

Five gold pieces!

(Examines the gold)

JACK

(Looking around)

Where is Milky-White? You said I might buy her back.

BAKER

I know, but I'm not certain that five gold pieces would—

JACK

Are you saying that you wish more money?

(Hands BAKER gold)

Keep this. I will go fetch more.

BAKER

Wait. I didn't say—

(JACK EXITS; BAKER looks at money)

Five gold pieces! With this money I could buy baking supplies for a year. I could buy a new thatched roof and a new chimney.

(MYSTERIOUS MAN APPEARS from nowhere)

MYSTERIOUS MAN

But could you buy yourself a child?

BAKER

(Startled)

Who are you?

MYSTERIOUS MAN

How badly do you wish a child? Five gold pieces? Ten? Twenty?

BAKER

I've not thought to put a price on it.

Scene 3

MYSTERIOUS MAN

Exactly.

(Walks over and takes the gold away)

The money is not what's important. What's important is that your wish be honored.

(Goes around a tree and DISAPPEARS; BAKER begins darting around trees looking for him)

BAKER

Come back here! Give me back—

(Sees BAKER'S WIFE, who ENTERS from around another tree)

What are you doing here now?

BAKER'S WIFE

(Quickly switching gears)

I see you've the red cape.

BAKER

Yes. I've the cape. Only two items left to locate.

BAKER'S WIFE

Three.

BAKER

Two. I've the cape and the cow.

BAKER'S WIFE

(Faking enthusiasm)

You've the cape!

BAKER

What have you done with the cow?!

BAKER'S WIFE

(Crying)

She ran away. I never reached home. I've been looking for her all night.

BAKER

I should have known better than to have entrusted her to you.

BAKER'S WIFE

She might just as easily have run from you!

Scene 3

BAKER

But she didn't!

BAKER'S WIFE

(Contrite)

I'm sorry I lost the cow.

BAKER

I shouldn't have yelled.

(Beat⁷)

Now, please, go back to the village.

(BAKER'S WIFE, annoyed, turns her back and begins to walk away)

I *will* make things right! And then we can just go about our life. No more hunting about in the Woods for strange objects. No more Witches and dim-witted boys and hungry little girls.

(BAKER'S WIFE begins to move back towards him)

Go!

(THEY EXIT in opposite directions The BAKER'S WIFE turns to follow THE BAKER as...)

#21

Fanfares

(Orchestra)

(TWO FANFARES)

(CINDERELLA'S PRINCE, somewhat bedraggled, crosses the stage. HE is met by RAPUNZEL'S PRINCE. The BAKER'S WIFE hides, watching intently.)

RAPUNZEL'S PRINCE

Ah, there you are, good brother. Father and I had wondered where you had gone.

CINDERELLA'S PRINCE

I have been looking all night... for her.

(BAKER'S WIFE APPEARS behind a tree and eavesdrops)

The beautiful one I danced the evening with.

RAPUNZEL'S PRINCE

Where did she go?

⁷Beat: A pause between lines, much like a rest in music.

Scene 3

CINDERELLA'S PRINCE

Disappeared.

RAPUNZEL'S PRINCE

I, too, have found a lovely maiden. She lives in the top of a tall tower that has no door or stairs.

CINDERELLA'S PRINCE

And how do you manage a visit?

RAPUNZEL'S PRINCE

I stand beneath her tower and say, "Rapunzel, Rapunzel, let down your hair to me." And then she lowers the longest, most beautiful head of hair—yellow as corn—which I climb to her.

(BAKER'S WIFE reacts)

CINDERELLA'S PRINCE

(Starts laughing hysterically)

Rapunzel! What kind of name is that? You jest!

RAPUNZEL'S PRINCE

(Defensive)

She is as true as your maiden. A maiden running from a Prince? Does that make sense? None would run from us.

CINDERELLA'S PRINCE

(Sober)

Yet one has.

#22

Agony

(Cinderella's Prince, Rapunzel's Prince)

CINDERELLA'S PRINCE

DID I ABUSE HER
OR SHOW HER DISDAIN?
WHY DOES SHE RUN FROM ME?
IF I SHOULD LOSE HER,
HOW SHALL I REGAIN
THE HEART SHE HAS WON FROM ME?

AGONY!
BEYOND POWER OF SPEECH,
WHEN THE ONE THING YOU WANT
IS THE ONLY THING OUT OF YOUR REACH.

Scene 3

RAPUNZEL'S PRINCE

HIGH IN HER TOWER,
SHE SITS BY THE HOUR,
MAINTAINING HER HAIR.
BLITHE AND BECOMING,
AND FREQUENTLY HUMMING
A LIGHTHEARTED AIR:
(Hums RAPUNZEL'S theme)
AH-AH-AH-AH-AH-AH—

AGONY!
FAR MORE PAINFUL THAN YOURS,
WHEN YOU KNOW SHE WOULD GO WITH YOU,
IF THERE ONLY WERE DOORS.

BOTH

AGONY!
OH THE TORTURE THEY TEACH!

CINDERELLA'S PRINCE

ALWAYS TEN STEPS BEHIND—

RAPUNZEL'S PRINCE

ALWAYS TEN FEET BELOW—

BOTH

AND SHE'S JUST OUT OF REACH.
AGONY
THAT CAN CUT LIKE A KNIFE!

I MUST HAVE HER TO WIFE.
(THEY EXIT)

BAKER'S WIFE

Two Princes, each more handsome than the other.
(Begins to follow CINDERELLA'S PRINCE and RAPUNZEL'S PRINCE; SHE stops)

No! Get the hair!
(Heads in the other direction frantically)

(JACK'S MOTHER ENTERS)

JACK'S MOTHER

Excuse me, young woman. Have you encountered a boy answering to the name of Jack?

Scene 3

BAKER'S WIFE

Not the one partial to a white cow?

JACK'S MOTHER

He's the one.

BAKER'S WIFE

Have you seen the cow?

JACK'S MOTHER

No, and I don't care to ever again.

BAKER'S WIFE

I've not seen your son today.

JACK'S MOTHER

(Annoyed)

I hope he didn't go up that beanstalk again.

(Begins to EXIT)

Jack...! Jack...!

*(BAKER'S WIFE, after a moment's pause, EXITS in the other direction;
BAKER ENTERS, looking for MILKY-WHITE)*

BAKER

(Forlorn)

Moo... Moo...

(MYSTERIOUS MAN APPEARS from nowhere)

MYSTERIOUS MAN

Moo! Looking for your cow?

(Signals OFFSTAGE and MILKY-WHITE ENTERS)

BAKER

Where did you find her?

*(MYSTERIOUS MAN ducks back behind a tree as BAKER
goes to MILKY-WHITE)*

(BAKER turns, and sees the old man is gone)

Hello?

*(Takes MILKY-WHITE and EXITS. MYSTERIOUS MAN
REAPPEARS and watches after BAKER. WITCH surprises
MYSTERIOUS MAN and touches him with her cane.
HE falls to the ground, groveling)*

WITCH

Scene 3

What are you doing?

MYSTERIOUS MAN

I am here to make amends.

WITCH

I want you to stay out of this, old man!

MYSTERIOUS MAN

I am here to see your wish is granted.

WITCH

You've caused enough trouble! Keep out of my path!

(ZAPS him; HE runs off. SHE follows him)

#23

Rapunzel (Reprise)

(Rapunzel)

(BAKER'S WIFE ENTERS, pulling a long strand of hair that stretches into the wings)

RAPUNZEL

(OFFSTAGE)

AHHH...

BAKER'S WIFE

Excuse me for this.

(Yanks hair three times. RAPUNZEL screams more loudly with each pull. On the third yank, some hair falls into BAKER'S WIFE'S HANDS)

(BAKER'S WIFE runs away to another part of the Woods)

#24

Underscore

(Orchestra)

(CINDERELLA ENTERS, as if pursued; SHE falls at the feet of the BAKER'S WIFE, losing one slipper)

CINDERELLA

(Recognizing BAKER'S WIFE)

Hello. It's these slippers.

BAKER'S WIFE

I'd say those slippers were as pure as gold.

Scene 3

CINDERELLA

Yes. They are all you could wish for in beauty.
(Takes the slipper back)

BAKER'S WIFE

What I wouldn't give for just one.

CINDERELLA

One is not likely to do you much good. I must run.

(BAKER'S WIFE grabs a shoe)

BAKER'S WIFE

And I must have your shoe.

CINDERELLA

Stop that!

(The two engage in a tug-of-war over the shoe, dialogue overlaps)

BAKER'S WIFE

I need it to have a baby!

CINDERELLA

(Through clenched teeth)

And I need it to get out of here!

(CINDERELLA wins the battle over the shoe, and desperately runs OFFSTAGE; BAKER'S WIFE is embarrassed by her own behavior. SHE straightens herself up as CINDERELLA'S PRINCE with STEWARD bound ONSTAGE, only to curtsy deeply again)

CINDERELLA'S PRINCE

Where did she go?

BAKER'S WIFE

Who?

STEWARD

Don't play the fool, woman.

BAKER'S WIFE

Oh! You mean the beautiful young maiden in the ball gown? She went in that direction. I was trying to hold her here for you...

Scene 3

CINDERELLA'S PRINCE

I can capture my own damsel, thank you.

(CINDERELLA'S PRINCE and STEWARD dash OFFSTAGE)

BAKER runs ONSTAGE with MILKY-WHITE. THEY are both out of breath)

BAKER'S WIFE

You've the cow!

BAKER

Yes. I've the cow. We've two of the four.

(MILKY-WHITE continues to breathe heavily)

BAKER'S WIFE

Three.

BAKER

Two!

BAKER'S WIFE

(Pulls the hair from her pocket)

Three! Compare this to your corn.

(BAKER does so and smiles)

BAKER

Where did you find it?

BAKER'S WIFE

(False modesty)

I pulled it from a maiden in a tower.

BAKER

(Looking at hair)

Three!

BAKER'S WIFE

And I almost had the fourth, but she got away.

BAKER

We've one entire day left. Surely we can locate the slipper by then.

Scene 3

BAKER'S WIFE

We? You mean you'll allow me to stay?

BAKER

(Embarrassed)

Well... perhaps it will take the two of us to get this child.

#25

*It Takes Two**(Baker's Wife, Baker)***BAKER'S WIFE**

YOU'VE CHANGED.
 YOU'RE DARING.
 YOU'RE DIFFERENT IN THE WOODS.
 MORE SURE.
 MORE SHARING.
 YOU'RE GETTING US THROUGH THE WOODS.

IF YOU COULD SEE—
 YOU'RE NOT THE MAN WHO STARTED,
 AND MUCH MORE OPEN-HEARTED
 THAN I KNEW
 YOU TO BE.

