Into the Woods

music and lyrics by Stephen Sondheim book by James Lapine

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CAST:

(in order of appearance)

Narrator	Baritone
Cinderella	Soprano
Jack	Tenor
Baker	Baritone
Baker's Wife	Mezzo-Soprano
Cinderella's Stepmother	Mezzo-Soprano
Florinda	Mezzo-Soprano
Lucinda	Mezzo-Soprano
Jack's Mother	Soprano
Little Red Ridinghood	Mezzo-Soprano
Witch	Mezzo-Soprano
Cinderella's Father	open vocal range
Cinderella's Mother	Soprano
Mysterious Man	Baritone
Wolf	Baritone
Rapunzel	Coloratura Soprano
Rapunzel's Prince	Baritone
Grandmother	open vocal range
Cinderella's Prince	Baritone
Steward	open vocal range
Giant	offstage voice, no singing
Snow White	no solo singing
Sleeping Beauty	no solo singing

TIME:

Once upon a time.

PLACE:

In a far off kingdom.

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VOCAL RANGES

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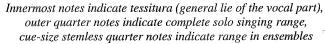
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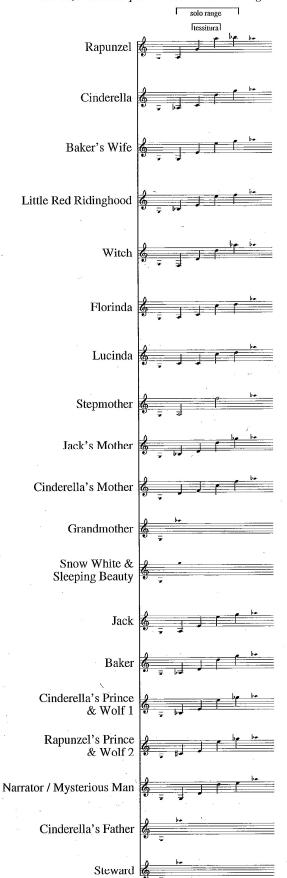
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OPENING- MAYBE THEY'RE MAGIC (Baker's Wife, Baker)

BAKER'S WIFE:

If you know what you want

Then you go and you find it

And you get it

BAKER:

Home

BAKER'S WIFE:

Do we want a child or not?

And you give and you take

And you bid and you bargain

Or you live to regret it

BAKER:

Will you please go home?

BAKER'S WIFE:

There are rights and wrongs and in-betweens

No one waits when fortune intervenes

And maybe they're really magic

Who knows?

Why you do what you do

That's the point

All the rest of it is chatter

BAKER:

Look at her, she's crying

BAKER'S WIFE

If the thing you do is pure in intent

If it's meant and it's just a little bent

Does it matter?

BAKER:

Yes BAKER'S WIFE: No, what matters is that everyone tells tiny lies What's important, really, is the size BAKER: What? BAKER'S WIFE: Only three more tries and we'll have our prize When the end's in sight you'll realize If the end is right it justifies The beans

(Baker and Baker's wife exit. Gwendolen and Cecily enter)

GWENDOLEN

Do you allude to me, Miss Cardew, as an entanglement? You are presumptuous. On an occasion of this kind it becomes more than a moral duty to speak one's mind. It becomes a pleasure. CECILY

Do you suggest, Miss Fairfax, that I entrapped Ernest into an engagement? How dare you? This is no time for wearing the shallow mask of manners. When I see a spade I call it a spade.

GWENDOLEN

[Satirically.] I am glad to say that I have never seen a spade. It is obvious that our social spheres have been widely different.

[Enter MERRIMAN, followed by the footman. He carries a salver, tablecloth, and plate stand. CECILY is about to retort. The presence of the servants exercises a restraining influence, under which both girls chafe.]

MERRIMAN

Shall I lay tea here as usual, Miss?

[Sternly, in a calm voice.] Yes, as usual.

CECILY

[MERRIMAN begins to clear table and lay cloth. A long pause. CECILY and GWENDOLEN glare

at each other.]

GWENDOLEN

Are there many interesting walks in the vicinity, Miss Cardew?

CECILY

Oh! yes! a great many. From the top of one of the hills quite close one can see five counties.

GWENDOLEN

Five counties! I don't think I should like that; I hate crowds.

CECILY

[Sweetly.] I suppose that is why you live in town?

[GWENDOLEN bites her lip, and beats her foot nervously with her parasol.]

GWENDOLEN

[Looking round.] Quite a well-kept garden this is, Miss Cardew.

CECILY

So glad you like it, Miss Fairfax.

GWENDOLEN

I had no idea there were any flowers in the country.

CECILY

Oh, flowers are as common here, Miss Fairfax, as people are in London.

GWENDOLEN

Personally, I cannot understand how anybody manages to exist in the country, if anybody who is

anybody does. The country always bores me to death.

