

# INTO THE WOODS Jr. AUDITION BOOK

INTO THE WOODS



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# NARRATOR

## Character Breakdown: Narrator

The narrator is the storyteller who speaks directly to the audience. This character helps control the pacing of the show and always needs to be ready for their next entrance, as they pop in and out throughout the story. Find a charismatic girl or boy with great diction for this large speaking role with minimal singing.

Vocal Range

Bb3 - D4

## **Script: Narrator**

### **SIDE 1- Red meets Wolf**

#### **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 the WOLF, in bed, covers up and hands near his mouth. 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!

#### **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!

*(There is a 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; BAKER is outside the cottage. NARRATOR exits.)*

**SIDE 2- Mysterious Man Dies**

**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 a 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.)*

And finally, 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.

(End of Scene)

# Score: Narrator

## SONG: Finale- Part 4

Vocal

-113-

Into the Woods Jr.

**32**

### Finale—Part 4

(NARRATOR)

Ev-er af-ter... Journey

(ALL) *f*

Ev-er af-ter!

8 (NARRATOR)

o-ver, all is mend-ed, and it's not just for to-day, but to-

mor-row, and ex-tend-ed ev-er af-ter! All the

(ALL) *f*

Ev-er af-ter!

Vocal

—114—

#32—Act 1 Finale—Part 4

8 (NARRATOR)

o - ver, all is mend - ed, and it's not just for to - day, but to -

12 mor - row, and ex - tend - ed ev - er af - ter! All the

13 14 15

(ALL) *f*  
Ev - er af - ter!

16 (NARRATOR)

cur - ses have been end - ed, the re - ver - ses wiped a - way. All is

20 ten - der - ness and laugh - ter for for ev - er af - ter!

21 22 23 24

24 (ALL) *mf*

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

(WOMEN)

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

Vocal

-115-

#32—Act 1 Finale—Part 4

32

(WOMEN)

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

(add MEN)

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

*pace cresc.*

dan - ger - ous en - deav - or, but the on - ly thing to do— Thought it's

*p*

44

(ALL)

fear - ful, 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

*L'istesso—alla marcia*

48

(ALL) *f*

in - to the Woods, where no - thing's clear, where witch - es, ghosts and wolves ap - pear.

in - to the Woods and through the fear, you have to take the jour - ney.

Vocal

—116—

#32—Act 1 Finale—Part 4

52 (ALL)

In - to the Woods and down the dell, in vain per-haps, but who can tell?

54 (MEN)

55 (WOMEN)

In - to the Woods to lift the spell, in - to the Woods to lose the long - ing.

56 (MEN)

57 (WOMEN)

In - to the Woods to have the child, to wed the prince, to get the mon-ey, to

58

59

save the house, to find the fath-er, to kill the wolf, to con-quer the king-dom, to

60 (ALL)

61

have, to wed, to get, to save, to kill, to keep, to go to the Fes - ti - val!

# JACK

## Character Breakdown: Jack

Jack is an energetic young man who is always looking for an adventure. He begins this show as a simple little boy (his best friend is a cow), but by the end of the show he learns a few valuable lessons. You will want to cast an excellent singer and actor who can show great range in this demanding role.

Vocal Range

A3 - E5

## Script: Jack

**BAKER**

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?

**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?

JACK

**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.

**JACK**

Magic? What kind of magic?

**BAKER'S WIFE**

*(to BAKER)* Tell him.

**BAKER**

Magic that defies description.

(End of Scene)

# Score: Jack

## SONG: I Guess this is Goodbye

Piano-Vocal

-38-

Into the Woods Jr.

10

### I Guess This Is Goodbye

TRACK 13

**BAKER:** Well...possibly.  
(count out five beans, keeping one for his pocket)

**BAKER:** Good luck there, young lad.  
(poco rubato)

1 *Larghetto* (♩ = 80) 2 // 3 (poco rubato)

4 (JACK) *mp* I guess this is good -

6 bye, old pal, you've been a per- fect friend. I hate to see us

8 (JACK) *mf* part, old pal, some-day I'll buy you back. I'll see you soon a -

10 gain. I hope that when I do, it won't be on a

*Più mosso* (♩ = 92) 12 13 plate.

Piano-Vocal

—39—

Moderately (♩ = 92)

#10—I Guess This Is Goodbye

(BAKER'S WIFE)

*mp*

If you

19 (BAKER'S WIFE)

know what you want, then you go and you find it and you get it— Do we want a child or not? And you

(BAKER)

Home.

21

give and you take and you bid and you bar-gain, or you live to re-gret it. There are

22

*mf*

Will you please go home.

23 (BAKER'S WIFE)

rights and wrongs and in - be - tweens— no one waits when for - tune in - ter - venes. And

24

25

may-be they're real - ly ma - gle, who knows?

26

SONG: Giants in the Sky

Piano-Conductor

-64-

Into the Woods Jr.

18

Giants in the Sky

TRACK 23

Maestoso (JACK) *f*

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

4 big tall ter - ri - ble Gi - ants in the sky!