BAKER

IT TAKES TWO.
 I THOUGHT ONE WAS ENOUGH,
 IT'S NOT TRUE:
 IT TAKES TWO OF US.
 YOU CAME THROUGH
 WHEN THE JOURNEY WAS ROUGH.
 IT TOOK YOU.
 IT TOOK TWO OF US.

BAKER'S WIFE

IT TAKES CARE,
 IT TAKES PATIENCE AND FEAR AND DESPAIR
 TO CHANGE.
 THOUGH YOU SWEAR
 TO CHANGE,
 WHO CAN TELL IF YOU DO?
 IT TAKES TWO.

Scene 3

BOTH

WE'VE CHANGED.
WE'RE STRANGERS.
I'M MEETING YOU IN THE WOODS.
WHO MINDS
WHAT DANGERS?
I KNOW WE'LL GET PAST THE WOODS.
AND ONCE WE'RE PAST,
LET'S HOPE THE CHANGES LAST

BEYOND WOODS,
BEYOND WITCHES AND SLIPPERS AND HOODS,
JUST THE TWO OF US—
BEYOND LIES,
SAFE AT HOME WITH OUR BEAUTIFUL PRIZE,
JUST THE FEW OF US.

IT TAKES TRUST.
IT TAKES JUST
A BIT MORE
AND WE'RE DONE.
WE WANT FOUR,
WE HAD NONE.
WE'VE GOT THREE.
WE NEED ONE.
IT TAKES TWO.

(We hear the slow CHIMES of midnight begin; a HEN dashes ONSTAGE, closely followed by JACK)

JACK

Stop her! Stop that hen!

(BAKER grabs HEN)

JACK

Oh, Providence! My Milky-White.
(Gives MILKY-WHITE a kiss)

And the owners. *And* my hen!

BAKER

(Squeals)

Look what this hen has dropped in my hand!

Scene 3

BAKER'S WIFE*(Excited)*

A golden egg! I've never seen a golden egg!

JACK

You see. I promised you more than the five gold pieces I gave you, sir. Now I'm taking my cow.

BAKER*(To JACK)*

Now, I never said I would sell—

JACK

But you took the five gold pieces.

BAKER'S WIFE

You took five gold pieces!

BAKER

I didn't take, you gave.

*(JACK goes to take MILKY-WHITE. BAKER holds her rope from him)***JACK***(Getting upset)*

You said I could have my cow!

BAKER*(Overlapping)*

Now, I never said you could. I said you might.

BAKER'S WIFE

You would take money before a child?!

#26

*Cow Death**(Orchestra)**(MILKY-WHITE lets out a terrible YELP, and falls to the ground, dead. SILENCE. JACK runs to her, puts his ear to her chest. SILENCE)***JACK**

Milky-White is dead...

BAKER, BAKER'S WIFE*(Exasperated)*

Two!

(BLACKOUT)

END OF SCENE THREE

Scene 4

SCENE FOUR

(As the LIGHTS come up, we see the BAKER'S WIFE and the BAKER, bedraggled and exhausted)

#27

*Underscore**(Orchestra)***NARRATOR**

Two midnights gone. And the exhausted Baker and his wife buried the dead Milky-White.

BAKER

You must go to the village in search of another cow.

BAKER'S WIFE

And what do you propose I use to purchase this cow?

BAKER

(Takes remaining bean from pocket)

Here. Tell them it's magic.

BAKER'S WIFE

No person with a brain larger than this is going to exchange a cow for a bean.

BAKER

Then resign yourself to a childless life.

BAKER'S WIFE

(Calm, but cold)

I feel it best you go for the cow, as I have met a maiden with a golden slipper these previous eves, and I think I might succeed in winning one of her shoes.

BAKER

Fine. That is simply fine.

#28

*Stay With Me**(Witch, Rapunzel)*

(BAKER'S WIFE gathers her things and EXITS; BAKER EXITS in opposite direction. We hear RAPUNZEL scream)

NARRATOR

Unfortunately for Rapunzel—

Scene 4

RAPUNZEL

(OFFSTAGE)

No!

NARRATOR

—the Witch discovered her affections for the Prince before he could spirit her away.

(EXITS)

WITCH drags RAPUNZEL ONSTAGE and throws her to the ground)

WITCH

Why didn't you tell me you had a visitor?

RAPUNZEL

It was lonely atop that tower.

WITCH

(Stroking RAPUNZEL'S HAIR)

I gave you protection and yet you disobeyed me.

RAPUNZEL

I am no longer a child. I wish to see the world.

WITCH

(Tender but intense)

DON'T YOU KNOW WHAT'S OUT THERE IN THE WORLD?
SOMEONE HAS TO SHIELD YOU FROM THE WORLD.
STAY WITH ME.

PRINCES WAIT THERE IN THE WORLD, IT'S TRUE.
PRINCES, YES, BUT WOLVES AND HUMANS, TOO.
STAY AT HOME.
I AM HOME.

WHO OUT THERE COULD LOVE YOU MORE THAN I?
WHAT OUT THERE THAT I CANNOT SUPPLY?
STAY WITH ME.

STAY WITH ME,
THE WORLD IS DARK AND WILD.
STAY A CHILD WHILE YOU CAN BE A CHILD.
WITH ME.

(RAPUNZEL just whimpers)

Scene 4

WITCH

I will not share you, but I *will* show you a world you've never seen.

(Cuts RAPUNZEL'S HAIR)

RAPUNZEL

No! NO!

(WITCH drags RAPUNZEL OFFSTAGE. BAKER ENTERS, followed by MYSTERIOUS MAN. MYSTERIOUS MAN drops sack of gold, BAKER turns around at the sound of the falling coins; MYSTERIOUS MAN EXITS as BAKER picks up money)

BAKER EXITS; NARRATOR ENTERS)

NARRATOR

After having cast out Rapunzel to a remote desert, the Witch returned to take the Prince by surprise. And as he leapt from the tower—the thorns into which he fell pierced his eyes and blinded him.

(RAPUNZEL'S PRINCE ENTERS and stumbles about the forest, helpless. HE EXITS)

As for Cinderella, she returned from her final visit to the Festival.

(NARRATOR EXITS. LIGHTS dim. CINDERELLA hobbles ONSTAGE, wearing but one shoe)

#29

On The Steps Of The Palace

(Cinderella)

CINDERELLA

HE'S A VERY SMART PRINCE,
HE'S A PRINCE WHO PREPARES.
KNOWING THIS TIME I'D RUN FROM HIM,
HE SPREAD PITCH ON THE STAIRS.
I WAS CAUGHT UNAWARES.

AND I THOUGHT: WELL, HE CARES —
THIS IS MORE THAN JUST MALICE.
BETTER STOP AND TAKE STOCK
WHILE YOU'RE STANDING HERE STUCK
ON THE STEPS OF THE PALACE.

Scene 4

BETTER RUN ALONG HOME
AND AVOID THE COLLISION.
EVEN THOUGH THEY DON'T CARE.
YOU'LL BE BETTER OFF THERE
WHERE THERE'S NOTHING TO CHOOSE,
SO THERE'S NOTHING TO LOSE.

SO YOU PRY UP YOUR SHOES.

THEN FROM OUT OF THE BLUE,
AND WITHOUT ANY GUIDE,
YOU KNOW WHAT YOUR DECISION IS,
WHICH IS NOT TO DECIDE.

YOU'LL JUST LEAVE HIM A CLUE:
FOR EXAMPLE, A SHOE.
AND THEN SEE WHAT HE'LL DO.

NOW IT'S HE AND NOT YOU
WHO IS STUCK WITH A SHOE,
IN A STEW,
IN THE GOO,
AND YOU'VE LEARNED SOMETHING, TOO,
SOMETHING YOU NEVER KNEW,
ON THE STEPS OF THE PALACE.

(BAKER'S WIFE races ONSTAGE)

Don't come any closer to me!

BAKER'S WIFE

(Breathless)

Please, just hear me out!

CINDERELLA

We have nothing to discuss. You have attacked me once before—

BAKER'S WIFE

I did not attack *you!* I attacked your shoe. I need it.

(Reaches into her pocket)

Here. Here is a magic bean in exchange for it.

(Hands CINDERELLA the bean)

Scene 4

CINDERELLA

Magic bean?

(Takes bean)

Nonsense!

(Throws the bean away)

BAKER'S WIFE

Don't do that!

(Drops to the ground and searches for bean)

CINDERELLA

I've already given up one shoe this evening. My feet cannot bear to give up another.

(Begins to leave)

BAKER'S WIFE

(Rising)

I need that shoe to have a child!

CINDERELLA

That makes no sense!

(We hear rumblings from the distance)

BAKER'S WIFE

Does it make sense that you're running from a Prince?

STEWARD

(OFFSTAGE)

Stop!

BAKER'S WIFE

Here. Take my shoes. You'll run faster.

(Gives CINDERELLA her shoes and takes the golden slipper. CINDERELLA puts on the shoes and EXITS quickly. STEWARD bounds ONSTAGE; looks about)

STEWARD

Who was that woman?

BAKER'S WIFE

I do not know, sir.

STEWARD

Lying will cost you your life!

(BAKER ENTERS with another cow)

Scene 4

BAKER

I've the cow.

BAKER'S WIFE

(Sees the cow; excited, to BAKER)

The slipper!

(Holds up slipper)

We've all four!

(Runs to the BAKER; STEWARD takes slipper as SHE passes)

STEWARD

I will give this to the Prince and we will search the kingdom tomorrow for the maiden who will fit this shoe.

BAKER'S WIFE

(Grabs the slipper)

It's mine.

*(BAKER'S WIFE and STEWARD begin to struggle.
MYSTERIOUS MAN comes from around a tree)*

(Struggling)

I don't care if this costs me my life—

MYSTERIOUS MAN

(Simultaneously)

Give her the slipper and all will—

(CINDERELLA'S PRINCE races ONSTAGE)

CINDERELLA'S PRINCE

I've the maiden's slipper.

(Produces another slipper)

STEWARD

And sir, I have succeeded in obtaining the other slipper!

MYSTERIOUS MAN

(To STEWARD)

Give them the slipper, and all will come to a happy end.

STEWARD

Shut up!

Scene 4

CINDERELLA'S PRINCE

Do as he says. He's obviously a spirit of some sort, and we only need one.

STEWARD

Yes.

(Hands slipper back to BAKER'S WIFE, who takes it and curtsies)

Suddenly, there is the SOUND of cracking wood, followed by an enormous THUD. This noise should be frighteningly loud. Possibly, LEAVES FALL from trees

Loud SCREAM. JACK'S MOTHER comes running ONSTAGE, hysterical)

JACK'S MOTHER

(Hysterical; bows)

There's a dead Giant in my backyard! I heard Jack coming down the beanstalk, calling for his axe. And when he reached the bottom he took it and began hacking down the stalk. Suddenly, with a crash, the beanstalk fell, but there was no Jack. For all I know, he's been crushed by the Giant.

