

Into the Woods

music and lyrics by Stephen Sondheim

book by James Lapine

Copyright 1987, 1988, 1989 Riltng Music, INC.

All rights administered by WB MUSIC CORP.

All Rights Reserved

CAST:

(in order of appearance)

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

TIME:

Once upon a time.

PLACE:

In a far off kingdom.

TABLE OF CONTENTS

Act One

Scene 1

1. Act I Opening, Part 1 (<i>Narrator, Cinderella, Jack, Baker, Baker's Wife, Stepmother, Florinda, Lucinda, Jack's Mother, Little Red Ridinghood</i>)	1
2. Act I Opening, Part 2 (<i>Little Red Ridinghood, Baker's Wife, Baker</i>)	14
3. Act I Opening, Part 3 (<i>Cinderella, Florinda, Lucinda</i>)	18
4. Act I Opening, Part 4 (<i>Narrator, Baker, Baker's Wife, Witch</i>)	23
5. Act I Opening, Part 5 (<i>Jack's Mother, Jack, Narrator, Witch</i>)	33
6. Act I Opening, Part 6 (<i>Witch</i>)	37
7. Act I Opening, Part 7 (<i>Stepmother, Cinderella, Cinderella's Father</i>)	39
8. Act I Opening, Part 8 (<i>Baker, Baker's Wife, Cinderella</i>)	41
9. Act I Opening, Part 9 (<i>Cinderella, Baker, Baker's Wife, Jack, Jack's Mother, Little Red Ridinghood, Stepmother, Florinda, Lucinda, Cinderella's Father</i>)	45

Scene 2

10. Cinderella at the Grave (<i>Narrator, Cinderella, Cinderella's Mother</i>)	61
11. Hello, Little Girl (<i>Wolf, Little Red Ridinghood</i>)	65
11a. Alternate Two-Wolf Version of "Hello, Little Girl" (<i>Wolf 1, Wolf 2, Little Red Ridinghood</i>)	74
12. Underscore after "Hello, Little Girl" (<i>Baker, Witch, Rapunzel, Baker's Wife</i>)	78
13. I Guess This Is Goodbye (<i>Baker, Jack, Baker's Wife</i>)	81
14. Maybe They're Magic (<i>Baker's Wife, Baker</i>)	83
15. Rapunzel (<i>Narrator, Rapunzel, Witch, Rapunzel's Prince</i>)	87
15a. (Alternate) Our Little World (<i>Narrator, Rapunzel, Witch, Rapunzel's Prince</i>)	89
16. Baker's Reprise (<i>Baker, Narrator</i>)	101
17. Grandmother's House (Underscore; <i>Narrator, Little Red Ridinghood, Wolf, Baker, Grandmother</i>)	103
18. I Know Things Now (<i>Little Red Ridinghood</i>)	104
19. Jack's Mother (Underscore; <i>Narrator, Jack's Mother, Jack</i>)	110
20. Cinderella Coming from the Ball (Underscore; <i>Baker's Wife, Cinderella, Cinderella's Prince, Steward</i>)	111
21. A Very Nice Prince (<i>Cinderella, Baker's Wife</i>)	113
22. First Midnight (<i>Baker, Mysterious Man, Witch, Cinderella's Prince, Rapunzel's Prince, Florinda, Lucinda, Stepmother, Jack, Jack's Mother, Little Red Ridinghood, Cinderella's Father, Rapunzel, Grandmother, Steward, Cinderella, Baker's Wife</i>)	117

Scene 3

23. Giants in the Sky (<i>Jack</i>)	125
24. Fanfares (Underscore; <i>Witch, Baker, Baker's Wife, Rapunzel's Prince, Cinderella's Prince</i>)	133
25. Agony (<i>Cinderella's Prince, Rapunzel's Prince</i>)	134
26. Jack, Jack / Rapunzel (Underscore; <i>Jack's Mother, Baker's Wife, Baker, Mysterious Man, Witch, Rapunzel</i>)	142
27. A Very Nice Prince (Reprise) (<i>Cinderella, Baker's Wife</i>)	144
28. It Takes Two (<i>Baker, Baker's Wife</i>)	149
29. Cow Death (Underscore; <i>Baker, Baker's Wife, Jack</i>)	158
30. Second Midnight (<i>Witch, Cinderella, Cinderella's Prince, Rapunzel's Prince, Stepmother, Florinda, Lucinda, Grandmother, Narrator, Baker</i>)	159