6 Andante moderato, non rubato (♩ = 132) *mp*

7 8 When you're way up high and you look be-low at the

9 world you left and the things you know, lit - tle more than a glance is e-nough to show you

11 just how small you are. 12 When you're

13 14 way up high and you're on your own in a world like none that you've ev - er known, where the

Piano-Conductor

—65—

#18—Giants in the Sky

15 *mf*  
 sky is lead and the earth is stone, you're free to do What-ev-er pleas-es you, ex-

18 19  
 plor-ing things you'd nev-er dare 'cause you don't care, when sud-den-ly there's a

20 21 22 23  
 big tall ter-ri-ble Gi-ant at the door,

24 25 26 27  
 big tall ter-ri-ble Gi-ant with a ter-ri-ble roa— So you

28 29  
 steal some gold and a-way— you go, and you

30 31 *mf*  
 scam-ble down to the world— be-low— and you're

32 33 34  
 back a-gain, on-ly diff-erent than be-fore,

35 *mp* 36 37 38  
 af-ter the sky— There are Gi-ants in the sky!

Piano-Conductor

—66—

#18—Giants in the Sky

The musical score is written on two staves in treble clef with a key signature of one sharp (F#). The first staff begins at measure 39 and ends at measure 43. It contains the lyrics: "There are big tall ter - ri - ble awe - some scar - y". Above measure 40, the word "ritard" is written. A horizontal line above the staff from measure 40 to 43 indicates a sustained note. The second staff begins at measure 41 and ends at measure 43. It contains the lyrics: "won - der - ful Gi - ants in the sky!". Above measure 42, the word "a tempo" is written. Measure numbers 39, 40, 41, 42, and 43 are placed above the first notes of their respective measures.

# JACK'S MOTHER

## **Character Breakdown: Jack's Mother**

Raising a son and running a farm all by herself has made Jack's Mother a bit frazzled and most definitely overworked. Jack's Mother is a great role for a character actress with solid comic timing and good singing skills.

Vocal Range

Bb3 - D5

## Script: Jack's Mother

### **BAKER'S WIFE**

Two princes, each more handsome than the other. *(BAKER'S WIFE begins to follow CINDERELLA'S PRINCE and RAPUNZEL'S PRINCE; she stops.)* No! Get the hair! *(BAKER'S WIFE 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?

### **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.

*(JACK'S MOTHER begins to exit.)* Jack...! Jack...!

*(End of Scene)*

# Score: Jack's Mother

## SONG: Opening - Part 1

Piano-Vocal

—1—

Into the Woods Jr.

TRACK 1

### Opening—Part 1

1

Brightly (♩ = 132)

NARRATOR: Once upon a time—

(CINDERELLA)

NARRATOR: -in a far off kingdom-

I wish...

(CINDERELLA)

(JACK)

More than the moon...—

The

More than an - y - thing...

More than the moon...—

(BAKER)

More than the moon...—

(BAKER'S WIFE) *mf*

I wish...

(CINDERELLA)

King is giv - ing a Fes - ti - val.

(JACK)

I

(BAKER)

I wish...

More than life...

(BAKER'S WIFE)

More than life...

Piano-Vocal

-2-

#1—Opening—Part I

9

9  
wish to go to the Fes - ti - val - and the Ball...  
I wish my  
More than rich - es...  
More than rich - es...

11

11  
(JACK) More than an - y - thing...  
cow would give us some milk.  
(BAKER'S WIFE) More than an - y - thing...  
(BAKER) I wish we had a

13

13  
14  
child.  
I want a child.  
I wish...  
I wish...  
I wish...  
I wish...

Piano-Vocal

- 3 -

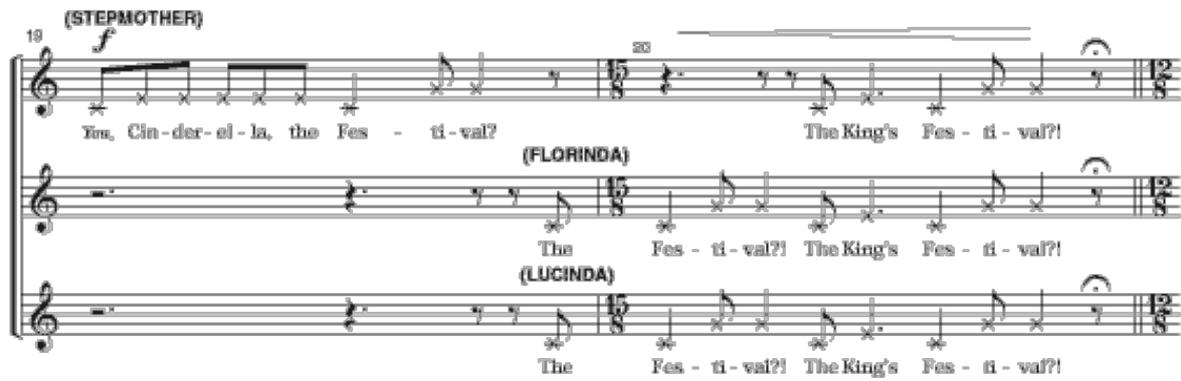
#1—Opening—Part I

17 (STEPMOTHER) *f* (NARRATOR) *mf* 18



You wish to go to the Fes - ti - val? The poor girl's moth - er had died.

19 (STEPMOTHER) *f* 20 21 22 23 24



You, Cin - der - el - la, the Fes - ti - val? The King's Fes - ti - val?!  
 The Fes - ti - val?! The King's Fes - ti - val?!  
 The Fes - ti - val?! The King's Fes - ti - val?!