CECILY

Ah! This is what the newspapers call agricultural depression, is it not? I believe the aristocracy are suffering very much from it just at present. It is almost an epidemic amongst them, I have been told. May I offer you some tea, Miss Fairfax? GWENDOLEN [With elaborate politeness.] Thank you. [Aside.] Detestable girl! But I require tea!

CECILY

[Sweetly.] Sugar?

GWENDOLEN

[Superciliously.] No, thank you. Sugar is not fashionable any more.

[CECILY looks angrily at her, takes up the tongs and puts four lumps of sugar into the cup.]

CECILY

[Severely.] Cake or bread and butter?

GWENDOLEN

[In a bored manner.] Bread and butter, please. Cake is rarely seen at the best houses nowadays.

CECILY

[Cuts a very large slice of cake and puts it on the tray.] Hand that to Miss Fairfax.

[MERRIMAN does so, and goes out with footman. GWENDOLEN drinks the tea and makes a grimace. Puts down cup at once, reaches out her hand to the bread and butter, looks at it, and finds it is cake. Rises in indignation.]

GWENDOLEN

You have filled my tea with lumps of sugar, and though I asked most distinctly for bread and butter, you have given me cake. I am known for the gentleness of my disposition, and the extraordinary sweetness of my nature, but I warn you, Miss Cardew, you may go too far.

CECILY

[Rising.] To save my poor, innocent, trusting boy from the machinations of any other girl there are no lengths to which I would not go.

GWENDOLEN

From the moment I saw you I distrusted you. I felt that you were false and deceitful. I am never deceived in such matters. My first impressions of people are invariably right.

CECILY

It seems to me, Miss Fairfax, that I am trespassing on your valuable time. No doubt you have many other calls of a similar character to make in the neighbourhood.

[Enter JACK.]

GWENDOLEN [Catching sight of him.] Ernest! My own Ernest! JACK Gwendolen! Darling! [Offers to kiss her.] GWENDOLEN [Draws back.] A moment! May I ask if you are engaged to be married to this young lady? [Points to Cecily.] JACK [Laughing.] To dear little Cecily! Of course not! What could have put such an idea into your pretty little head? GWENDOLEN GWENDOLEN Thank you. You may! [Offers her cheek.] CECILY [Very sweetly.] I knew there must be some misunderstanding, Miss Fairfax. The gentleman whose

QUARTET: THIS IS GOODBYE (Kathy, Leah, Seth, Chase)

arm is at present round your waist is my guardian, Mr. John Worthing.

KATHY He's the opposite of ev'rything you are LEAH I can't even look at you KATHY He's white picket fences. LEAH Don't come any closer to me. KATHY You're a shooting star. I can't keep playing games. LEAH l don't know you

KATHY

So I've decided where to go.

LEAH

How could I have been so stupid?

KATHY

I'm going to Ithaca.

SETH

Don't be like this.

KATHY

Take a breath and fly.

SETH

You're acting like a child.

KATHY

I'm sorry Chase.

This is good-bye.

CHASE

I don't understand what you see in him that you can't see in me.

LEAH

I want you to go.

CHASE

Why do you want to settle when there's better fish in the sea?

LEAH

l'm not gonna cry.

KATHY

I'm sorry Chase.

This is good-bye.

LEAH

Get out of my life.

This is good-bye. SETH If you want me to go, I'll go. CHASE Don't you want more! SETH You won't have to see me again CHASE 'Cause you deserve much more! SETH This thing has gotten stale anyway. You never loved me. It was all a lie. CHASE I can show you how to touch the sky. SETH But I will get even and with that, this is good-bye. CHASE Please don't say this is good-bye. KATHY and LEAH Don't make it harder. CHASE and SETH You'll regret this. KATHY and LEAH Just go away CHASE and SETH You'll see the truth. ALL I can't believe it's ending this way.

Why can't it be simple? Can't you be sincere? In the end, why is it that nothing is clear? Good-bye is not the ending. But there's always some regret. My questions haven't been answered yet. KATHY I know that you think I'm wrong. What can I reply? CHASE I can't believe this is LEAH Good-bye SETH Good-bye KATHY Good-bye CHASE Good-bye

(Chase, Seth, Kathy and Leah exit) (Helmer and Nora enter)

HELMER

I would gladly work night and day for you, Nora—bear sorrow and want for your sake. But no

man would sacrifice his honour for the one he loves.

NORA

It is a thing hundreds of thousands of women have done.

HELMER

Oh, you think and talk like a heedless child.

NORA

Maybe. But you neither think nor talk like the man I could bind myself to. As soon as your fear was over—and it was not fear for what threatened me, but for what might happen to you—when the whole thing was past, as far as you were concerned it was exactly as if nothing at all had happened. Exactly as before, I was your little skylark, your doll, which you would in future treat with doubly gentle care, because it was so brittle and fragile. [Getting up.] Torvald—it was then it dawned upon me that for eight years I had been living here with a strange man, and had borne him three children—. Oh, I can't bear to think of it! I could tear myself into little bits!