Scene 4

31. Stay With Me (<i>Witch, Rapunzel</i>)	163
32. Underscore (<i>Mysterious Man, Jack, Little Red Ridinghood, Narrator</i>)	169
33. On the Steps of the Palace (<i>Cinderella</i>)	170
33a. Alternate Ending, "On the Steps of the Palace" (<i>Cinderella, Little Red Ridinghood, Jack</i>)	179
34. Underscore (<i>Cinderella, Baker's Wife, Steward, Baker, Mysterious Man, Jack's Mother, Cinderella's Prince, Witch, Jack</i>)	181
35. The Potion (<i>Jack, Witch, Baker's Wife, Baker, Mysterious Man</i>)	183

Scene 5

36. Act I Finale, Part 1 (<i>Narrator, Florinda, Stepmother, Cinderella's Mother</i>)	186
37. Act I Finale, Part 2 (<i>Lucinda, Stepmother, Cinderella's Mother, Narrator, Witch</i>)	189
38. Act I Finale, Part 3 (<i>Narrator, Baker's Wife, Cinderella, Cinderella's Prince, Baker</i>)	193
39. Act I Finale, Part 4 (<i>Narrator and Company</i>)	195

VOCAL RANGES

*Innermost notes indicate tessitura (general lie of the vocal part),
outer quarter notes indicate complete solo singing range,
cue-size stemless quarter notes indicate range in ensembles*

The image displays a vertical list of musical staves, each representing a different character. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notes are arranged in a specific pattern to show vocal ranges. A bracket at the top of the first staff indicates the 'solo range' for Rapunzel, which spans from the first line to the second space. Below it, a smaller bracket indicates the 'tessitura' (general lie of the vocal part), which spans from the first space to the second space. The characters listed are: Rapunzel, Cinderella, Baker's Wife, Little Red Ridinghood, Witch, Florinda, Lucinda, Stepmother, Jack's Mother, Cinderella's Mother, Grandmother, Snow White & Sleeping Beauty, Jack, Baker, Cinderella's Prince & Wolf 1, Rapunzel's Prince & Wolf 2, Narrator / Mysterious Man, Cinderella's Father, and Steward. The notation for each character shows a series of notes, with the innermost notes indicating the tessitura and the outermost quarter notes indicating the complete solo singing range. Cue-size stemless quarter notes indicate the range in ensembles.

solo range
tessitura

Rapunzel

Cinderella

Baker's Wife

Little Red Ridinghood

Witch

Florinda

Lucinda

Stepmother

Jack's Mother

Cinderella's Mother

Grandmother

Snow White & Sleeping Beauty

Jack

Baker

Cinderella's Prince & Wolf 1

Rapunzel's Prince & Wolf 2

Narrator / Mysterious Man

Cinderella's Father

Steward

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

Thank you. You may! [Offers her cheek.]

CECILY

[Very sweetly.] I knew there must be some misunderstanding, Miss Fairfax. The gentleman whose arm is at present round your waist is my guardian, Mr. John Worthing.

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

I'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'ly 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

Allegro- Determined ♩ = 144

Baker's Wife

If you

E⁵ D/F# B⁷(sus⁴) E(sus²) E¹³(sus²)/B Bm¹¹/E E⁹(omit³) E⁷(sus⁴)

Piano

mf

5

know what you want then you go and you find it, and you get it.

Bm¹¹/E Bm¹¹/E

Pno.

mf

8

Baker Baker's Wife

Home. Do we want a child or

D⁶/E Bm¹¹/E Bm¹¹/E

Pno.

mf

11

not. And you give and you take and you

E7(sus4) E7(sus4) Bm7 Bm11/E D6/E A(sus2)/B D6/E D5(add6/9)

Pno.