(LITTLE RED RIDINGHOOD) *mp* 23 24



I wish... It's not for me, it's for my

25 26



Gran - ny in the woods. A loaf of bread,

(LITTLE RED RIDINGHOOD) 27 28



please— To bring my poor old hun - gry

29 30 *fea.*



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

33 *Leggiero, jauntily* (♩ = 138) (LITTLE RED RIDINGHOOD) 34



In - to the Woods, it's time to go. I hate to leave, I have to, though.

Piano-Vocal

—4—

#1—Opening—Part 1

35 In - to the Woods— it's time, and so I must be - gin my jour - ney.

36

37 In - to the Woods and through the trees to where I am ex - pect - ed, ma'am,

38

39 (LITTLE RED RIDINGHOOD) In - to the Woods to Grand-moth - er's house—

40 BAKER'S WIFE: You're certain of your way? The

41 way is clear, the light is good, I

42

43 have no fear, nor no one should. The

44

45 (LITTLE RED RIDINGHOOD) Woods are just trees, the trees are just wood. I

46

47 sort of hate to ask it, but do you have a bas - ket?

48

Piano-Vocal

TRACK 2

—5—

#1—Opening—Part 1

53 (LITTLE RED RIDING HOOD) 54

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

55 56

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

(LITTLE RED RIDINGHOOD)

57 58

But in - to the Woods, in - to the Woods,

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

61 62 63

**NARRATOR:** Well, she was not quite beautiful—

64 (JACK'S MOTHER) 65 66

I wish... I wish my son were not a fool.

67 68 69

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

70 71 (JACK'S MOTHER)

cow was full of milk. I wish the best friend in the whole world sold— I wish a

72 73 74

lot of things... There are bugs out her dugs.

Piano-Vocal

—6—

#1—Opening—Part I

75  
There are flies in her eyes. 76 77  
There's a

78 (JACK'S MOTHER)  
lump on her rump big e - nough to be a

80 hump— And no one keeps a cow for a

81 JACK'S MOTHER: Fetch the best price you can...  
82 friend!

# BAKER

## Character Breakdown: Baker

The Baker is a good-hearted, likeable person who believes he can take on the Witch's curse all by himself. At first, this confidence and his desire to have a child drives him, but he soon learns he needs his wife's help to accomplish the goal. Cast an excellent actor and singer who is both personable and capable of portraying the Baker's strength of conviction.

## Script: Baker

### SIDE 1- Buying a Cow

**BAKER**

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?

**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.

**JACK**

Magic? What kind of magic?

**BAKER'S WIFE**

*(to BAKER)* Tell him.

**BAKER**

Magic that defies description.

(End of Scene)

**SIDE 2 - It takes Two**

**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.

**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.

**SIDE 3- Lost the Cow**

**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!

**BAKER**

But she didn't!

**BAKER'S WIFE**

*(contrite)* I'm sorry I lost the cow.

**BAKER**

I shouldn't have yelled. *(beat)* 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

**BAKER cont.**

life. No more hunting about in the Woods for strange objects. No more  
witches and dim-witted boys and hungry little girls.

(End of Scene)

**SIDE 4 - Covered in Flour**

**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!

(End of Scene)

**SIDE 5 - Saving Granny**

**BAKER**

Grandmother, hah! *(BAKER 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. *(BAKER 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. *(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!

*(End of Scene)*

**SIDE 6 - Five Gold Pieces**

**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.

**MYSTERIOUS MAN**

Exactly. *(MYSTERIOUS MAN walks over and takes the gold away.)* The money is not what's important. What's important is that your wish be honored.

*(MYSTERIOUS MAN goes around a tree and disappears; BAKER begins darting around trees looking for him.)*

**BAKER**

Come back here! Give me back- *(BAKER sees BAKER'S WIFE, who enters from around another tree.)*

What are you doing here now?

(End of Scene)

**SIDE 7 - The Slipper**

*(BAKER'S WIFE drops to the ground and searches for the bean.)*

**CINDERELLA**

I've already given up one shoe this evening. My feet cannot bear to give up another. *(CINDERELLA 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. *(BAKER'S WIFE gives CINDERELLA her shoes and takes the golden slipper. CINDERELLA puts on the shoes and exits quickly. STEWARD bounds onstage and 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.)*

**BAKER**

I've the cow.

**BAKER'S WIFE**

*(sees the cow; excited, to BAKER)* The slipper! *(holds up slipper)* We've all four! *(BAKER'S WIFE runs to BAKER; STEWARD takes the 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.)*

**BAKER'S WIFE**

*(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.

*(CINDERELLA'S PRINCE 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!

(End of Scene)

# Score: Baker

## SONG: Bakers Reprise

Vocal

—45—

Into the Woods Jr.

TRACK 16

12

### Baker's Reprise

**LITTLE RED RIDING HOOD:**

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

(Stomps on **BAKER'S** foot and exits)

*♩ = 92* **(BAKER)** *mp* **Rubato**

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

**Più mosso, alla marcia**

take it. Do I want a child or not? Things are onl-y what you need them for, what's im-

**Più mosso**

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...

**SONG: It Takes Two**

Piano-Conductor

—80—

Into the Woods Jr.