(Cries.)

A beat)

CINDERELLA'S PRINCE

If he's been crushed, well, then, there's nothing any of us can do about that, now is there?

(To STEWARD)

We must be off. I need my rest before tomorrow's search is to commence.

(CINDERELLA'S PRINCE and STEWARD EXIT)

JACK'S MOTHER

Doesn't anyone care a Giant has fallen from the sky?

(WITCH APPEARS)

WITCH

You've all the objects?

(BAKER crosses to her. WITCH is amazed)

BAKER'S WIFE

Yes.

(Brings the cow forth)

WITCH

That cow doesn't look as white as milk to me.

BAKER'S WIFE

(Moving towards cow)

Oh, she is.

(Petting cow)

She is!

*(White powder flies about as BAKER'S WIFE pats the cow.
BAKER pulls her away as WITCH approaches)*

WITCH

This cow has been covered with flour!

BAKER

Well, we did have a cow as white as milk. Honestly we did.

WITCH

Then where is she?

BAKER'S WIFE

She's dead.

BAKER

We thought you'd prefer a live cow.

WITCH

Of course I'd prefer a live cow! So bring me the dead cow and I'll bring her back to life!

BAKER

You could do that?

WITCH

Now!

(WITCH hits BAKER with SPELL; BAKER'S WIFE and BAKER scamper UPSTAGE towards MILKY-WHITE'S grave and we see dirt flying into the air as they dig into the grave)

JACK comes running ONSTAGE with a golden HARP)

JACK'S MOTHER

(Upset)

There you are! I've been worried sick.

Scene 4

JACK

Mother, look. The most beautiful harp.

JACK'S MOTHER*(Pleased)*

Shame on you! You've stolen too much.

BAKER*(OFFSTAGE)*

She's too heavy.

*(Perturbed, the WITCH goes over towards the grave)***JACK**

What's happening?

(WITCH waves her hand, causing a puff of SMOKE. MILKY-WHITE suddenly stands and is restored to life. BAKER and BAKER'S WIFE bring MILKY-WHITE forward)

Milky-White! Now I have my friend back. And I'm rich!

WITCH

Quiet! Feed the objects to the cow!

BAKER'S WIFE, BAKER, JACK

What?

WITCH

You heard me. Feed them to the cow.

#30

*The Potion Part I**(Orchestra)**(The BAKER begins to feed MILKY-WHITE the objects. With great effort, MILKY-WHITE chews them and, with greater effort, swallows)**We hear the first CHIME of midnight. The remaining eleven sound through the rest of the scene**ALL stare intently at MILKY-WHITE. The WITCH pulls a silver goblet from her cloak and gives it to the BAKER)***WITCH**

Fill this.

Scene 4

JACK

(Going to MILKY-WHITE)

I'll do it. She'll only milk for me. Squeeze, pal.

(JACK milks her feverishly. Nothing. WITCH goes and takes the goblet back; SHE turns it upside down)

WITCH

Wrong ingredients. Forget about a child.

BAKER'S WIFE

No! We followed your instructions. One, that cow is as white as milk. And two, the cape was certainly as red as blood. And three, the slipper was gold...

BAKER

And four, I compared the hair with this ear of corn.

BAKER'S WIFE

I pulled it from a maiden in a tower and—

WITCH

YOU WHAT! I touched that hair! Don't you understand? I cannot have touched the ingredients!

(MYSTERIOUS MAN comes from around a tree)

MYSTERIOUS MAN

The corn! The corn!

BAKER

What?

MYSTERIOUS MAN

The silky hair of the corn. Pull it from the ear and feed it to the cow. Quickly!

#31

The Potion Part II

(Orchestra)

(BAKER does so, hurriedly)

WITCH

This had better work, old man, before the last stroke of midnight, or your son will be the last of your flesh and blood.

Scene 4

BAKER

Son?

MYSTERIOUS MAN

Please. Not now.

WITCH

Yes. Meet your father.

*(Moves to MILKY-WHITE)***BAKER***FATHER?* Could that be you? I thought you died in a baking accident.**MYSTERIOUS MAN**

I didn't want to run away from you son, but—

*(MILKY-WHITE lets out a bloodcurdling MOAN and begins to shake feverishly)***BAKER'S WIFE**

It's working!

*(MILKY-WHITE SQUEALS)***JACK**

She's milking!

BAKER*(To MYSTERIOUS MAN)*

I don't understand.

MYSTERIOUS MAN

Not now!

(To BAKER'S WIFE)

Into the cup!

*(BAKER'S WIFE holds goblet under MILKY-WHITE'S UDDER as JACK milks; all eyes are on MILKY-WHITE. WITCH takes the goblet and drinks. SHE turns UPSTAGE, shaking. SMOKE begins to rise from beneath her)**The last stroke of midnight**MYSTERIOUS MAN falls to the ground)*

Son! Son!

Scene 4

BAKER

(Going to MYSTERIOUS MAN'S side)

Father, Father—

MYSTERIOUS MAN

(Lets out a groan)

All is repaired.

(Dies)

BAKER

He's dead!

(The WITCH suddenly turns around and has been transformed into a beautiful woman.)

(BLACKOUT)

END OF SCENE FOUR

Scene 5

SCENE FIVE

#32

*Finale Part I**(Orchestra)***NARRATOR***(ENTERING)*

And so the Mysterious Man died, having helped end the curse on his house. For the Baker, there would be no reunion with his father, and he and his wife, bewildered, returned home.

(BAKER and BAKER'S WIFE EXIT)

The Witch, who had been punished with age and ugliness that night when her beans had been stolen and the lightning flashed, was now returned to her former state of youth and beauty.

(WITCH strikes pose, then EXITS)

And Milky-White, after a night of severe indigestion, was reunited with the now wealthy Jack.

(JACK and JACK'S MOTHER EXIT with MILKY-WHITE and HARP. RAPUNZEL ENTERS, followed by RAPUNZEL'S PRINCE)

As for Rapunzel, she lived impoverished in the desert until the day her Prince, wandering aimlessly, heard a voice so familiar that he went towards it. And when he approached, Rapunzel, overjoyed at seeing him, fell into his arms, weeping. Two of her tears wetted his eyes and their touch restored his vision.

*(RAPUNZEL'S PRINCE, sight restored, springs to his feet. WITCH comes from around a tree)***WITCH***(To RAPUNZEL)*

I was going to come fetch you as soon as you learned your lesson. This is who I truly am. Come with me, child. We can be happy as we once were.

*(Offers RAPUNZEL her hand)***RAPUNZEL'S PRINCE***(Pulling RAPUNZEL back)*

She will not go with you!

WITCH

Let her speak for herself!

(RAPUNZEL shakes her head "no")

Scene 5

WITCH

You are the only family I know.
(Holds out her hand)

Come with me. Please.
(RAPUNZEL shakes her head "no")

You give me no choice!
(WITCH attempts to put a spell on them, but only a pathetic puff of SMOKE comes from her cane. SHE tries again, and again nothing. RAPUNZEL and RAPUNZEL'S PRINCE shrug and EXIT)

NARRATOR

As is often the way in these tales, in exchange for her youth and beauty, the Witch lost her power over others.

(WITCH, frustrated, breaks her cane and EXITS)

As for Cinderella's Prince...

#33

Finale Part II

(Florinda, Stepmother, Steward)

(FANFARE)

...he began his search for the foot to fit the golden slipper.

(CINDERELLA'S PRINCE and STEWARD ENTER on horseback)

When he came to Cinderella's house, Cinderella's stepmother took the slipper into Florinda's room.

(FLORINDA tries on shoe; STEPMOTHER struggles to help her; LUCINDA watches)

FLORINDA

CAREFUL, MY TOE—!

STEPMOTHER

DARLING, I KNOW—

FLORINDA

WHAT'LL WE DO?

Scene 5

STEPMOTHER

IT'LL HAVE TO GO—

(FLORINDA reacts as STEPMOTHER suddenly brandishes a knife)

BUT WHEN YOU'RE HIS BRIDE
YOU CAN SIT OR RIDE.
YOU'LL NEVER NEED TO WALK!

(Looks at her encouragingly, then cuts off FLORINDA'S toe as FLORINDA reacts in pain. FLORINDA limps to CINDERELLA'S PRINCE)

NARRATOR

The girl obeyed, swallowing the pain, and joined the Prince to become his bride.

#34

Finale Part III

*(Steward)***STEWARD**

LOOK AT THE BLOOD WITHIN THE SHOE;
THIS ONE IS NOT THE BRIDE THAT'S TRUE.
SEARCH FOR THE FOOT THAT FITS.

(CINDERELLA'S PRINCE looks at FLORINDA'S FOOT and sees blood trickling from the shoe. THEY return to CINDERELLA'S home)

#35

Finale Part IV

*(Lucinda, Stepmother)***NARRATOR**

The Prince returned the false bride, and asked the other sister to put on the shoe.

(STEPMOTHER takes the shoe and tries forcing it onto LUCINDA'S FOOT)

LUCINDA

(Struggling with the shoe)

WHY WON'T IT FIT?

Scene 5

STEPMOTHER

(Holding the knife)

DARLING, BE STILL.
CUT OFF A BIT
OF THE HEEL AND IT WILL.
AND WHEN YOU'RE HIS WIFE
YOU'LL HAVE SUCH A LIFE,
YOU'LL NEVER NEED TO WALK!

*(Looks at LUCINDA encouragingly as she cuts off LUCINDA'S HEEL.
STEPMOTHER presents LUCINDA to CINDERELLA'S PRINCE)*

NARRATOR

The girl obeyed and swallowed her pain. But once again, the Prince noticed blood trickling from the shoe.

(CINDERELLA'S PRINCE takes shoe off LUCINDA, pours blood from it and, ashen, returns it to STEPMOTHER)

And when Cinderella presented herself and tried on the blood-soaked slipper, it fit like a glove.

CINDERELLA'S PRINCE

This is the true bride!

#36

Finale Part V

(Orchestra)

(FANFARE)

BAKER'S WIFE ENTERS, very pregnant)

BAKER'S WIFE

I see your Prince has found you.

CINDERELLA

Yes.

BAKER'S WIFE

(Patting her belly)

Thank you for the slipper.

(ALL come ONSTAGE; segue to "Finale")

Scene 5

#37

Finale Part VI

(Narrator, Company)

NARRATOR

And it came to pass, all that seemed wrong was now right, the kingdoms were filled with joy, and those who deserved to were certain to live a long and happy life.