HELMER

[sadly]. I see, I see. An abyss has opened between us—there is no denying it. But, Nora, would it not be possible to fill it up?

NORA

As I am now, I am no wife for you.

HELMER

I have it in me to become a different man.

NORA

Perhaps—if your doll is taken away from you.

HELMER

But to part!---to part from you! No, no, Nora, I can't understand that idea.

NORA

[going out to the right]. That makes it all the more certain that it must be done.

[She comes back with her cloak and hat and a small bag which she puts on a chair by the table.]

HELMER

Nora, Nora, not now! Wait till tomorrow.

NORA

[putting on her cloak]. I cannot spend the night in a strange man's room.

HELMER

But can't we live here like brother and sister-?

NORA

[putting on her hat]. You know very well that would not last long. [Puts the shawl round her.] Good-bye, Torvald. I won't see the little ones. I know they are in better hands than mine. As I am now, I can be of no use

to them.

HELMER

But some day, Nora—some day?

NORA

How can I tell? I have no idea what is going to become of me.

HELMER

But you are my wife, whatever becomes of you.

NORA

Listen, Torvald. I have heard that when a wife deserts her husband's house, as I am doing now, he is legally freed from all obligations towards her. In any case, I set you free from all your obligations. You are not to feel yourself bound in the slightest way, any more than I shall. There must be perfect freedom on both sides. See, here is your ring back. Give me mine.

HELMER

That too?

NORA

That too.

HELMER

Here it is.

NORA

That's right. Now it is all over. I have put the keys here. The maids know all about everything in the house—better than I do. Tomorrow, after I have left her, Christine will come here and pack up my own things that I brought with me from home. I will have them sent after me.

HELMER

All over! All over! — Nora, shall you never think of me again?

NORA

I know I shall often think of you and the children and this house. HELMER May I write to you, Nora? NORA No-never. You must not do that. HELMER But at least let me send you-NORA Nothing-nothing-HELMER Let me help you if you are in want. NORA No. I can receive nothing from a stranger. Nora—can I never be anything more than a stranger to you? NORA [taking her bag]. Ah, Torvald, the most wonderful thing of all would have to happen. HELMER Tell me what that would be!

NORA

Both you and I would have to be so changed that -.. Oh, Torvald, I don't believe any longer in

wonderful things happening.

HELMER

But I will believe in it. Tell me? So changed that—?

NORA

That our life together would be a real wedlock. Good-bye. [She goes out through the hall.]

HELMER

[sinks down on a chair at the door and buries his face in his hands]. Nora! Nora! [Looks round, and rises.] Empty. She is gone.

FINALE- SPRING WILL BE A LITTLE LATE THIS YEAR (Helmer)

January and February were never so empty and grey Tragic'lly I feel like crying Without you, my darling, I'm dying But let's rather put it this way

Spring will be a little late this year A little late arriving in my lonely world over here For you have left me and where is our April of old You have left me and Winter continues cold

As if to say......Spring will be a little slow to start A little slow reviving music it made in my heart Yes, time heals all things, so I needn't cling to this fear It's merely that Spring will be a little late this year

[A hope flashes across his mind.] The most wonderful thing of all—?

[The sound of a door shutting is heard from below.]

1. OPENING- MAYBE THEY'RE MAGIC

BAKER'S WIFE:

If you know what you want

Then you go and you find it

And you get it

BAKER:

Home

BAKER'S WIFE:

Do we want a child or not?

And you give and you take

And you bid and you bargain

Or you live to regret it

BAKER:

Will you please go home?

BAKER'S WIFE:

There are rights and wrongs and in-betweens

No one waits when fortune intervenes

And maybe they're really magic

Who knows?

Why you do what you do

That's the point

All the rest of it is chatter

BAKER:

Look at her, she's crying

BAKER'S WIFE

If the thing you do is pure in intent

If it's meant and it's just a little bent

Does it matter?

BAKER:

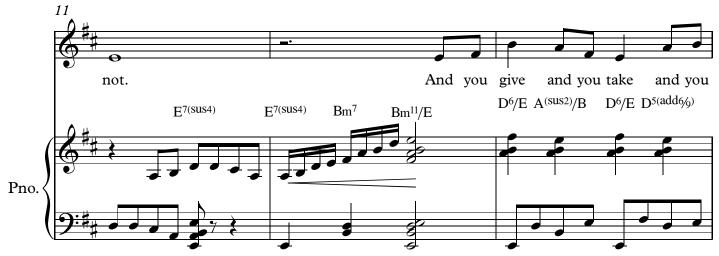
Yes BAKER'S WIFE: No, what matters is that everyone tells tiny lies What's important, really, is the size BAKER: What? BAKER'S WIFE: Only three more tries and we'll have our prize When the end's in sight you'll realize If the end is right it justifies The beans