**23**

**TRACK 32**

*It Takes Two*

Adagio (♩ = 120)

(BAKER'S WIFE)

*mp*

1 2 3  
You've changed. You're dar - ing. You're

4 5 6  
diff - er - ent in the Woods. More sure. More

7 8 9  
shar - ing. You're gett - ing us through the Woods. If

10 (BAKER'S WIFE) 11 12 13  
you — could see — you're not the man who start - ed, and

14 15  
much more o - pen - heart - ed — than I

16 (BAKER'S WIFE) 17  
knew you to be. (BAKER)

*mp*  
It takes

18 19 20  
two. I thought one — was e - nough. It's not true: It takes

21 22 23  
two of us. You came through when the jour - ney was rough. It took

24 25  
you. It took two — of us. It takes

26 (BAKER) *mf* 27  
care, It takes pa - tience and fear — and des - pair —

Piano-Conductor

- 81 -

#23—It Takes Two

28 to change 29 Though you swear to change 30

31 (BAKER'S WIFE) *mf* We've  
(BAKER) who can tell if you do? It takes two. We've

34 (BAKER'S WIFE) changed. We're stran - gers. I'm  
(BAKER) changed. We're stran - gers. I'm

36 meet - ing you in the Woods. Who  
meet - ing you in the Woods. Who

38 (BAKER'S WIFE) minds what dan - gers? I  
(BAKER) minds what dan - gers? I

40 know we'll get past the Woods. And  
know we'll get past the Woods. And

Piano-Conductor

—82—

#23—It Takes Two

42 (BAKER'S WIFE) 43

once we're past, let's

(BAKER)

once we're past, let's

44 45

hope the chan - ges last be - yond

hope the chan - ges last be - yond

46 (BAKER'S WIFE) 47 48

Woods, Be - yond Witch - es and slip - pers and hoods, just the two —

(BAKER) *mp*

Woods, Be - yond Witch - es and slip - pers and hoods, just the two —

49 50 51

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

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

Piano-Conductor

- 83 -

#23—It Takes Two

(BAKER'S WIFE) 52  
prize, just the few of us. It takes

(BAKER)  
prize, just the few of us. It takes

54  
trust. It takes just a bit more and we're done. We want four,

trust. It takes just a bit more and we're done. We want four,

*cresc. poco a poco*

(BAKER'S WIFE) 57  
we had none. We've got three. We need one. It takes

(BAKER)  
we had none. We've got three. We need one. It takes

58 *mf*  
two.

59 *mf*  
two.

# BAKER'S WIFE

## **Character Breakdown: Baker's Wife**

The Baker's Wife is a strong, determined and loving woman whose desire to have a child drives the action of the whole show. Her storyline helps tie all the characters storylines together. Cast one of your strongest female performers in this role as it requires both excellent singing and acting as well as a good sense of comedic timing.

Vocal Range

A3 - E5

## Script: Baker's Wife

### SIDE 1- Meeting the Princess

*(CINDERELLA enters, as if pursued. CINDERELLA falls at the feet of BAKER'S WIFE, losing one slipper.)*

**CINDERELLA**

*(recognising BAKER'S WIFE)* Hello. It's these slippers.

**BAKER'S WIFE**

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

**CINDERELLA**

Yes. They are all you could wish for in beauty. *(CINDERELLA 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, and the 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. BAKER'S WIFE 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...

**CINDERELLA'S PRINCE**

I can capture my own damsel, thank you.

*(CINDERELLA'S PRINCE and STEWARD dash offstage.)*

(End of Scene)

**SIDE 2- It takes Two**

**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.

**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.

(End of Scene)

**SIDE 3- The Golden Slipper**

*(BAKER'S WIFE drops to the ground and searches for the bean.)*

**CINDERELLA**

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

*(BAKER'S WIFE gives CINDERELLA her shoes and takes the golden slipper. CINDERELLA puts on the shoes and exits quickly. STEWARD bounds onstage and 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.)*

**BAKER**

I've the cow.

**BAKER'S WIFE**

*(sees the cow; excited, to BAKER)* The slipper! *(holds up slipper)* We've all four!

*(BAKER'S WIFE runs to BAKER; STEWARD takes the 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.)*

**BAKER'S WIFE**

*(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. *(CINDERELLA'S PRINCE 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!

(End of Scene)

**SIDE 4 - Covered in Flour**

**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!

(End of Scene)

**SIDE 5 - Jacks Mum**

**BAKER'S WIFE**

Two princes, each more handsome than the other. *(BAKER'S WIFE begins to follow CINDERELLA'S PRINCE and RAPUNZEL'S PRINCE; she stops.)*

No! Get the hair! *(BAKER'S WIFE 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?

**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. *(JACK'S MOTHER begins to exit.)*

Jack...! Jack...!

*(End of Scene)*

**SIDE 6 - Beans for a Cow**

**BAKER**

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?

**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.

**JACK**

Magic? What kind of magic?

**BAKER'S WIFE**

*(to BAKER)* Tell him.

**BAKER**

Magic that defies description.

(End of Scene)

# Score: Baker's Wife

## SONG: I Guess this is Goodbye

Piano-Vocal

-38-

Into the Woods Jr.