14

bid and you bar gain or you live to re-gret it.

E(sus2) B7(sus4) E(sus2) D(add9) Bm11/E E13(sus2) B7(sus4)/E A(add9)

Pno.

Moderato, thoughtfully

17 Baker Baker's Wife

Will you please go home? There are

Bm11/E E5(add6/9) F#m11

Pno.

mf

19

rights and wrongs and in - be - tweens, no-one

f

*D*⁶/*E* *E*(add4)/*B* *D*⁶/*E* *F*[#](sus4) *F*[#]*m*(add9) *F*[#]*m*(add9)

21

waits when for - tune in - ter - venes. And

A(add9) *B**m*¹¹ *A*maj9 *B**m*/*A* *D* *E*/*G*[#] *E* *D*⁶/*F*[#] *E*⁷/*G*[#] *f*

23

maybe they're rea - lly ma - gic who knows?

F[#]*m* *F*[#]*m*(add9) *F*[#]*m*/*C*[#] *E* *F*[#]*m* *F*[#]*m*(add9) *f*

26 **rit.** - A Tempo

F[#]*m*(add4)/*C*[#] *C*[#]*m*⁷ *F*[#]5 *E*/*G*[#] *C*[#]7(sus4) *C*[#](sus4)*F*[#]9(omit3) *G*[#]7([#]5omit3)/*F*[#] *F*[#]13(sus2)/*C*[#]

mf **rit.**

29

Why you do what you do that's the

E⁶/_{F#} F#⁹(omit3) F#⁷(sus4) Bm¹¹/E

Pno.

32

point all the rest of it is chat ter_____

Baker

D⁶/E

Pno.

35

Look at her she's cry - ing. If the

Baker's Wife

Bm¹¹/E Dmaj⁹/E E¹¹ F#(sus2) G#m(omit5)

Pno.

37

thing you do is pure in in-tent if it's meant and it's just a lit-tle

F#7(sus4)/B B(sus4) F#7(sus4)/B B(sus4) D6/E E(sus4) B7(sus4)/E E7(sus4) E9(omit3) B7(sus4) E(sus2) D6%

Pno.

40

bent. does it mat-ter.

Baker's Wife

8

Baker

Yes!

Em¹³ C#m⁹/G# E5(add6⁹)/B E¹³(sus4) Bm¹¹/E

Pno.

44

No, what mat - ters is that ev'-ry-one tells ti - ny lies... What's im-

F#7(sus4) F#5(add2add4) E%/G# B/A# Emaj7/G# G#m

Pno.

47

por-tant, rea - lly, is the size... On-ly

Baker

What?

B/F# C#m/E B/D# C#m F#/C# F#13(sus2) F#13(sus2) E(add9)/F#

Pno.

50

three more tries and we'll have our prize. When the end's in sight you'll

G#m/D# F#/C# G#m/B C#m B(add2)/F# G#m(add4)

Pno.

53

re - a - lize if the end is right it just - i - fies.

E(#11) B/D# B(add9)/F# E6 C#m7 C#m9 F#7(sus4)/C#

Pno.

f

56

The image shows a piano accompaniment score for measures 56 through 59. The key signature is D major (two sharps). Measure 56 starts with a treble clef and a whole note chord of E6/G#. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line of quarter notes in the left hand. Measure 57 contains the lyrics "The beans!" and features a treble clef with a whole note chord of F#7(sus4) and a piano part with a strong *ff* dynamic. Measure 58 continues with the lyrics "The beans!" and features a treble clef with a whole note chord of C#7(sus4) and a piano part with a strong *ff* dynamic. Measure 59 features a treble clef with a whole note chord of B(sus4) and a piano part with a strong *ff* dynamic. The score concludes with a final chord of F#7(sus4)/B in the treble clef and a piano part with a strong *ff* dynamic.

Pno.

E6/G#

F#7(sus4)

C#7(sus4)

The beans!

B(sus4) F#7(sus4)/B

59

F#7(sus4)/B

B

2. The Importance of Being Earnest (underscoring)

(Gwendolen, Cecily, Jack)

music by Russell Stern

GWENDOLEN:

Do you allude to me, Miss Cardew, as an entanglement?
Freely

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?