1. Opening-Maybe They're Magic

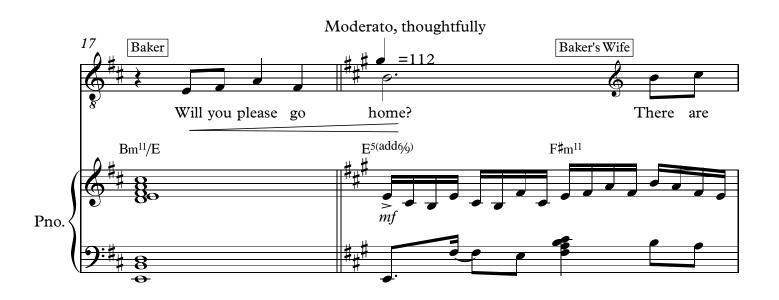
(Baker's Wife, Baker)

music by Russell Stern lyrics by Stephen Sondheim





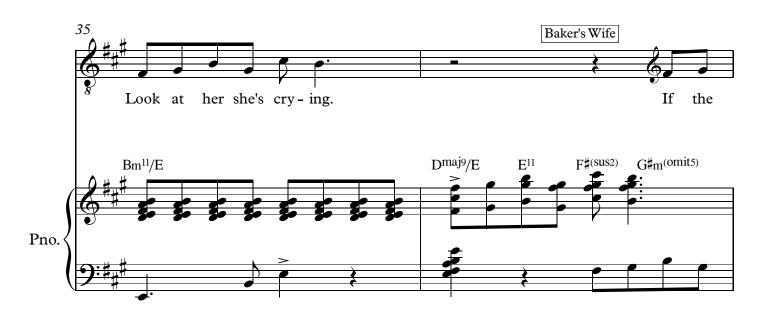










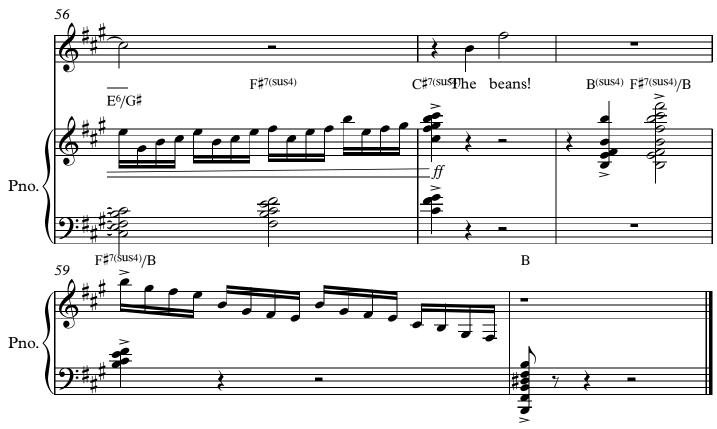








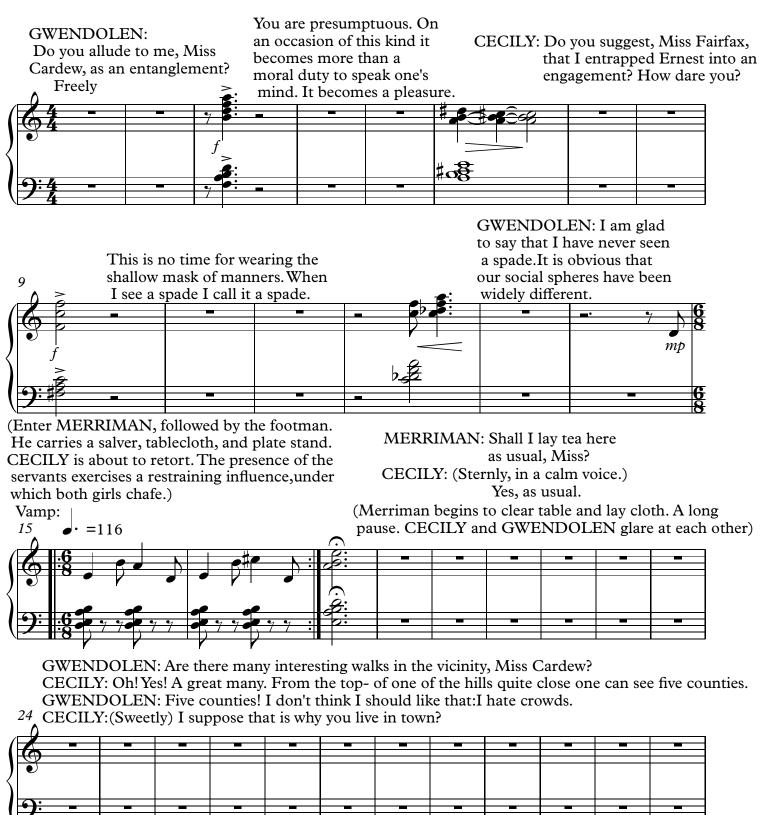




Unit 6 Assignment 4 Piano/Vocal 2. The Importance of Being Earnest (underscoring)