10

### I Guess This Is Goodbye

TRACK 13

**BAKER:** Well, possibly.  
(counts out five beans, keeping one for his pocket)

**BAKER:** Good luck there, young lad.  
(poco rubato)

1 *Larghetto* (♩ = 80) 2 // 3

4 5 (JACK) *mp*  
I guess this is good -

6 7  
bye, old pal, you've been a per-fect friend. I hate to see us

8 (JACK) *mf*  
part, old pal, some-day I'll buy you back. I'll see you soon a -

10 11  
gain. I hope that when I do, it won't be on a

*Più mosso* (♩ = 90) 12 13  
plate.

Piano-Vocal

—39—

Moderately (♩ = 92)

#10—I Guess This Is Goodbye

(BAKER'S WIFE)

*mp*

if you

19 (BAKER'S WIFE) 20

know what you want, then you go and you find it and you get it— Do we want a child or not? And you

(BAKER)

Home.

21 22 *mf*

give and you take and you bid and you bar-gain, or you live to re-gret it. There are

Will you please go home.

23 (BAKER'S WIFE) 24

rights and wrongs and in - be - tweens— no one waits when for - tune in - ter - venes. And

25 26

may-be they're real - ly ma - gic, who knows?

**SONG: It takes Two**

Piano-Conductor

-80-

Into the Woods Jr.

**23**

**TRACK 32**

*It Takes Two*

Adagio (♩ = 120)

(BAKER'S WIFE)

1 *mp* 2 3  
 You've changed. You're dar - ing. You're

4 5 6  
 diff - er - ent in the Woods. More sure. More

7 8 9  
 shar - ing. You're gett - ing us through the Woods. If

10 (BAKER'S WIFE) 11 12 13  
 you — could see — you're not the man who start - ed, and

14 15  
 much more o - pen - heart - ed than I

16 (BAKER'S WIFE) 17  
 knew you to be — (BAKER)

*mp*  
 It takes

18 19 20  
 two. I thought one — was e - nough. It's not true: It takes

21 22 23  
 two of us. — You came through when the jour - ney was rough. — It took

24 25  
 you. It took two — of us. It takes

26 (BAKER) *mf* 27  
 care, it takes pa - tience and fear — and des - pair —

Piano-Conductor

- 81 -

#23—It Takes Two

to change. Though you swear to change.

(BAKER'S WIFE) *mf* We've who can tell if you do? It takes two. We've

(BAKER'S WIFE) changed. We're stran-gers. I'm

(BAKER) changed. We're stran-gers. I'm

meeting you in the Woods. Who

meeting you in the Woods. Who

(BAKER'S WIFE) minds what dan-gers? I

(BAKER) minds what dan-gers? I

know we'll get past the Woods. And

know we'll get past the Woods. And

Piano-Conductor

—82—

#23—It Takes Two

42 (BAKER'S WIFE) 43

once we're past, let's

(BAKER)

once we're past, let's

44 45

hope the chan - ges last be - yond

hope the chan - ges last be - yond

46 (BAKER'S WIFE) 47 48

Woods, Be - yond Witch - es and slip - pers and hoods, just the two—

(BAKER) *mp*

Woods, Be - yond Witch - es and slip - pers and hoods, just the two—

49 50 51

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

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

Piano-Conductor

- 63 -

#23—It Takes Two

(BAKER'S WIFE) 52  
prize, just the few of us. It takes

(BAKER)  
prize, just the few of us. It takes

54 trust. It takes just a bit more and we're done. We want four.

*cresc. poco a poco*

trust. It takes just a bit more and we're done. We want four.

(BAKER'S WIFE) 57  
we had none. We've got three. We need one. It takes

(BAKER)  
we had none. We've got three. We need one. It takes

60 *mf* two.

61 *mf* two.

# LITTLE RED RIDINGHOOD

## Character Breakdown: Little Red Ridinghood

Little Red starts the show as a loud, bratty, pushy, glutton who happily manipulates people and situations to get her way. Eventually, she learns some valuable lessons and softens around the edges. The actress you cast should have a loud, powerful voice and be a good actor. Ideally, your Little Red will have a strong sense of musicality (her songs are often rhythmically challenging).

Vocal Range

Bb3 - Eb5

## Script: Little Red Ridinghood

### SIDE 1- Meeting Grandmother

#### 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 the WOLF, in bed, covers up and hands near his mouth. 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!

#### 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! *(There is a 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; BAKER is outside the cottage. NARRATOR exits.)*

*(End of Scene)*

**SIDE 2- Saving Granny**

**BAKER**

Grandmother, hah! *(BAKER 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. *(BAKER 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. *(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!

*(End of Scene)*

# Score: Little Red Ridinghood

## SONG: Opening Part 1

Piano-Vocal

-1-

Into the Woods Jr.

TRACK 1

### Opening—Part 1

1

Brightly (♩ = 132)

NARRATOR: Once upon a time-

(CINDERELLA)

NARRATOR: -in a far off kingdom-

I wish...

(CINDERELLA)

(JACK)

More than the moon...—

The

More than an - y - thing..

More than the moon...—

(BAKER)

More than the moon...—

(BAKER'S WIFE) *mf*

I wish...

(CINDERELLA)

King is giv - ing a Fes - ti - val.

(JACK)

I

(BAKER)

I wish...

More than life...

(BAKER'S WIFE)

More than life...

Piano-Vocal

-2-

#1—Opening—Part I

9

wish to go to the Festival— and the Ball...  
I wish my  
More than rich-ess...