9 This is no time for wearing the shallow mask of manners. When I see a spade I call it a spade.

GWENDOLEN: 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?

CECILY: (Sternly, in a calm voice.) Yes, as usual.

(Merriman begins to clear table and lay cloth. A long pause. CECILY and GWENDOLEN glare at each other)

Vamp:
15 ♩ = 116

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.

24 CECILY: (Sweetly) I suppose that is why you live in town?

(GWENDOLEN bites her lip,
and beats her foot nervously
2 with her parasol.)

GWENDOLEN: Quite a well kept garden...
Cue: CECILY: May I offer you some tea, Miss Fairfax?

36 Vamp:

Musical score for measures 36-43. The score is in 4/4 time and features a vamp. The piano part consists of a melodic line in the right hand and a rhythmic accompaniment in the left hand. The dynamic is marked *mp*.

GWENDOLEN:

(With elaborate politeness.) Thank you.

CECILY: (Sweetly) Sugar?

(Aside.) Detestable girl!

But I require tea!

44

Musical score for measures 44-48. The score is in 4/4 time. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The dynamic is marked *mp*. There is a triplet of eighth notes in measure 46.

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.)

49

Vamp:

Musical score for measures 49-52. The score is in 4/4 time and features a vamp. The piano part consists of a melodic line in the right hand and a rhythmic accompaniment in the left hand. The dynamic is marked *mp*. There is a triplet of eighth notes in measure 49.

CECILY: (Severely)

GWENDOLYN: (In a bored manner)
Cake or bread and butter? Bread and butter, please...

Cue: CECILY:

Hand that to Mrs. Fairfax.

53

Musical score for measures 53-55. The score is in 4/4 time. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The dynamic is marked *mp*.

(Merriman does so....)

Cue: (rises in indignation)

56

Musical score for measures 56-60. The score is in 4/4 time. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The dynamic is marked *f*.

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:

59 You have filled my tea...
Cue: you may go too far.

Musical score for measures 59-65. The score is written for piano in G major. It features a melody in the right hand and a bass line in the left hand. Dynamics include *mp* and *f*. There are some rests in the right hand.

GWENDOLEN: From the moment I saw you...
Cue: people are invariably right.

CECILY: It seems to me...
in the neighborhood.
(Enter JACK)

66 Vamp:

Musical score for measures 66-70. This section is a 'Vamp' consisting of a repeating rhythmic pattern in the left hand and a melodic line in the right hand. Dynamics include *mp* and *f*.

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.)

71

Musical score for measures 71-77. The score continues with a melody in the right hand and bass line in the left hand. Dynamics include *f*.

JACK: (Laughing)
To dear little Cecily!

Of course not!
What could have
put such an idea
into your pretty
little head?

GWENDOLEN:
Thank you. You may!
(Offers her cheek)

78

Musical score for measures 78-84. The score features a melody in the right hand and a bass line in the left hand. Dynamics include *f*.

The gentleman whose
arm is at present round
your waist is my guardian,

CECILY:(Very sweetly). I knew there Mr. John Worthing.
must be some misunderstanding,
Miss Fairfax.

84

mf

ff

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

I'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

3. QUARTET: THIS IS GOODBYE

(Kathy, Leah, Seth, Chase)

music by Russell Stern
lyrics by Gregory Jacobs Roseman

Andante- with conviction $\text{♩} = 74$
Cue: KATHY: Dialogue not available..
Piano *mf* safety: $A_b(\#11\text{omit}3)$ $A_b(b5)$ $A_b(\#11\text{omit}3)$ $A_b(\text{omit}5)$

The piano introduction is in 4/4 time, marked 'Andante- with conviction' with a tempo of quarter note = 74. It features a melody in the right hand and a bass line in the left hand. The key signature has three flats (B-flat major/C minor). The introduction consists of four measures, with the first measure starting with a mezzo-forte (*mf*) dynamic. The notes are: Measure 1: G4, F4, E4, D4, C4; Measure 2: B3, A3, G3, F3, E3; Measure 3: D3, C3, B2, A2, G2; Measure 4: F2, E2, D2, C2.