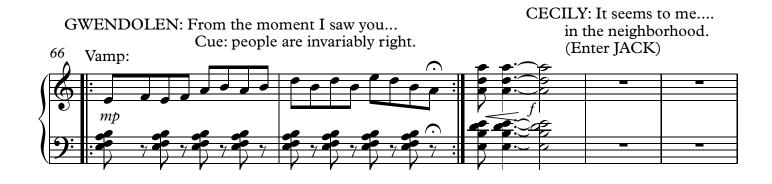
(Gwendolen, Cecily, Jack)

music by Russell Stern



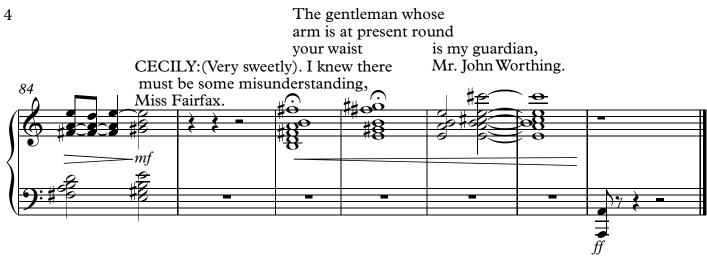












3. QUARTET: THIS IS GOODBYE (Kathy, Leah, Seth, Chase) KATHY He's the opposite of ev'rything you are LEAH I can't even look at you KATHY He's white picket fences. LEAH Don't come any closer to me. KATHY You're a shooting star. I can't keep playing games. LEAH I don't know you KATHY So I've decided where to go. LEAH How could I have been so stupid? KATHY I'm going to Ithaca. SETH Don't be like this. KATHY Take a breath and fly. SETH You're acting like a child. KATHY I'm sorry Chase.

This is good-bye.

CHASE

I don't understand what you see in him that you can't see in me.

LEAH

I want you to go.

CHASE

Why do you want to settle when there's better fish in the sea?

LEAH

l'm not gonna cry.

KATHY

I'm sorry Chase.

This is good-bye.

LEAH

Get out of my life.

This is good-bye.

SETH

If you want me to go, I'll go.

CHASE

Don't you want more!

SETH

You won't have to see me again

CHASE

'Cause you deserve much more!

SETH

This thing has gotten stale anyway.

You never loved me.

It was all a lie.

CHASE

I can show you how to touch the sky.

SETH

But I will get even and with that, this is good-bye.

CHASE

Please don't say this is good-bye.

KATHY and LEAH

Don't make it harder.

CHASE and SETH

You'll regret this.

KATHY and LEAH

Just go away

CHASE and SETH

You'll see the truth.

ALL

I can't believe it's ending this way.

Why can't it be simple?

Can't you be sincere?

In the end, why is it that nothing is clear?

Good-bye is not the ending.

But there's always some regret.

My questions haven't been answered yet.

KATHY

I know that you think I'm wrong.

What can I reply?

CHASE

I can't believe this is

LEAH

Good-bye

SETH

Good-bye

KATHY

Good-bye

CHASE

Good-bye

Unit 6 Assignment 4 Piano/Vocal

3. QUARTET: THIS IS GOODBYE

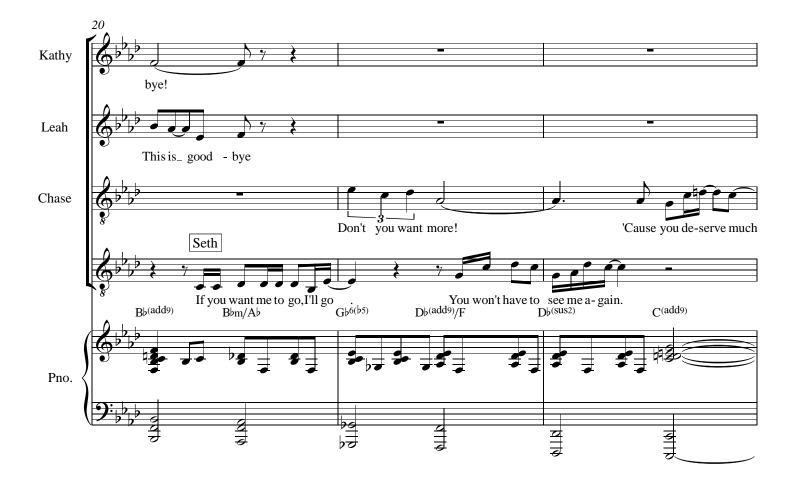
(Kathy, Leah, Seth, Chase)