(Spoken)

EVER AFTER...

ALL EXCEPT NARRATOR*(Sung)*

EVER AFTER!

NARRATOR*(Sung)*

JOURNEY OVER, ALL IS MENDED,
AND IT'S NOT JUST FOR TODAY,
BUT TOMORROW, AND EXTENDED
EVER AFTER!

ALL EXCEPT NARRATOR

EVER AFTER!

NARRATOR

ALL THE CURSES HAVE BEEN ENDED,
THE REVERSES WIPED AWAY.
ALL IS TENDERNESS AND LAUGHTER
FOR FOREVER AFTER!

ALL

HAPPY NOW AND HAPPY HENCE
AND HAPPY EVER AFTER!
JOY TODAY AND BLISS TOMORROW,
TENDERNESS AND LAUGHTER!

WOMEN

TO BE HAPPY, AND FOREVER,
YOU MUST SEE YOUR WISH COME TRUE.

ALL

DON'T BE CAREFUL, DON'T BE CLEVER.
WHEN YOU SEE YOUR WISH, PURSUE.
IT'S A DANGEROUS ENDEAVOR,
BUT THE ONLY THING TO DO—

Scene 5

ALL

THOUGH IT'S FEARFUL,
THOUGH IT'S DEEP, THOUGH IT'S DARK,
AND THOUGH YOU MAY LOSE THE PATH,
IF YOU WANT YOUR WISH,
YOU CAN HAVE YOUR WISH,
BUT YOU CAN'T JUST WISH—
NO, TO GET YOUR WISH.

YOU GO INTO THE WOODS,
WHERE NOTHING'S CLEAR,
WHERE WITCHES, GHOSTS
AND WOLVES APPEAR.
INTO THE WOODS
AND THROUGH THE FEAR,
YOU HAVE TO TAKE THE JOURNEY.

INTO THE WOODS
AND DOWN THE DELL,
IN VAIN PERHAPS,
BUT WHO CAN TELL?

MEN

INTO THE WOODS TO LIFT THE SPELL,

WOMEN

INTO THE WOODS TO LOSE THE LONGING.

MEN

INTO THE WOODS TO HAVE THE CHILD,

WOMEN

TO WED THE PRINCE,

MEN

TO GET THE MONEY,

WOMEN

TO SAVE THE HOUSE,

MEN

TO KILL THE WOLF,

Scene 5

WOMEN

TO FIND THE FATHER,

MEN

TO CONQUER THE KINGDOM,

ALL

TO HAVE, TO WED,
TO GET, TO SAVE,
TO KILL, TO KEEP,
TO GO TO THE FESTIVAL!

INTO THE WOODS,
INTO THE WOODS,
INTO THE WOODS,
THEN OUT OF THE WOODS—
AND HAPPY EVER AFTER!

CINDERELLA

...I WISH...
(Pause)

(CHORD)

(BLACKOUT)

#38

Curtain Music: Children Will Listen/Into the Woods (Company)

ALL

CAREFUL THE THINGS YOU SAY,
CHILDREN WILL LISTEN.
CAREFUL THE THINGS YOU DO,
CHILDREN WILL SEE.
AND LEARN.
CHILDREN MAY NOT OBEY,
BUT CHILDREN WILL LISTEN.

CHILDREN WILL LOOK TO YOU
FOR WHICH WAY TO TURN,
TO LEARN WHAT TO BE.
CAREFUL BEFORE YOU SAY,
“LISTEN TO ME”
CHILDREN WILL LISTEN

Scene 5

ALL

INTO THE WOODS,
WHERE NOTHING'S CLEAR,
WHERE WITCHES, GHOSTS
AND WOLVES APPEAR.
INTO THE WOODS
AND THROUGH THE FEAR,
YOU HAVE TO TAKE THE JOURNEY.

INTO THE WOODS
AND DOWN THE DELL.
IN VAIN PERHAPS,
BUT WHO CAN TELL?

MEN

INTO THE WOODS
TO LIFT THE SPELL,

WOMEN

INTO THE WOODS
TO LOSE THE LONGING,

MEN

INTO THE WOODS TO HAVE A CHILD.

WOMEN

TO WED THE PRINCE,

MEN

TO GET THE MONEY,

WOMEN

TO SAVE THE HOUSE,

MEN

TO KILL THE WOLF,

WOMEN

TO FIND THE FATHER,

WOMEN

TO CONQUER THE KINGDOM

Scene 5

ALL

TO HAVE, TO WED,
TO GET, TO SAVE,
TO KILL, TO KEEP,
TO GO TO THE FESTIVAL!

INTO THE WOODS,
INTO THE WOODS,
INTO THE WOODS,
THEN OUT OF THE WOODS—
AND HAPPY EVER AFTER!

THE END



Vocal

(From p. 38 in libretto)

1 Opening-Part I

NARRATOR: Once upon a time—

—in a far off kingdom—

Brightly (♩. = 132)

CINDERELLA:
mf

I wish...

—lived a young maiden—

—a sad young lad—

More than an - y - thing...

More than life...

More than jew - els...

JACK: *mf*

I wish...

—and a childless baker—

—with his wife.

8

I wish...

More than life...

More than an - y - thing...

BAKER: *mf*

I wish...

More than the moon...— The King is giv - ing a fes - ti - val.

More than the moon...—

More than the moon...—

More than the moon...—

BAKER'S WIFE: *mf*

10 I wish...

CINDERELLA:

I wish to go to the fes-ti-val— and the ball...

JACK:

I wish... I wish my

BAKER:

More than life... More than rich-es...—

BAKER'S WIFE:

12 More than life... More than rich-es...—

More than an - y - thing...

cow would give us some milk.

I wish we had a child.

mp <

15 More than an - y - thing... I want a

18

STEPMOTHER: *f*

I wish You wish to go to the fes - ti - val?

NARRATOR: *mf*

I wish The

I wish

I wish

18 child... I wish

STEPMOTHER: *f*

You, Cin - der - el - la, the fes - ti - val? The

FLORINDA: *f*

poor girl's moth - er had died. What, you, Cin - der - el - la, the

LUCINDA: *f*

The

22

fes - ti - val?! The King's fes - ti - val!!!!???

fes - ti - val?! The King's fes - ti - val!!!!???

24 fes - ti - val?! The King's fes - ti - val!!!!???

(Script resumes on p. 41 in libretto)

(From p. 41 in libretto)

2 Opening-Part II

NARRATOR: And her father had taken for his new wife a woman with two daughters of her own. All three were beautiful of face, but vile and black of heart.

BAKER'S WIFE: Why, come in little girl. 2 **LITTLE RED RIDINGHOOD:**

mp
I wish...

3 It's not for me, it's for my Gran - ny in the woods.

5 A loaf of bread, please -

7 To bring my poor old hun - gry Gran - ny in the woods...

LITTLE RED RIDINGHOOD: Thank you.

10 *Leggiero, Jauntily* (*♩. = 120*)

9 just a loaf of bread, please... 2

12 *mp*
In - to the woods, it's time to go. I hate to leave, I have to, though.

14 In - to the woods_ it's time, and so I must be - gin my jour - ney.

16 In - to the woods and through the trees to where I am ex - pect - ed, ma'am.

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BAKER'S WIFE: You're
certain of the way?

(LITTLE RED RIDINGHOOD)

18 In - to the woods to Grand-moth - er's house - The

20 way is clear, the light is good, I have no fear, nor

23 no one should. The woods are just trees, the

25 trees are just wood. I sort of hate to ask it, but

BAKER: Here. Now, don't stray and be late.

27 do you have a bas - ket? 4

32 In - to the woods to bring some bread to Gran - ny who is sick in bed.

34 Nev - er can tell what lies a - head. For all that I know, she's al - read - y dead.

36 *f* But in - to the Woods, in - to the woods,

38 in - to the woods To Grand-moth - er's house and home be - fore dark!

(Script resumes on p. 43 in libretto)

(From p. 43 in libretto)

3 Opening-Part III

NARRATOR: Jack, on the other hand, had no grandmother and no father, and his mother...

4

JACK'S MOTHER:

2 Times *mp*

I wish...

NARRATOR: Well, she was not quite beautiful—

5 I wish my son were not a fool.

7 I wish my house was not a mess. I wish the

10 cow was full of milk. I wish the walls were full of gold— I wish a

JACK: But, Mother, no – he's the best cow –
JACK'S MOTHER: She's given us no milk for a week. We've no food nor money, and no choice but to sell her
JACK: But Milky-White is my best friend in the whole world!
JACK'S MOTHER: Look at her!

JACK'S MOTHER:
Listen well, son. Milky-White must be taken to market.

13 3 Times

12 lot of things...

(3rd Time)
JACK'S MOTHER:

mf

17

16 There are bugs on her dugs. There are flies in her eyes.

20 There's a lump on her rump big e-nough to be a hump— And

JACK's MOTHER: Fetch the best price you can. Take no less than five pounds. Are you listening to me?

JACK: Yes. No more than five pounds.

JACK'S MOTHER: Less. Than five. Now, go!

24 no one keeps a cow for a friend!

(Script resumes on p. 44 in libretto)

(From p. 44 in libretto)

4 Opening-Part IV

NARRATOR: Because the Baker had lost his mother and father in a baking accident—well, at least that is what he believed – he was eager to have a family of his own, and was concerned that all efforts until now had failed.

(♩ = 116)

Slower (♩ = 88)
(Knock on Baker's door)

BAKER'S WIFE: Who might that be?
BAKER: It's the Witch from next door.

NARRATOR: The old enchantress told the couple that she had placed a spell on their house.

BAKER: What spell?

WITCH: In the past, when your mother was with child, she developed an unusual appetite. She took one look at my beautiful garden and told your father what she wanted more than anything in the world...

17 **WITCH:**

17 Greens, greens, and noth-ing but greens: Pars-ley, pep-pers, cab-bag-es and cel-'ry, as -

19 par - a - gus and wa - ter - cress and fid - dle - ferns and let - tuce—! He said,

20 "All right," But it was - n't quite, 'cause I

21 caught him in the au - tumn in my gar - den one night! He was

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22 rob - bing me, har - ass - ing me,

23 root - ing through my ru - ta - ba - ga, raid - ing my a - ru - gu - la and

24 rip - ping up the ram - pi - on (My cham - pi - on! My fa - vor - ite!)— I

25 should have laid a spell on him right there, could have

26 turned him in - to stone or a dog or a chair or a sn— But I

28 let him have the ram - pi - on— I'd lots to spare. In re -

29 turn, how - ev - er, I said, "Fair is fair:— you can

30 let me have the ba-by that your wife will bear. And we'll call it square."

(Script resumes on p. 45 in libretto)

(From p. 46 in libretto)

5 Opening-Part V

BAKER: I had a brother.