11

(JACK) More than anything...  
cow would give us some milk.  
(CINDERELLA) More than rich-ess...  
(BAKER) I wish we had a  
(BAKER'S WIFE) More than anything...

13

I wish...  
I wish...  
child.  
I want a child. I wish...

Piano-Vocal

—3—

#1—Opening—Part 1

17 (STEPMOTHER) *f* You wish to go to the Fes - ti - val? (NARRATOR) *mf* 18 The poor girl's moth - er had died.

19 (STEPMOTHER) *f* You, Cin - der - el - la, the Fes - ti - val? 20 The King's Fes - ti - val?! (FLORINDA) The Fes - ti - val?! The King's Fes - ti - val?! (LUCINDA) The Fes - ti - val?! The King's Fes - ti - val?!

(LITTLE RED RIDINGHOOD) *mp* 23 I wish... 24 It's not for me, it's for my

25 Gran - ny in the woods. 26 A loaf of bread,

(LITTLE RED RIDINGHOOD) 27 please— 28 To bring my poor old hun - gry

29 Gran - ny in the woods... 30 Just a loaf of bread, please... *fea.*

33 *Leggiero, jauntily* (♩ = 138) (LITTLE RED RIDINGHOOD) 34 In - to the Woods, it's time to go. I hate to leave, I have to, though.

Piano-Vocal

—4—

#1—Opening—Part 1

35 In - to the Woods— it's time, and so I must be - gin my jour - ney.

36

37 In - to the Woods and through the trees to where I am ex - pect - ed, ma'am,

38

39 (LITTLE RED RIDINGHOOD) In - to the Woods to Grand-moth- er's house—

40 (BAKER'S WIFE: You're certain of your way?) The

41 way is clear, the light is good, I

42

43 have no fear, nor no one should. The

44

45 (LITTLE RED RIDINGHOOD) Woods are just trees, the trees are just wood. I

46

47 sort of hate to ask it, but do you have a bas - ket?

48

SONG: I Know Things Now

Piano-Conductor

-51-

Into the Woods Jr.

14

I Know Things Now

TRACK 19

BAKER: I'm a baker!

Andante risoluto (♩ = 144)

(LITTLE RED RIDINGHOOD)

Moth-er said, "Straigh-ta-head!" Not to de-lay or be mis-led...  
 I should have heed-ed her ad-vise... but he seemed so  
 nice. And he  
 showed me things, man-y beau-ti-ful things, that I  
 had-n't thought to ex-plore. They were off my path, so I  
 nev-er had dared. I had been so care-ful I  
 nev-er had cared. And he made me feel ex-cit-ed—well, ex-cit-ed and  
 scared. When he

Piano-Conductor

—52—

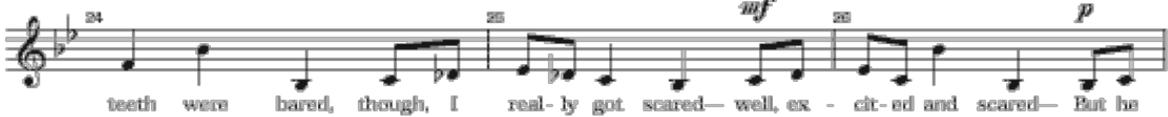
#14—I Know Things Now

20



said, "Come in!" with that sick - en - ing grin, how could  
 22 I know what was in store?— Once his  
 23

24



teeth were bared, though, I real - ly got scared— well, ex - cit - ed and scared— But he

*mf* *p*

27 **Misterioso**



drew me close and he swal - lowed me down, down a  
 28



dark slim - y path where lie se - crets that I nev - er want to know, And I

31



know things now, man - y val - u - ble things, that I  
 32



had - n't known be - fore:— do not put your faith in a  
 34



cape and a hood, they will not pro - tect you the way that they should— and take  
 36



ex - tra care with stran - gers, ev - en flow - ers have their dan - gers. And though scar - y is ex - cit - ing.

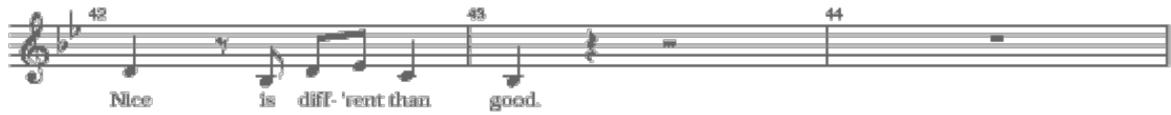
*mf*

Piano-Conductor

-53-

#14—I Know Things Now

42 Nice is diff-'rent than 43 good. 44



Musical notation for measures 42-44. Measure 42: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 43: quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 44: quarter rest, quarter rest, quarter rest, quarter rest.

45 Now I know: don't be scared. 46 Gran-ny is right, just be pre-pared. 47 Is-n't it nice to know a lot!



Musical notation for measures 45-47. Measure 45: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 46: quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 47: quarter note E4, quarter note D4, quarter note C4, quarter note B3.

48 ...and a lit-tle bit 49 *pp* not... 50 51



Musical notation for measures 48-51. Measure 48: quarter rest, quarter rest, quarter rest, quarter rest. Measure 49: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 50: quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 51: quarter rest, quarter rest, quarter rest, quarter rest.