music by Russell Stern lyrics by Gregory Jacobs Roseman





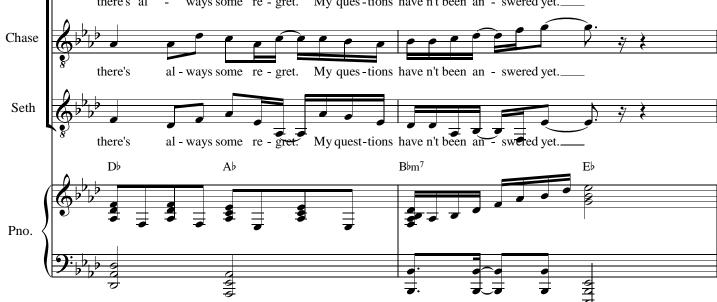












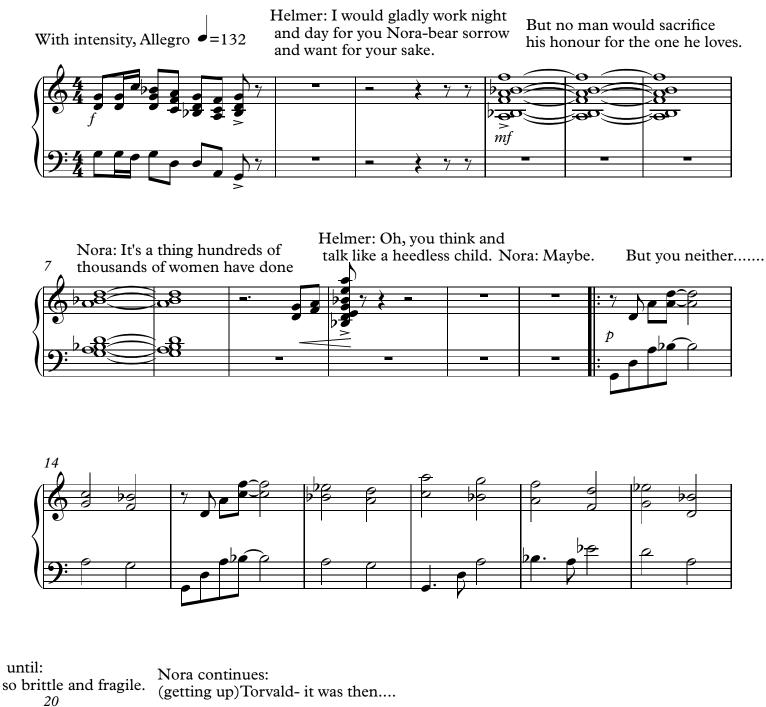


Unit 6 Assignment 4 Piano/Vocal

4. A Doll's House (underscoring)

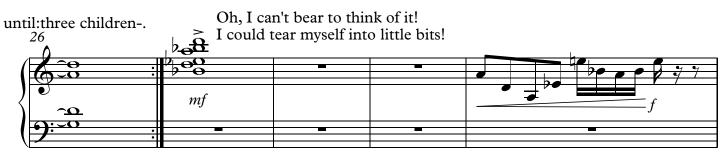
(Helmer and Nora)

music by Russell Stern





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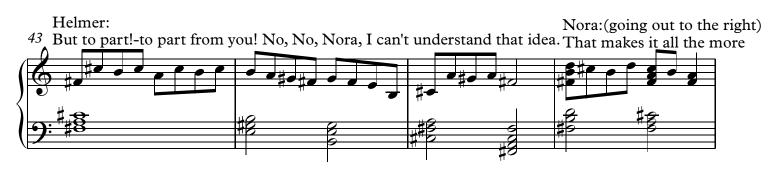
Helmer: I see. I see. An abyss has opened between us-there is no denying it. But, Nora, would it not be possible to fill it up?

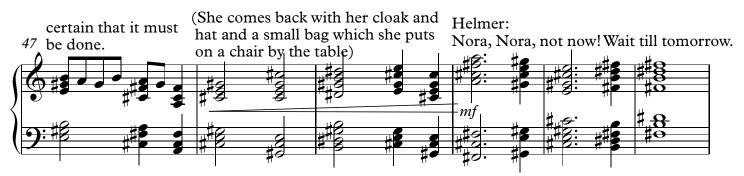


Nora:As I am now, Helmer: I have it in me to 36 I am no wife for you. become a different man.

Nora:Perhaps if your doll is taken away from you.







Nora:(putting on her cloak)

Helmer:

I cannot spend the night in a strange man's room But can't we live here like brother and sister-? 53

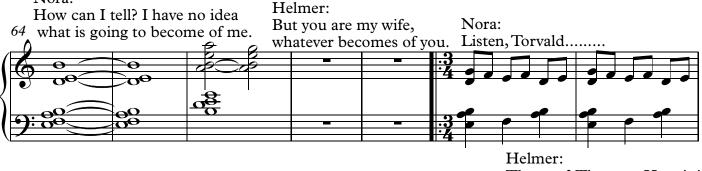


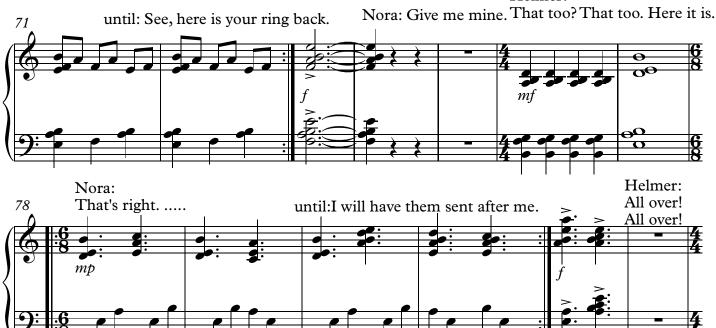
Nora:(putting on her hat)