WITCH: No. But you had a sister.

NARRATOR: But the witch refused to tell him any more of his sister.
Not even that her name was Rapunzel.

[Music resumes]

WITCH: I thought I had been more than reasonable. But how was I to know
what your father had also hidden in his pocket?

BAKER: What?

(♩ = 126) 4

5 **WITCH:**

Beans. The spe-cial beans. I let him go, I did-n't know he'd stol-en my beans! I was

BAKER, BAKER'S WIFE:

5 Beans?

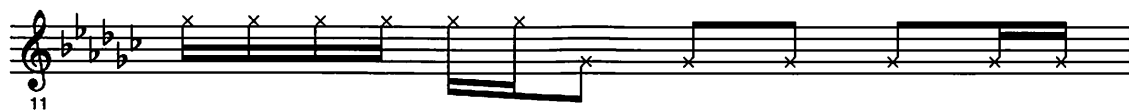
7 watch - ing him crawl back o - ver the wall—! And then

8 bang! Crash! And the light - ning flash! And— well,

9 that's an - oth - er sto - ry, nev - er mind— An - y - way, at last the

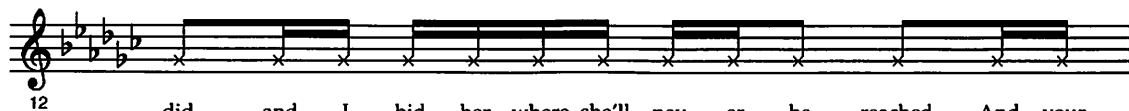
10 big day came and I made my claim, "Oh, don't

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11

take a - way the ba - by," they shrieked and screeched, but I



12

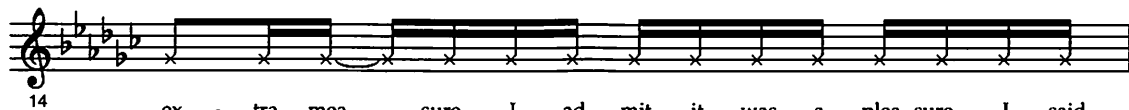
did, and I hid her where she'll nev - er be reached. And your

13



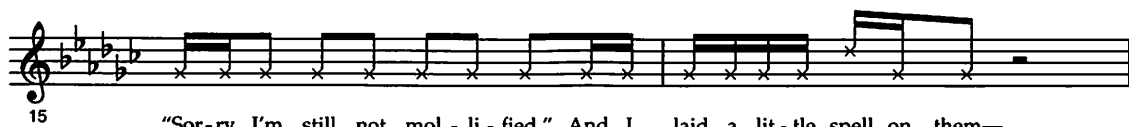
13

fath - er cried, and your moth - er died, when for



14

ex - tra mea - sure— I ad - mit it was a plea - sure— I said



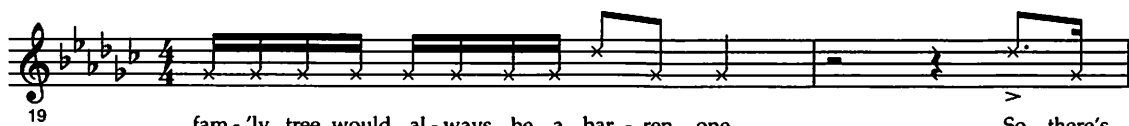
15

"Sor - ry, I'm still not mol - li - fied." And I laid a lit - tle spell on them—



17

You too, son— That your



19

fam - 'ly tree would al - ways be a bar - ren one... So there's

21



21

no more fuss and there's no more scenes and my



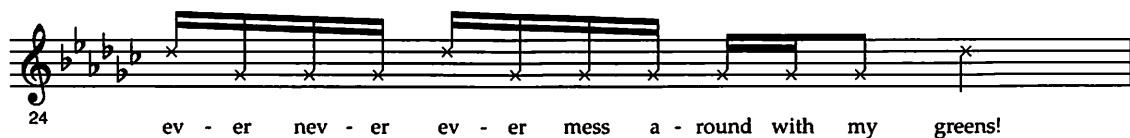
22

gar - den thrives— you should see my nec - tar - ines! But I'm



23 tell - ing you the same I tell kings and queens: don't

Musical staff 23: Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The staff contains a vocal line with lyrics. The melody starts with a quarter note on G4, followed by a quarter note on F4, and then a quarter note on E4. There are several beamed eighth notes and quarter notes. The lyrics are: "tell - ing you the same I tell kings and queens: don't".



24 ev - er nev - er ev - er mess a - round with my greens!

Musical staff 24: Treble clef, key signature of three flats. The staff contains a vocal line with lyrics. The melody starts with a quarter note on G4, followed by a quarter note on F4, and then a quarter note on E4. There are several beamed eighth notes and quarter notes. The lyrics are: "ev - er nev - er ev - er mess a - round with my greens!".



25 Es - pe - cial - ly the beans.

Musical staff 25: Treble clef, key signature of three flats. The staff contains a vocal line with lyrics. The melody starts with a quarter note on G4, followed by a quarter note on F4, and then a quarter note on E4. There are several beamed eighth notes and quarter notes. The lyrics are: "Es - pe - cial - ly the beans.".

(Script resumes on p. 47 in libretto)

(From p. 47 in libretto)

6 Opening-Part VI

NARRATOR: Then the Witch, for purposes of her own,
explained how the Baker might lift the spell

4 times (last time) WITCH: (J. = 76)

You wish to have the curse re-versed? I'll

3 need a cer - tain po - tion first. Go to the wood and bring me back

5 one: the cow as white as milk, two: the cape as red as blood,

7 three: the hair as yel-low as corn, four: the slip-per as pure as gold.

Non rubato

9 Bring me these be-fore the chime of mid - night in three days' time, and

11 you shall have, I guar - an - tee, a child as per-fect as child can be.

13 Go to the wood!

(Script resumes on p. 48 in libretto)

(From p. 48 in libretto)

7 Opening-Part VII

STEPMOTHER:



La - dies, our car - riage waits.

CINDERELLA:

mp

STEPMOTHER:



Now may I go to the Fes - ti - val? The Fes - ti - val—! You'd

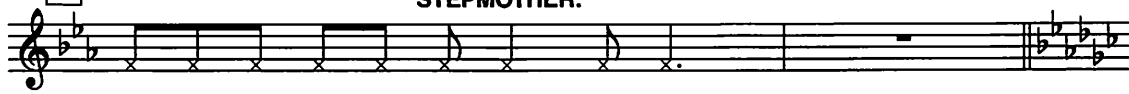
CINDERELLA'S FATHER:



make us the fools of the Fes - ti - val and mor - ti - fy the Prince! The

7

STEPMOTHER:



car - riage is wait - ing. We must be gone.

CINDERELLA:

(sing 2nd time only)



Good night, Fath - er. I wish...

(Script resumes on p. 49 in libretto)

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(From p. 49 in libretto)

8

 Opening-Part VIII

BAKER: Look what I found
in Father's hunting jacket.

BAKER'S WIFE: Six beans.

BAKER: I wonder if they are the —

BAKER'S WIFE: Witch's beans?

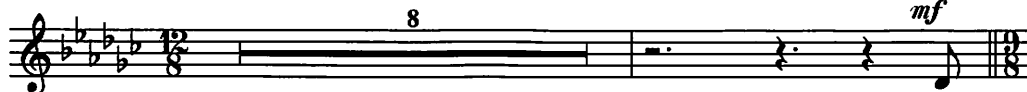
We'll take them with us.

BAKER: No! You are not to come and
that is final. Now what am I to return with?

BAKER'S WIFE: You don't remember?

BAKER'S WIFE:

mf



The



10 cow as white as milk, the cape as red as blood, the hair as yel-low as corn, the

BAKER: **NARRATOR:** And so the Baker, reluctantly, set off to meet

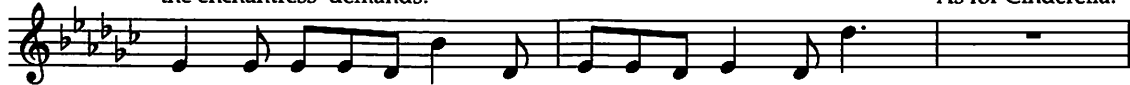


13 slip-per as pure as gold— The cow as white as milk, the cape as red as blood, the

the enchantress' demands.

NARRATOR:

As for Cinderella:



16 hair as yel-low as corn, the slip-per as pure as gold...

CINDERELLA:

mp



19 I still wish to go to the Fes - ti - val, But



22 how am I ev-er to get to the Fes - ti-val? I know! I'll vis - it moth-er's grave, the



25 grave at the ha - zel tree, and tell her I just want to go to the King's Fes - ti - val!

(Script resumes on p. 50 in libretto)

(From p. 50 in libretto)

9 Opening-Part IX

CINDERELLA, BAKER, JACK:

Musical notation for the first line of the song, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 12/8 time signature. The melody begins with a whole note chord, followed by a series of eighth notes. A fermata is placed over the first two notes of the melody.

In - to the woods with-out re-gret, the

BAKER'S WIFE, JACK'S MOTHER:

Musical notation for the second line of the song, identical to the first line, featuring a treble clef, a key signature of two flats, and a 12/8 time signature. A fermata is placed over the first two notes of the melody.

In - to the woods with-out re-gret, the

Musical notation for the third line of the song, featuring a treble clef, a key signature of two flats, and a 12/8 time signature. The melody continues with eighth notes and quarter notes.

choice is made, the task is set. In - to the woods, but not for-get-ting

Musical notation for the fourth line of the song, identical to the third line, featuring a treble clef, a key signature of two flats, and a 12/8 time signature.

4 choice is made, the task is set. In - to the woods, but not for-get-ting

CINDERELLA, JACK:

Musical notation for the fifth line of the song, featuring a treble clef, a key signature of two flats, and a 12/8 time signature. The melody continues with eighth notes and quarter notes.

why I'm on the jour - ney. In - to the woods to get my wish, I

BAKER, BAKER'S WIFE, JACK'S MOTHER:

Musical notation for the sixth line of the song, identical to the fifth line, featuring a treble clef, a key signature of two flats, and a 12/8 time signature.

6 why I'm on the jour - ney. In - to the woods to get my wish, I

JACK'S MOTHER:

Musical notation for the seventh line of the song, featuring a treble clef, a key signature of two flats, and a 12/8 time signature. The melody continues with eighth notes and quarter notes.

don't care how, the time is now. In - to the woods to sell the cow—

Musical notation for the eighth line of the song, featuring a treble clef, a key signature of two flats, and a 12/8 time signature. The melody continues with eighth notes and quarter notes.

8 don't care how, the time is now.