# WITCH

## Character Breakdown: Witch

The Witch is an ancient, mysterious and manipulative woman who will do anything possible to regain her beauty and protect Rapunzel. While she may seem old and haggard, she still has the strength to control other people. This role is perfect for a good character actress and singer who can physically and vocally portray the complexities of the role.

Vocal Range

C4 - C5

## **Script: Witch**

### **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!

(End of Scene)

# Score: Witch

## SONG: Opening- Part 3

Piano-Vocal

-17-

Into the Woods Jr.

**3**

### Opening—Part 3

**TRACK 5**

$\text{♩} = 138$

1 (WITCH) 2 3



(You) wish to have the curse-re-versed? I need a cer-tain po-tion first. Go to the wood and bring me back

*Poco rubato*  
(misterioso) 4 5 6



one: the cow as white as milk, two: the cape as red as blood, three: the hair as yel-low as corn,

7 (WITCH) *Non rubato* 8



four: the slip-per as pure as gold. Bring me these be-fore the chime of

9 10



mid - night in three days' time, and you shall have, I guar - an - tee, a

11 12



child as per - fect as child can be. Go to the wood! Segue

SONG: Stay With Me

Piano-Vocal

-91-

Into the Woods Jr.

25

TRACK 35

Stay With Me

8 **Vamp**  
 6 (WITCH) (intensely) 10  
 Don't you know what's out there in the world?  
 11 12 13 14  
 Someone has to shield you from the world. Stay with me.  
 15 **Rubato** (WITCH) 16 17  
 Prin-ces wait there in the world, it's true. Prin-ces, yes, but wolves and hu-mans,  
 18 19 20 21  
 too. Stay at home. I am home. Who out  
 21 22  
 there could love you more than I? What out  
 23 (WITCH) 24 **mp**  
 there that I can-not sup-ply? Stay with  
 25 26 27 28  
 me. Stay with me, the world is dark and  
 29 30 31 32  
 wild. Stay a child while you can be a  
 33 (WITCH) 34 **rall. ten. a tempo rall.** 35 36  
 child. With me.

# FLORINDA & LUCINDA

## Character Breakdown: Florinda & Lucinda

Cinderella's Stepsisters are spoiled brats who care only about themselves and marrying Cinderella's Prince. Cast two actresses who work well together and are able to portray their cattiness in a bold and comical way.

Vocal Range

C4 - G4

# Score: Florinda & Lucinda

## SONG: Finale- Part 4

Vocal

-113-

Into the Woods Jr.

32

### Finale—Part 4

(NARRATOR)

Ev-er af-ter... Journey

(ALL) *f*

Ev-er af-ter!

**B** (NARRATOR)

o-ver, all is mend-ed, and it's not just for to-day, but to-

mor-row, and ex-tend-ed ev-er af-ter! All the

(ALL) *f*

Ev-er af-ter!

Vocal

—114—

#32—Act 1 Finale—Part 4

8 (NARRATOR)

o - ver, all is mend - ed, and it's not just for to - day, but to -

mor - row, and ex - tend - ed ev - er af - ter! All the

(ALL) *f*

Ev - er af - ter!

16 (NARRATOR)

cur - ses have been end - ed, the re - var - ses wiped a - way. All is

ten - der - ness and laugh - ter for for ev - er af - ter!

24 (ALL) *mf*

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

(WOMEN)

Joy to - day and bliss to - mor - row, ten - demess and laugh - ter. To be

Vocal

—115—

#32—Act 1 Finale—Part 4

32 (WOMEN) 33 34 35 (add MEN)

*pp*  
*rit.*

*p*

44 (ALL) 45

L'istesso—alla marcia

48 (ALL) *f* 49

50 51

Vocal

—116—

#32—Act 1 Finale—Part 4

52 (ALL) 53

In - to the Woods and down the dell, in vain per-haps, but who can tell?

54 55 (WOMEN)

(MEN) in - to the Woods to lose the long - ing.

In - to the Woods to lift the spell,

56 (WOMEN) 57

(MEN) to wed the prince, to

In - to the Woods to have the child, to get the mon-ey,

58 59

save the house, to find the fath-er, to

to kill the wolf, to con-quer the king-dom, to

(ALL) 60 61

have, to wed, to get, to save, to kill, to keep, to go to the Fes - ti - val!

# MYSTERIOUS MAN

## **Character Breakdown: Mysterious Man**

Just like the name suggests, this is one mysterious man. Everything he does is to help the Baker, but he does not explain his motives until the last moment. Cast an engaging character actor who can speak the Mysterious Man's often puzzling lines clearly in this non-singing role.

## Script: Mysterious Man

### SIDE 1- Five Gold Pieces

**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.

**MYSTERIOUS MAN**

Exactly. (*MYSTERIOUS MAN walks over and takes the gold away.*)

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

(*MYSTERIOUS MAN goes around a tree and disappears; BAKER begins darting around trees looking for him.*)

**BAKER**

Come back here! Give me back- (*BAKER sees BAKER'S WIFE, who enters from around another tree.*) What are you doing here now?

(End of Scene)

**SIDE 2- The Golden Slipper**

*(BAKER'S WIFE drops to the ground and searches for the bean.)*

**CINDERELLA**

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

*(BAKER'S WIFE gives CINDERELLA her shoes and takes the golden slipper. CINDERELLA puts on the shoes and exits quickly. STEWARD bounds onstage and 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.)*

**BAKER**

I've the cow.