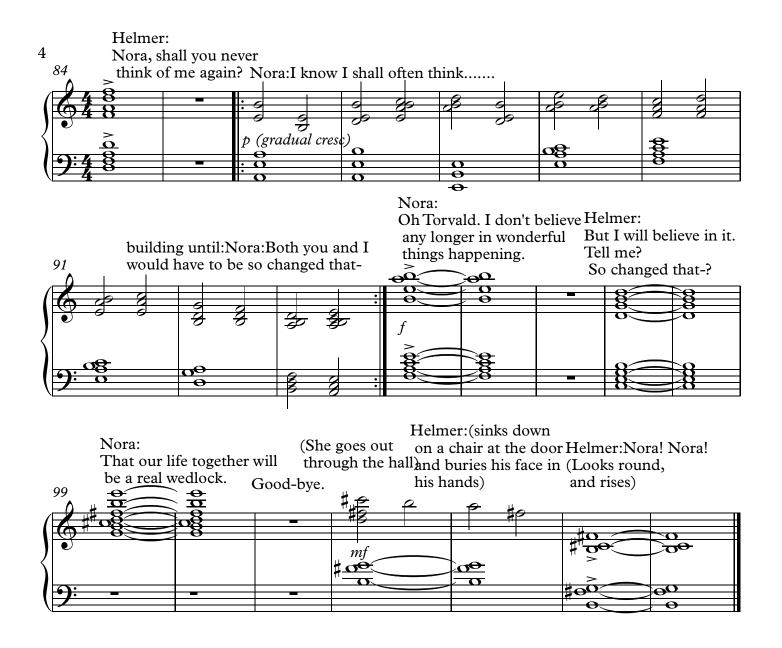
You know very well that would not last long. (puts the shawl around her) Good-bye, Torvald. I won't see the little ones. I know they are in better hands than mine. As I am now, I can be of no use to them. Helmer: But some day, Nora-some day?



Nora:







5. FINALE- SPRING WILL BE A LITTLE LATE THIS YEAR

HELMER: January and February were never so empty and grey Tragic'lly I feel like crying Without you, my darling, I'm dying But let's rather put it this way

Spring will be a little late this year A little late arriving in my lonely world over here For you have left me and where is our April of old You have left me and Winter continues cold

As if to say......Spring will be a little slow to start A little slow reviving music it made in my heart Yes, time heals all things, so I needn't cling to this fear It's merely that Spring will be a little late this year

[A hope flashes across his mind.] The most wonderful thing of all—?

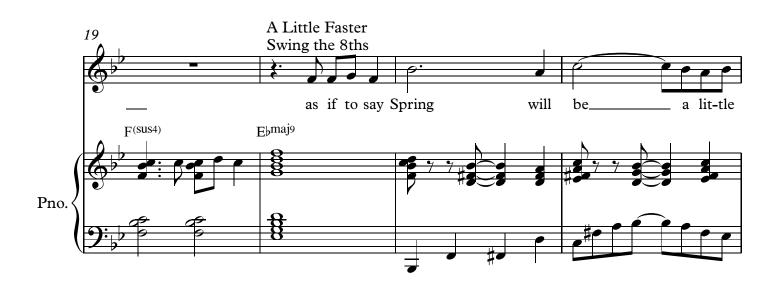
[The sound of a door shutting is heard from below.]