4 Kathy
He's the opp - o - site_ of ev' - ry - thing you are. He's
Leah
I can't e - ven look at you.

Pno. $C_m(\text{add}9)$ $A_b\text{maj}7$ $C_m(\text{add}9)C_m(\text{add}4)$ $G7(\text{sus}4)$

Measures 4 and 5 of the song. Measure 4: Kathy sings 'He's the opp - o - site_ of ev' - ry - thing you are.' Leah has a whole rest. Measure 5: Leah sings 'I can't e - ven look at you.' Kathy has a whole rest. The piano accompaniment features chords: Cm(add9) in measure 4, Abmaj7 in measure 5, and Cm(add9)Cm(add4) and G7(sus4) in measure 6.

6
white pi - cket fen - ces. You're a shoo - ting star. I
Dont come an - y clo-ser to me.

Pno. $A_b\text{maj}7$ $A_b(\#11)$ $D_b(\text{add}9)$

Measures 6 and 7 of the song. Measure 6: Kathy sings 'white pi - cket fen - ces.' Leah has a whole rest. Measure 7: Leah sings 'Dont come an - y clo-ser to me.' Kathy has a whole rest. The piano accompaniment features chords: Abmaj7 in measure 6, Ab(#11) in measure 7, and Db(add9) in measure 8.

8

can't keep play-ing games, — so I've de - ci - ded where to go. — I'm go-ing to

I don't know you How could I have been so stu - pid?

Pno.

Ab(add9) Fm(add9) Bbm Eb Eb(add9)

11

Ith - a - ca Seth take a breath and fly — I'm so-rry Chase. This is good-

Don't be like this. — You're act-ing like a child.

Pno.

Db(add9) Ab⁶/C Fm⁷(omit5) Bbm/C Bbm Db(add2)/Ab Fm Cm/Eb

14

bye —

Leah I want you to go.

Chase I don't un-der-satnd what you see in him that you can't see in me.

Pno.

Bb(add9) Eb⁵ Bbm Eb(sus2) Bbm

17

Kathy

Leah

Chase

Pno.

I'm so-rry Chase. This is good-

I'm not gon - na cry Get out of my life.

Why do you want to set - tle when there's be-tter fish in the sea?

E \flat (add9) B \flat m D \flat maj7 E \flat Fm Cm

20

Kathy

Leah

Chase

Seth

Pno.

bye!

This is good - bye

Don't you want more! 'Cause you de-serve much

If you want me to go, I'll go You won't have to see me a- gain.

B \flat (add9) B \flat m/A \flat G \flat \flat (b5) D \flat (add9)/F D \flat (sus2) C(add9)

23

Chase

— more! ————— I can show you how to touch the sky. —

Seth

This thing has got-ten stale an-y-way. You ne-ver loved me. It was all a lie. But

Pno.

C7(b9omit3) Gb(b5) F(sus4) Eb(add9)

26

quicker

Kathy

Don't make it hard er

Leah

Don't make it hard-er

Chase

— Please don't say this is_ good - bye? ————— You'll re-gret this.

Seth

I will gete- ven.. and with that, this is good bye You'll re-gret this.

Bbm Fm/Ab Bbm/Ab Bb Db/Ab Ebm/Gb F(sus4)/Db

30

Kathy *f*
Just go — a way. I can't be-lieve it's

Leah *f*
Just go - a -way. I can't be-lieve it's

Chase *f*
You'll see the truth. I can't be-lieve it's

Seth *f*
You'll see the truth. I can't be-lieve it's

Pno. *G^bmaj7* *Ebm⁶* *G(sus2)* *Broadly* *C(add9)*
rit..... *f*

33

Kathy
end - ing this way. Why can't it be sim-ple? Can't you be sin-cere? In the

Leah
end - ing this way. Why can't it be sim-ple? Can't you be sin-cere? In the

Chase
end - ing this way. Why can't it be sim-ple? Can't you be sin-cere? In the

Seth
end - ing this way. Why can't it be sim-ple? Can't you be sin-cere? In the

Pno. *A^bmaj7* *E^b* *Cm* *A^bmaj7/E^b* *D^b(add9)*

36

Kathy
end, why is___ it that no-thing is clear? Good -bye is not_ the end- ing___ But