JACK: In - to the woods to get the mon-ey—

BAKER'S WIFE: In - to the woods to lift the spell—

BAKER: To

10

CINDERELLA: To go to the Fes-ti-val—

LITTLE RED RIDINGHOOD: In - to the woods to Grand-moth-er's house...

12

make the po-tion—

ALL: *p*

14 In - to the woods to Grand-moth-er's house... The

17 way is clear, the light is good, I have no fear, nor

20 no one should.— The woods are just trees, the trees are just wood. No

mp

23 need to be a - fraid there—

4

ALL:

29 In - to the Woods to get the thing that makes it worth the jour - ney - ing.

STEPMOTHER, FLORINDA,
LUCINDA, CINDERELLA'S FATHER:

JACK:
JACK'S MOTHER:

BAKER:
BAKER'S WIFE:

ALL:



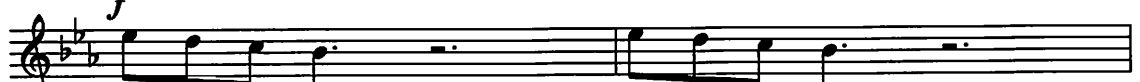
31 In - to the Woods— to see the king— to sell the cow— to make the po-tion— to

cresc.



33 see— to sell— to get— to bring— to make— to lift— to go to the Fes - ti - val.

f



35 In - to the woods! In - to the woods!



37 In - to the woods, then out of the woods,



39 _____ and home be - fore dark!

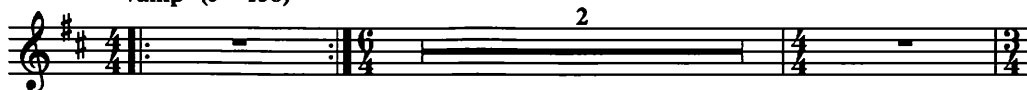
(Script resumes on p. 52 in libretto)

(From p. 53 in libretto)

10 Cinderella at the Grave

NARRATOR: Cinderella had planted a branch at the grave of her mother and she visited there so often, and wept so much, that her tears watered it until it had become a handsome tree.

Vamp (♩ = 138)



CINDERELLA: I wish—

CINDERELLA'S MOTHER:
What, child? Specify. Opportunity
is not a lengthy visitor.



CINDERELLA'S MOTHER:

CINDERELLA: I wish— *p* (2nd time)



Do you know what you wish?

Are you



cer - tain what you wish is what you want? Ask the tree,



and you shall have your wish.

17 CINDERELLA:

mp



Shiv - er and quiv - er, lit - tle tree,



sil - ver and gold throw down on me. I'm off to get my wish.



(Script resumes on p. 54 in libretto)

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(From p. 55 in libretto)

11 Hello, Little Girl

JACK: Come along, Milky-White.
There are spirits here...

WOLF:
Good day, young lady.
LITTLE RED RIDINGHOOD:
Good day, Mr. Wolf.

(J. = 132)

WOLF: Whither away
so hurriedly?

LITTLE RED RIDINGHOOD:
To my grandmother's.

WOLF:
And what might
be in your basket?

6

LITTLE RED RIDINGHOOD:
Bread and wine, so
Grandmother will
have something good
to make her strong.

WOLF:
And where
might your
Grandmother
live?

LITTLE RED RIDINGHOOD:
Further in the woods;
her house stands under
three large oak trees.

11

17 **Andantino** (J = 132)

WOLF: *mf*

Hel - lo, lit - tle girl, — what's —

20 — your rush? — You're miss-ing all the flow - ers. — The

sun won't set for hours, — take your time.

LITTLE RED RIDINGHOOD:
mf

23 Moth-er said, "Straight a-head,"

WOLF: 27

But slow, lit - tle girl,— Hark! And hush— the

(LITTLE RED RIDING HOOD)

26 not to de-lay or be mis-led.

29 birds are sing-ing sweet - ly. You'll miss the birds com-plete - ly,

36

32 you're trav-el - ing so fleet - ly.

LITTLE RED RIDINGHOOD:

mp

37 Moth - er said not to stray. Still, I sup - pose a small de - lay...

2 times (2nd time only)

WOLF:

39 Gran-ny might like a fresh bou-quet... Good - bye, Mis-ter Wolf. Good -

43

42 bye, lit - tle girl. and hel - lo.

2 times

(WOLF howls)

46

(Script resumes on p. 57 in libretto)

(From p. 57 in libretto)

12 After-Hello Little Girl

[BEFORE MUSIC]

BAKER: Is harm to come to that little girl...in the red cape!

[MUSIC BEGINS]

WITCH:

Forget the little girl and get the cape!

That's the cape. Get it!

BAKER:

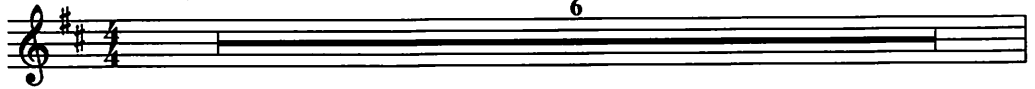
How am I supposed to get it?

WITCH:

You go up to the little thing, and you take it.

Lento (♩ = ?)

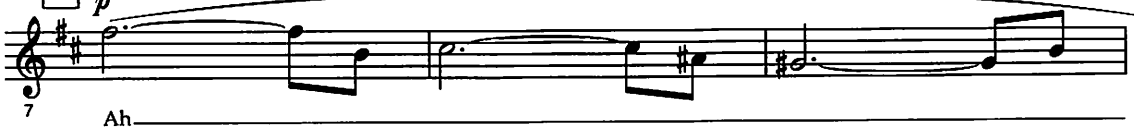
6



WITCH: Ahh, my Rapunzel... listen to her beautiful music...

7 **RAPUNZEL:**

p



BAKER: I'll never get that red cape, nor find a golden cow, or a yellow slipper— or was it a golden slipper and a yellow cow? Oh, no...

(yelling)
Get me what I need.

Andante (♩ = 122)

6 times-(vocal last time)

BAKER'S WIFE:



13



BAKER:
(interrupts)
What are you doing here?



BAKER'S WIFE:

You forgot your scarf—

BAKER: You have no business
being alone in the wood.

Now go home immediately!

BAKER S WIFE: I wish to help.

BAKER: No! The spell is on my h-
(she covers his mouth)

sotto voce

A musical score for two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The melody consists of quarter notes: A4, G#4, F#4, E4, D4, C4, B3, A3. The lyrics 'A cow as white as milk...' are written below the notes. The bottom staff is in bass clef with the same key signature and time signature, containing a whole rest. The number '17' is written below the first few notes of the top staff. The word 'BAKER:' is written above the second staff. The word 'milk...' is written below the second staff. Both staves end with a double bar line and repeat dots.

(Script resumes on p. 58 in libretto)

INTO THE WOODS junior

(From p. 60 in libretto)

13 I Guess This Is Goodbye/ Maybe They're Magic

[BEFORE MUSIC]

JACK: Could I buy my cow back someday?

BAKER: Well possibly.□

(counts out five beans, keeping one for his pocket)

Larghetto (♩ = 70) **BAKER:** Good luck there, young lad.

5 **JACK:**
mp

I guess this is good - bye, old pal, you've been a per - fect

friend. I hate to see us part, old pal, some-day I'll buy you

mf

back. I'll see you soon a - gain. I hope that when I

rit. **12** **Più mosso** (♩ = 86)

do, it won't be on a plate.

BAKER: (Angry)
Take the cow and go home!

BAKER'S WIFE:
I was trying to be helpful.

BAKER: Magic beans!
Are we going to dispel
this curse through deceit?

5

18 **Moderato** (♩ = 84)

BAKER'S WIFE:
mp

If you know what you want, then you go and you find it and you

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get it. Do we want a child or not? and you

BAKER:

20 Home.

21 give and you take and you bid and you bar - gain, or you

live to re-gret it. There are rights and wrongs and in - be-tweens- no one

mf 23

22 Will you please go home.

rit. *a tempo*

24 waits when for - tune in - ter - venes. And may - be they're real - ly mag - ic, who

BAKER: Go home. I will carry this out in my own fashion.

26 knows?

2

(Script resumes on p. 62 in libretto)

(From p. 62 in libretto)

14 Rapunzel

NARRATOR: As for Rapunzel, the Witch was careful not to lose this beauty to the outside world, and so shut her within a doorless tower that lay deep within the forest. And when the old enchantress paid a visit, she called forth:

Gently ($\text{♩} = 76$)

7 ($\text{♩} = 152$)
RAPUNZEL: Ah
WITCH: Rapunzel... Rapunzel... Let down your hair to me.

RAPUNZEL'S PRINCE (to himself): Rapunzel, Rapunzel. What a strange but beautiful name. And fit for a Prince! tomorrow, before that horrible Witch arrives, I will stand before her window and ask her to let down her hair to me.

11 Slow ($\text{♩} = 76$) 2 13 ($\text{♩} = 136$) 3

17 Faster ($\text{♩} = 124$) 4

(**BAKER and LITTLE RED RIDINGHOOD enter**)

(Script resumes on p. 63 in libretto)

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(From p. 64 in libretto)

15 Baker's Reprise

BAKER: ...and you be careful that no wolf comes your way.**LITTLE RED RIDINGHOOD:**I'd rather a wolf than you, any day. (*Stomps on BAKER'S foot and exits*)

BAKER:
(♩ = 84) *mp*

If you know what you need, then you go and you find it and you

3 take it. Do I want a child or not? Things are

BAKER:
I need that cape!

Più mosso, alla marcia (♩ = 90)

4 on - ly what you need them for, what's im - por - tant is who needs them more—

NARRATOR: And so the Baker, with new-found determination, went after the red cape.

As for the little girl, she was surprised to find her grandmother's cottage door standing open.

Più mosso (♩ = 94) 3

6

(Script resumes on p. 64 in libretto)

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(From p. 66 in libretto)

16 I Know Things Now

[BEFORE MUSIC]

BAKER: I'm a baker!

Andante risoluto ($J = 134$)

LITTLE RED RIDINGHOOD:

mf

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

mp

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

9

7 nice.

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

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

poco cresc.

14 nev-er had dared. I had been so care-ful I nev-er had cared. And he

17 made me feel ex-cit-ed— well, ex-cit-ed and scared.

20

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

22 I know what was in store?— Once his teeth were bared, then, I

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27 **Misterioso**

mf *p*

25 real - ly got scared— well, ex - cit - ed and scared— But he drew me close and he

28 swal - lowed me down, down a dark slim - y path where lie

mp

30 se - crets that I nev - er want to know, And I know things now, man - y

32 val - u - 'ble things, that I had - n't known be - fore:— do not

35 put your faith in a cape and a hood, they will not pro - tect you the

mf 39

38 way that they should— and take ex - tra care with stran - gers, ev - en

40 flow - ers have their dan - gers. And though scar - y is ex - cit - ing.