5. SPRING WILL BE A LITTLE LATE THIS YEAR (Helmer)

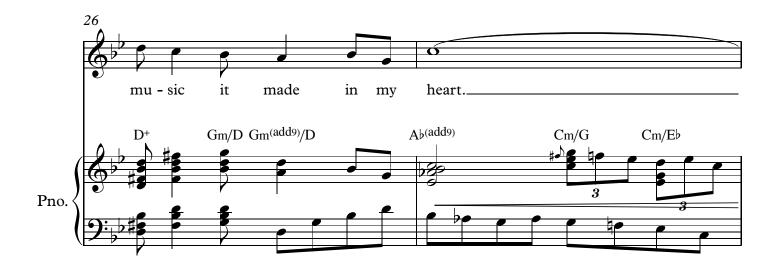


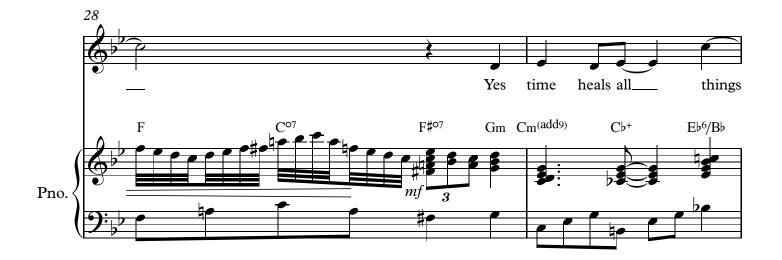




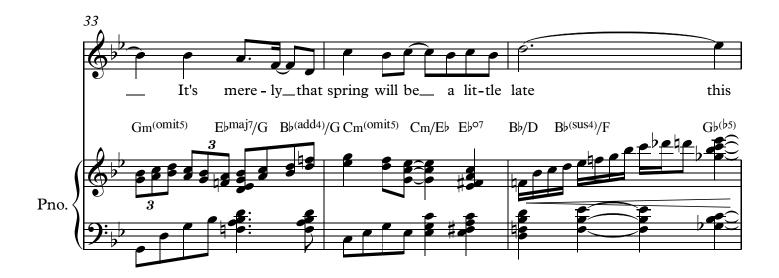


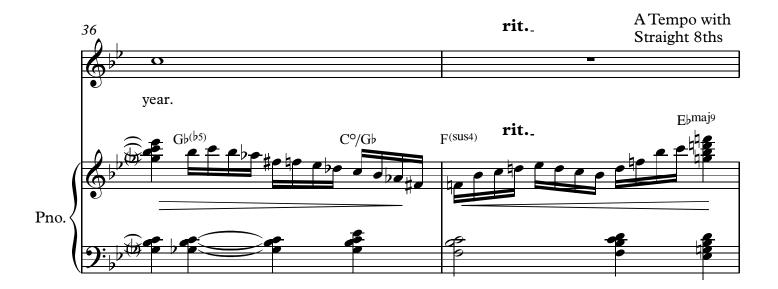


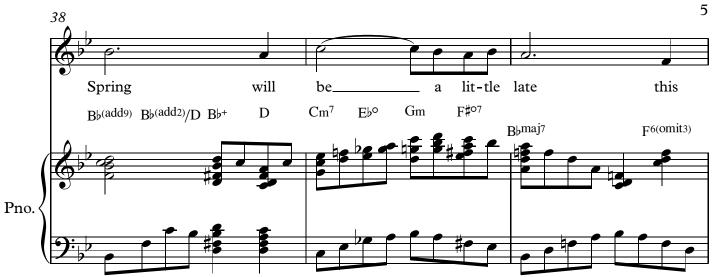








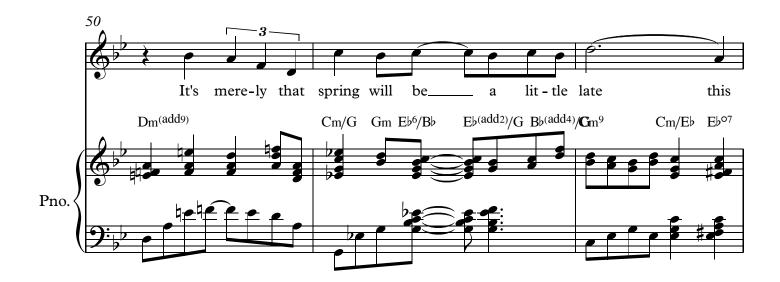


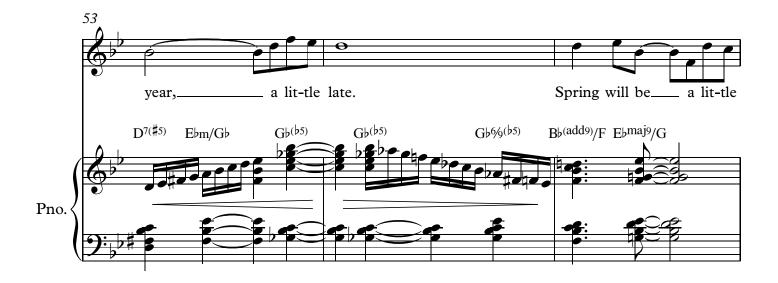


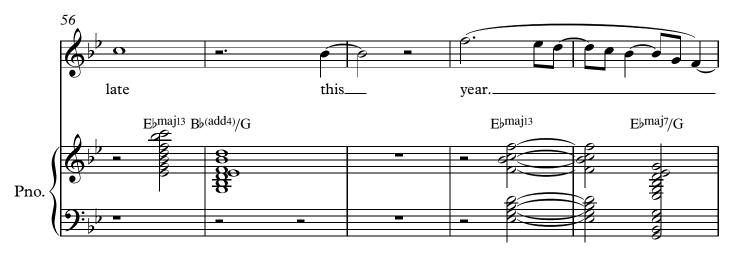












HELMER: (A hope flashes across his mind) The most wonderfulthing of all-? (The sound of a door shutting is heard from below)