Leah
end, why is___ it that no-thing is clear? Good bye is not_ the end - ing___ But

Chase
end, why is___ it that no-thing is clear? Good -bye is not_ the end_ the end - ing

Seth
end, why is___ it that no-thing is clear? Good -bye is not_ the end_ the end - ing

Pno.
Ab(add9) Fm Fm/C Bbm7 Eb9 Eb

38

Kathy
there's al - ways some re - gret. My ques - tions have n't been an - swered yet.____ I know that you

Leah
there's al - ways some re - gret. My ques - tions have n't been an - swered yet.____

Chase
there's al - ways some re - gret. My ques - tions have n't been an - swered yet.____

Seth
there's al - ways some re - gret. My ques - tions have n't been an - swered yet.____

Pno.
Db Ab Bbm7 Eb

40 attaca

Kathy

think I'm wrong what can I re- ply? good bye

Leah

Chase

good - bye

I can't be- lieve This is

Seth: Good-bye

Good-bye

Pno.

mf *p*

Db(add9) Bbm Db(add2)/Ab Fm Cm/Eb Bb(add9) Fm⁹

Detailed description of the musical score: The score is for a song in a minor key, indicated by the key signature of three flats. It begins at measure 40. The vocal line for Kathy starts with the lyrics 'think I'm wrong what can I re- ply? good bye'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Chord symbols are provided above the piano part: Db(add9), Bbm, Db(add2)/Ab, Fm, Cm/Eb, Bb(add9), and Fm⁹. The dynamics range from mezzo-forte (mf) to piano (p). The piece concludes with an 'attaca' marking.

4. A Doll's House (underscoring)

(Helmer and Nora)

music by Russell Stern

With intensity, Allegro ♩ = 132 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.

Musical score for Helmer's first line of dialogue. The score is in 4/4 time and begins with a piano dynamic (*f*). The melody is in the right hand, and the accompaniment is in the left hand. The tempo is marked 'Allegro' with a quarter note equal to 132 beats per minute. The score ends with a mezzo-forte (*mf*) dynamic.

7 Nora: It's a thing hundreds of thousands of women have done Helmer: Oh, you think and talk like a heedless child. Nora: Maybe. But you neither.....

Musical score for Nora's and Helmer's second line of dialogue. The score is in 4/4 time and begins with a piano (*p*) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. The score ends with a piano (*p*) dynamic.

14

Musical score for the piano accompaniment starting at measure 14. The score is in 4/4 time and begins with a piano (*p*) dynamic. The melody is in the right hand, and the accompaniment is in the left hand.

until: so brittle and fragile. Nora continues: (getting up) Torvald- it was then....

20

Musical score for the piano accompaniment starting at measure 20. The score is in 4/4 time and begins with a piano (*p*) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. The score includes the instruction 'gradual cresc.'.

until:three children-

Oh, I can't bear to think of it!
I could tear myself into little bits!

26

mf *f*

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?

31

mp

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.

Helmer:

43 But to part!-to part from you! No, No, Nora, I can't understand that idea. That makes it all the more

Nora:(going out to the right)

47 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.

mf

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)

Helmer:

Good-bye, Torvald. I won't see the little ones. I know they are in better

But some day,

58 hands than mine. As I am now, I can be of no use to them.

Nora-some day?

Nora:

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

Helmer:

But you are my wife,
whatever becomes of you.

Nora:

Listen, Torvald.....

Helmer:

71 until: See, here is your ring back.

Nora: Give me mine. That too? That too. Here it is.

Nora:

78 That's right.

until:I will have them sent after me.

Helmer:

All over!

All over!

4 Helmer:
Nora, shall you never
think of me again? Nora: I know I shall often think.....

84

p (gradual cresc)

building until: Nora: Both you and I
would have to be so changed that-
Nora: Oh Torvald. I don't believe
any longer in wonderful things happening.
Helmer: But I will believe in it.
Tell me?
So changed that-?