45

42 Nice is diff - 'rent than good. Now I know: don't be scared.

46 Gran - ny is right, just be pre - pared. Is - n't it nice to know a lot!

mp

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

(Script resumes on p. 68 in libretto)

17 Jack's Mother

TACET

18 Cinderella Coming from the Ball

TACET

(From p. 70 in libretto)

19 A Very Nice Prince

BAKER'S WIFE: What a beautiful gown you're wearing.

Were you at the King's festival?

CINDERELLA: Yes.

BAKER'S WIFE: Aren't you the lucky one.

If a Prince were looking for me, I certainly
wouldn't hide. Tell me about the ball.

Allegretto grazioso (♩. = 86) **CINDERELLA:**

3 *mp*
It's a ver - y nice ball.
3 **BAKER'S WIFE:**

Yes—? And—?

And— they have far too much food. Oh, the
7 No, the Prince—

12
Prince... If he knew who I real - ly was—
11 Yes, the Prince!

I'm a - fraid I was rude.
14 Oh? Who? Oh?

Now I'm be - ing pur - sued. And I'm not in the

18 How? Yes? And—?

BAKER'S WIFE: Are you to return to the festival tomorrow eve?

BAKER'S WIFE: Perhaps? Oh, to be pursued by a Prince. All that pursues me is tomorrow's bread.

CINDERELLA: Perhaps.

22 Repeat 4 times

21 mood.

BAKER'S WIFE: What I wouldn't give to be in your shoes.

CINDERELLA: Will you look over there. An enormous vine growing next to that little cottage.

BAKER'S WIFE: I mean slippers.

CINDERELLA: It looks like a giant beanstalk rising into the sky.

BAKER'S WIFE: As pure as gold?

24

CINDERELLA: I must get home.

COW: Moo!

BAKER'S WIFE: Wait! I need your shoes!

BAKER'S WIFE: Hey! Come back here!

32

(Script resumes on p. 72 in libretto)

(From p. 73 in libretto)

20 Giants in the Sky

Maestoso (♩ = 104) **JACK:**

There are Gi-ants in the sky! ————— There are

6 **Andante moderato, non rubato** (♩ = 120) *mp*

4 big tall ter-ri-ble Gi-ants in the sky! When you're

8 way up high and you look be-low at the world you left and the things you know, lit-tle

10 more than a glance is e-nough to show you just how small you are.

12 When you're way up high and you're on your own in a

14 world like none that you've ev - er known, where the sky is lead and the earth is stone, you're

16 *mf*

16 free to do What - ev - er pleas - es you, ex -

18 plor - ing things you'd nev - er dare 'cause you don't care, when sud - den - ly there's a

Broadly

20 big tall ter - ri - ble Gi - ant at the door.

24

23 A big, tall ter - ri - ble Gi - ant with a

26 ter - ri - ble roar.— So you steal some gold and a - way—

29 — you go,— and you scam - ble down to the world—

mf

31 — be - low,— and you're back a - gain, on - ly diff - 'rent than be -

mp (♩ = 110) 37

34 fore, af - ter the sky.— There are

poco rit.

38 Gi - ants in the sky! There are big tall ter - ri - ble awe - some scar - y

a tempo

41 won - der - ful Gi - ants in the sky!—

(Script resumes on p. 74 in libretto)

21 Fanfares

TACET

(From p. 77 in libretto)

22 Agony

RAPUNZEL'S PRINCE:

...A maiden running from a Prince?
Does that make sense? None would run from us.

CINDERELLA'S PRINCE:

Yet one has.

CINDERELLA'S PRINCE:

A la barcarolle (♩. = 56)

Did I a - buse her or show her dis - dain?

4 Why does she run from me? ——— If I should lose her, how

7 shall I re - gain the heart she has won from me? ———

10 *mf* Ag - o - ny! ——— *p* Be - yond pow - er of speech, when the one thing you

14 want is the on - ly thing out of your reach.

17 **RAPUNZEL'S PRINCE:** *p* High in her tow - er, she sits by the ho - ur, main - tain - ing her hair.

21 Blithe and be - com - ing, and fre - quent - ly hum - ming a light - heart - ed air.

26

mf
 Ah - ah - ah - ah - ah - ah - ah - Ah - o - ny! — Far more pain - ful than

28 yours, when you know she would go with you, — if there on - ly were

33 CINDERELLA'S PRINCE:

mf
 Ag - o - ny! — Oh the tor - ture they teach!

(RAPUNZEL'S PRINCE)

32 doors. Ag - o - ny! — Oh the tor - ture they teach!

mf *mp*
 Al - ways ten steps be - hind — and she's just out of

36 *mf* *mp*
 Al - ways ten feet be - low — and she's just out of

40

mf
 reach. Ag - o - ny — that can cut like a knife!

39 *mf*
 reach. Ag - o - ny — that can cut like a knife!

mp
 I must have her to wife. —

43 *mp*
 I must have her to wife. —

(Script resumes on p. 78 in libretto)

(From p. 80 in libretto)

23 Rapunzel (Reprise)

(BAKER'S WIFE enters, pulling a long strand of hair)

Andantino (♩. = 78) RAPUNZEL:

2 *mp*

Ah

poco rit.

4

(Script resumes on p. 80 in libretto)

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24 Underscore

TACET

(From p. 83 in libretto)

25 It Takes Two

BAKER'S WIFE:

(♩. = 120)

mp



You've changed. You're dar - ing. You're



4 diff - er - ent in the woods. More sure. More shar - ing. You're



8 gett - ing us through the woods. If you — could see — you're



12 not the man who start - ed, and much more o - pen -



heart - ed — than I knew you to be. —

BAKER: *mp*



15 It takes

18



18 two. I thought one — was e - nough, — It's not true: it takes



21 two of us. — You came through when the jour - ney was rough. — It took

24 *mf*
 you. It took two— of us.— It takes care, It takes pa -

27
 - tience and fear— and des - pair— to change.— Though you

30
 swear to change,— who can tell if you do?—

BAKER'S WIFE: *mf* 34
 We've changed.— We're stran - gers. I'm

BAKER: *mp*
 33 It takes two. We've changed.— We're stran - gers. I'm

36 meet - ing you in the woods.— Who minds— what

36 meet - ing you in the woods.— Who minds— what

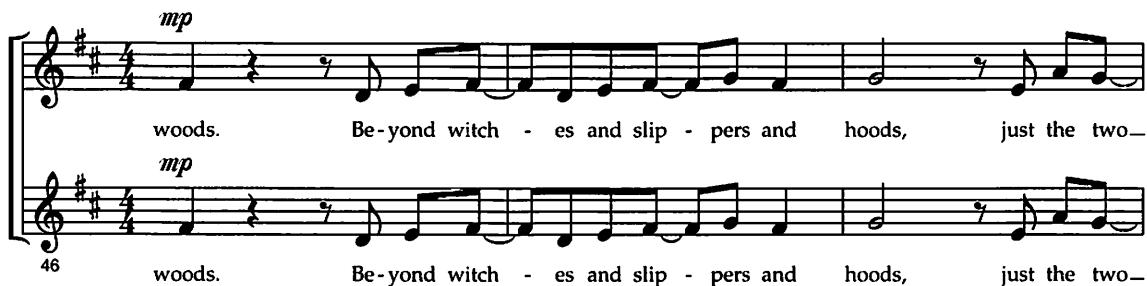
39 dan - gers? I know we'll get past the woods.— And

39 dan - gers? I know we'll get past the woods.— And

42 once— we're past,— let's hope the chan - ges last be - yond

42 once— we're past,— let's hope the chan - ges last be - yond

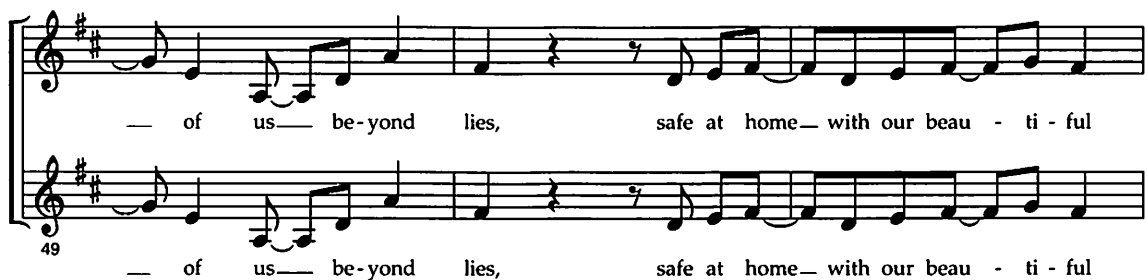
mp



woods. Be-yond witch - es and slip - pers and hoods, just the two—

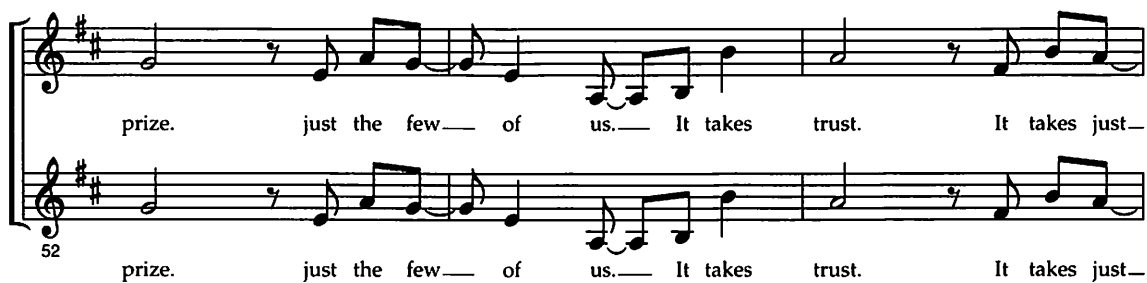
mp

46 woods. Be-yond witch - es and slip - pers and hoods, just the two—



— of us— be-yond lies, safe at home— with our beau - ti - ful

49 — of us— be-yond lies, safe at home— with our beau - ti - ful



prize. just the few— of us— It takes trust. It takes just—

52 prize. just the few— of us— It takes trust. It takes just—

cresc. poco a poco



— a bit more— and we're done. We want four,— we had none.— We got

cresc. poco a poco

55 — a bit more— and we're done. We want four,— we had none.— We got

f *mf*



three. We need one.— It takes two.—

f *mf*

58 three. We need one.— It takes two.—

(Script resumes on p. 84 in libretto)

26 **Cow Death**

TACET

27 **Underscore**

TACET

(From p. 87 in libretto)

28 Stay With Me

NARRATOR: Unfortunately for Rapunzel— **RAPUNZEL:** No! **NARRATOR:** —the witch discovered her affections for the Prince before he could spirit her away.