91

f

Nora: That our life together will
be a real wedlock. Good-bye.
Helmer: (sinks down
(She goes out on a chair at the door
through the hall) and buries his face in
his hands) Nora! Nora!
(Looks round,
and rises)

99

mf

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

HELMER:

January and February were never so empty and grey

Tragic'ly 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)

Cue: HELMER: She is gone.

music by Russell Stern
lyrics by Frank Loesser

Allegro- Sadly ♩ = 116

Helmer

Piano

Spring will be a lit-tle late this

5

Pno.

year. A lit-tle late ar- riv - ing in my lone - ly wor-ld ov-er

8

Pno.

here. For you have left me and

12

where is our Ap-ril of old. You have left me

F D+ F#07 Bb+ A07 F#0 Gm Gm/Bb Bb+/A Gm Eb5/F Dm(add9)

Pno.

15

and win-ter con-ti-nues cold.

Gm(omit5) Ebmaj7/G Bb(add4)/G Cm(omit5) Cm/Eb Eb07 Bb/D Bb(sus4)/F Gb(b5) Gb(b5) C0/Gb

Pno.

19

A Little Faster
Swing the 8ths

as if to say Spring will be a lit-tle

F(sus4) Ebmaj9

Pno.

23

slow to start. _____ A lit-tle slow re-vi - ving that

Pno.

B \flat maj7 F6(omit3) B \flat maj9 E \flat maj7 E \emptyset 7 E \flat 6

26

mu - sic it made in my heart. _____

Pno.

D $^+$ Gm/D Gm(add9)/D A \flat (add9) Cm/G Cm/E \flat

28

— Yes time heals all _____ things

Pno.

F C \circ 7 F \sharp \circ 7 Gm Cm(add9) C \flat $^+$ E \flat \flat /B \flat

30

so I need-n't cling to this fear.

Cm F D⁺ F[#]0⁷ Bb⁺ A^o7 F[#]0 Gm Gm/Bb Bb⁺/A Gm Eb⁵/F

Pno.

33

It's mere - ly that spring will be a lit-tle late this

Gm(omit5) Ebmaj7/G Bb(add4)/G Cm(omit5) Cm/Eb Eb^o7 Bb/D Bb(sus4)/F Gb(b5)

Pno.

36

year.

rit.. A Tempo with Straight 8ths

rit.. Ebmaj9

Gb(b5) C^o/Gb F(sus4)

Pno.

Spring will be a lit-tle late this

B \flat (add9) B \flat (add2)/D B \flat + D Cm⁷ E \flat ^o Gm F \sharp ^{o7} B \flat maj⁷ F⁶(omit3)

Pno.

year. A lit-tle slow re-vi - ving that mu-sic it made in my

B \flat maj⁹ E \flat maj⁷ E \emptyset ⁷ E \flat ⁶ D+ Gm/D Gm(add9)

Pno.

heart. Yes time heals all things

A \flat (add9) Cm/G Cm/E \flat F C \emptyset ⁷ F \sharp ^{o7} Gm Cm(add9) C \flat + E \flat ⁶/B \flat

Pno.

mf

47

so I need-n't cling to this fear.

Cm Bb7 Cm/G Ebmaj7 F D+ F#o7 Bb+ Ao7 F#o Gm Gm/Bb Bb+/A Gm Eb5/F

Pno.

50

It's mere-ly that spring will be_____ a lit-tle late this

Dm(add9) Cm/G Gm Eb6/Bb Eb(add2)/G Bb(add4)/Cm9 Cm/Eb Ebo7

Pno.

53

year,_____ a lit-tle late. Spring will be_____ a lit-tle

D7(#5) Ebm/Gb Gb(b5) Gb(b5) Gb9/5(b5) Bb(add9)/F Ebmaj9/G

Pno.

56

late this year.

Pno.

$E\flat$ maj13 $B\flat$ (add4)/G $E\flat$ maj13 $E\flat$ maj7/G

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

61

Pno.

$B\flat$ (add9)

mp *p* *ff*