Adagio (♩ = 100)

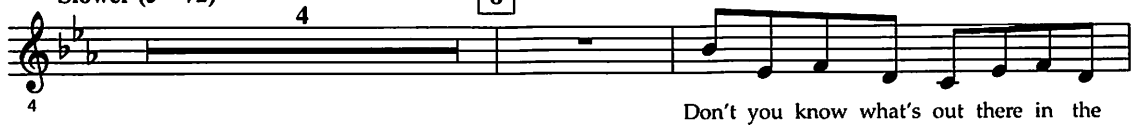


WITCH: Why didn't you tell me you had a visitor?
RAPUNZEL: It was lonely atop that tower.
WITCH: I gave you protection and yet you disobeyed me.
RAPUNZEL: I am no longer a child. I wish to see the world.

Slower (♩ = 72)

8

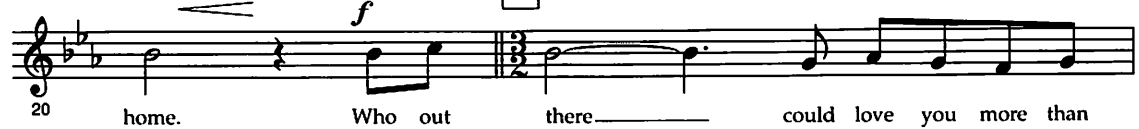
WITCH (intensely)



15 Rubato



21



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27

25 me. _____ Stay with me, the world is dark and

Detailed description: This musical staff covers measures 25 to 27. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. Measure 25 contains a half note followed by a whole note. Measure 26 contains a whole rest. Measure 27 contains a quarter note, followed by eighth notes, and a quarter note. A box containing the number '27' is positioned above the staff at the start of measure 27. A fermata is placed over the final note of measure 27.

29 wild. _____ Stay a child while you can be a

Detailed description: This musical staff covers measures 28 and 29. It begins with a treble clef, a key signature of two flats, and a 4/4 time signature. Measure 28 contains a half note followed by a whole note. Measure 29 contains a quarter note, followed by eighth notes, and a quarter note.

33 child. _____ With me. _____

rall. ten. a tempo rall.

Detailed description: This musical staff covers measures 30 to 33. It begins with a treble clef, a key signature of two flats, and a 4/4 time signature. Measure 30 contains a half note followed by a whole note. Measure 31 contains a quarter rest, followed by a quarter note, and a quarter rest. Measure 32 contains a quarter note, followed by eighth notes, and a quarter note. Measure 33 contains a half note followed by a whole note. Performance markings 'rall.', 'ten.', 'a tempo', and 'rall.' are placed above the staff. The final two notes of measure 33 are marked with fermatas.

(Script resumes on p. 89 in libretto)

(From p. 89 in libretto)

29 On the Steps of the Palace

[BEFORE MUSIC]

NARRATOR: As for Cinderella,
she returned from her final visit to the Festival.

Allegretto grazioso (♩. = 126) **CINDERELLA:**

He's a ver-ysmart Prince,

he's a Prince who pre-pares.

Know-ing this time I'd

run from him,——

he spread pitch on the stairs.

I was caught un-a-ware.

And I thought: well, he cares—

This is more than just mal-ice.

Bet-ter stop and take

stock while you're stand-ing here stuck on the steps of the pal-ace.

Bet-ter run a-long home

and a-void the col-li-sion.——

Ev-en though they don't care, you'll be bet-ter off there where there's

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30 no - thing to choose, so there's no - thing to lose. _____ So you

33 pry up your shoes. _____ Then from out of the blue, _____

37 _____ and with - out an - y guide, _____ you know what your de - ci - sion is, _____

41 _____ which is not to de - cide. You'll just leave him a clue:

45 for ex - am - ple, a shoe. And then see what he'll do.

49 Now it's he and not you who is stuck with a shoe, in a stew,

52 in the goo, and you've learned some-thing, too, some-thing

55 you nev - er knew, _____ *mf* on the steps of the pal - ace. _____

59 _____ 2 _____

(Script resumes on p. 90 in libretto)

30 **The Potion-Part I**

TACET

31 **Potion-Part II**

TACET

32 **Act 1 Finale - Part 1**

TACET

(From p. 100 in libretto)

33 Act 1 Finale - Part II

**FLORINDA:** (2nd time only)*mf*

Care-ful, my toe—! What-'ll we do?

STEPMOTHER: (2nd time only)
mf

Dar-ling, I know— It -'ll have to go— but

(STEPMOTHER)

10 when you're his bride you can sit or ride, you'll nev - er need to walk!

(STEPMOTHER looks at **FLORINDA** encouragingly, then cuts off her toe
FLORINDA reacts in pain to each note, stifling a scream over the last one.)

12

(Script resumes on p. 101 in libretto)

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(From p. 101 in libretto)

34 Act 1 Finale - Part III

NARRATOR: The girl obeyed, swallowing the pain,
and joined the Prince to become his bride.

Più mosso
molto legato, misterioso

STEWARD:



Look at the blood with - in the



3 shoe; this one is not the bride that's

**(PRINCE looks at
FLORINDA'S foot)**



5 true. Search for the foot that fits.

(Script resumes on p. 101 in libretto)

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(From p. 101 in libretto)

35 Act 1 Finale - Part IV**Risoluto** (♩. = 132)**6** 2 times (vocal last time)

LUCINDA: **STEPMOTHER:**

Why won't it fit? Dar-ling, be still.

7 Cut off a bit of the heel and it will. And

8 when you're his wife you'll have such a life, you'll

10

9 nev - er need to walk!

(Script resumes on p. 102 in libretto)

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36 Act 1 Finale - Part V

TACET

INTO
THE
WOODS
junior

(From p. 103 in libretto)

37 Act 1 Finale - Part VI

NARRATOR: And it came to pass, all that seemed wrong was now right, the kingdoms were filled with joy, and those who deserved to were certain to live a long and happy life.

Allegro Giocoso (♩ = 126) **NARRATOR:**

5

Ev - er

7 **ALL:** *f* **NARRATOR:**

7 af - ter... Ev - er af - ter! Jour - ney o - ver, all is mend - ed, and it's

10 not just for to - day, but to - mor - row, and ex - tend - ed ev - er

14 **ALL:** *f* **NARRATOR:**

14 af - ter! Ev - er af - ter! All the cur - ses have been end - ed, the re -

18 ver - ses wiped a - way. All is ten - der - ness and laugh - ter for for

22 **ALL:** *mf*

22 ev - er af - ter! Hap - py now and hap - py hence and hap - py ev - er

27 **WOMEN:**

27 af - ter! Joy to - day and bliss to - mor - row, ten - der - ness and laugh - ter. To be

32 hap - py and for - ev - er, you must see your wish come true. Don't be

36 *mf* care - ful, don't be clev - er. When you see your wish, pur - sue. It's a

40 *poco cresc.* dan - ger - ous en - deav - or, but the on - ly thing to do— *p* Though it's

44 fear - ful, though it's deep, though it's dark, and though you

45 may lose the path, If you want your wish, you can have your wish, but you

47 can't just wish— No, to get your wish. you go

48 *L'istesso-alla marcia*ALL: *f*

48 in - to the woods, where no - thing's clear, where

49 witch - es, ghosts and wolves ap - pear. In - to the woods and through the fear, you

51 have to take the jour - ney. In - to the woods and down the dell, in

MEN:
53 vain per-haps, but who can tell? In - to the woods to lift the spell,

WOMEN: in - to the woods to lose the long - ing. **MEN:** In - to the woods to have the child, **WOMEN:** to

57 wed the prince, to get the mon-ey, to save the house, to kill the wolf, to

ALL:
59 find the fath-er, to con-quer the king-dom, to have, to wed, to get, to save, to

61 kill, to keep, to go to the Fes-ti-val! In - to the woods, in - to the woods,

64 in - to the woods, then out of the woods _____ and

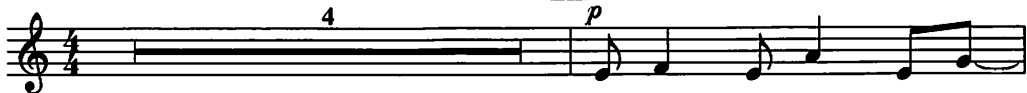
CINDERELLA:
67 hap - py ev - er af - ter! I wish...

(Script resumes on p. 105 in libretto)

(From p. 105 in libretto)

38 Curtain Music

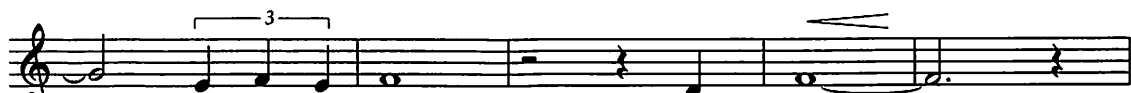
5 ALL:



Care - ful the things you say,—



6 child - ren will lis - ten. Care - ful the things you do,—



10 child - ren will see. And learn.—



15 Chil - dren may not o - bey, but child - ren will lis - ten.—



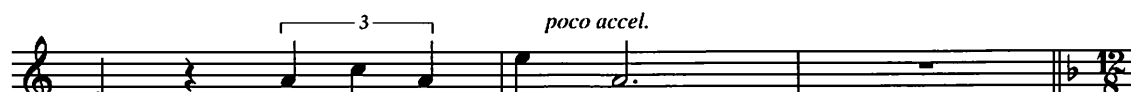
19 Child - ren will look to you for which way to turn,—



22 to learn what to be.—



25 Care - ful be - fore you say, "Lis - ten to me."



28 Child - ren will lis - ten.

31

ALL: *f*

31 In - to the woods, where no - thing's clear, where witch - es, ghosts and wolves ap - pear.

33 In - to the woods and through the fear, you have to take the jour - ney.

35 In - to the woods and down the dell, in vain per - haps, but who can tell?

37 **MEN:** In - to the woods to lift the spell, **WOMEN:** in - to the woods to lose the long - ing.

39 **MEN:** In - to the woods to have the child, **WOMEN:** to wed the prince, **MEN:** to get the mon - ey, **WOMEN:** to

41 **MEN:** save the house, **WOMEN:** to kill the wolf, **MEN:** to find the fath - er, **ALL:** to con - quer the king - dom, to

43 have, to wed, to get, to save, to kill, to keep, to go to the Fes - ti - val!

45 In - to the woods, in - to the woods,

47 in - to the woods, then out of the woods *cresc.*

49 *ff* and hap - py ev - er af - ter!