**BAKER'S WIFE**

*(sees the cow; excited, to BAKER)* The slipper! *(holds up slipper)* We've all four!  
*(BAKER'S WIFE runs to BAKER; STEWARD takes the 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.)*

**BAKER'S WIFE**

*(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. *(CINDERELLA'S PRINCE 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!

(End of Scene)

# WOLF

## Character Breakdown: Wolf

The Wolf is a sly and dangerous character intently focused on attacking Little Red Ridinghood. Cast an actor and singer who can physically and vocally bring the Wolf to life. Also keep your wolf on two feet: don't have the actor try to walk on his hands and knees.

Vocal Range

Bb3 - D5

## **Script: Wolf**

### **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 the WOLF, in bed, covers up and hands near his mouth. 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!

### **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! *(There is a 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; BAKER is outside the cottage. NARRATOR exits.)*

*(End of Scene)*

## **Song- Hello Little Girl**

# GRANNY

## Character Breakdown: Granny

Granny is a feisty woman who is not afraid to fight the Wolf face to face. This non-singing role is perfect for a young performer able to make strong character choices.

## Script: Granny

### BAKER

Grandmother, hah! *(BAKER 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. *(BAKER 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. *(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!

*(End of Scene)*

# STEWARD

## Character Breakdown: Steward

The Steward is the servant of Cinderella's Prince. He is dependable and willing to do whatever Cinderella's Prince asks. This smaller featured role is perfect for a performer new to the stage.

## **Script: Steward**

### **SIDE 1- Meeting Cinderella**

*(CINDERELLA enters, as if pursued. CINDERELLA falls at the feet of 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.

**CINDERELLA**

Yes. They are all you could wish for in beauty. *(CINDERELLA 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, and the 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. BAKER'S WIFE 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...

**CINDERELLA'S PRINCE**

I can capture my own damsel, thank you.

*(CINDERELLA'S PRINCE and STEWARD dash offstage.)*

(End of Scene)

**SIDE 2 - The Golden Slipper**

*(BAKER'S WIFE drops to the ground and searches for the bean.)*

**CINDERELLA**

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

*(BAKER'S WIFE gives CINDERELLA her shoes and takes the golden slipper. CINDERELLA puts on the shoes and exits quickly. STEWARD bounds onstage and 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.)*

**BAKER**

I've the cow.

**BAKER'S WIFE**

*(sees the cow; excited, to BAKER) The slipper! (holds up slipper) We've all four!  
(BAKER'S WIFE runs to BAKER; STEWARD takes the 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.)*

**BAKER'S WIFE**

*(struggling) I don't care if this costs me my life-*

**MYSTERIOUS MAN**

*(simultaneously) Give her the slipper and all will-*

**CINDERELLA'S PRINCE**

*(CINDERELLA'S PRINCE races onstage.) I've the maiden's slipper. (CINDERELLA'S  
PRINCE 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!

*(End of Scene)*

# Score: Steward

## SONG - Finale- Part 2

Piano-Vocal

-108-

Into the Woods Jr.

30

TRACK 45

### Finale—Part 2

Vamp—(vocal last time)

(FLORINDA) *mf*

Care-ful, my toe—!

(STEPMOTHER) *mf*

Dar-ling, I know—

What'll we do?

It - 'll have to go— but

10 (STEPMOTHER)

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

11

15 *Più mosso* (♩ = 138) *molto legato, misterioso*

(STEWARD)

16 Look at the blood with - in the shoe;

17

18 this one is not the bride that's true.

19

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

20 Search for the foot that fits.

21

# CINDERELLA'S FATHER

## **Character Breakdown: Cinderella's Father**

Cinderella's Father will not win any Father-of-the-Year awards. He doesn't care about his daughter's well-being or her actions. This non-singing role is perfect for a new performer just learning to be comfortable onstage.

# Score: Cinderella's Father

## SONG: Finale- Part 4

Vocal

-113-

Into the Woods Jr.

32

### Finale—Part 4

(NARRATOR)

Ev-er af-ter... Journey

(ALL) *f*  
Ev-er af-ter!

8 (NARRATOR)

o-ver, all is mend-ed, and it's not just for to-day, but to-

mor-row, and ex-tend-ed ev-er af-ter! All the

(ALL) *f*  
Ev-er af-ter!

Vocal

—114—

#32—Act I Finale—Part 4

8 (NARRATOR)

o - ver, all is mend - ed, and it's not just for to - day, but to -

12 mor - row, and ex - tend - ed ev - er af - ter! All the

(ALL) *f*

Ev - er af - ter!

16 (NARRATOR)

cur - ses have been end - ed, the re - ver - ses wiped a - way. All is

20 ten - der - ness and laugh - ter for for ev - er af - ter!

24 (ALL) *mf*

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

(WOMEN)

Joy to - day and bliss to - mor - row, ten - derness and laugh - ter. To be

Vocal

-115-

#32—Act I Finale—Part 4

32

(WOMEN)

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

(add MEN)

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

*poco cresc.*

dan - ger - ous en - deav - or, but the on - ly thing to do— Thought it's

*p*

44

(ALL)

fear - ful, 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

L'istesso—alla marcia

48

(ALL) *f*

in - to the Woods, where no - thing's clear, where witch - es, ghosts and wolves ap - pear.

In - to the Woods and through the fear, you have to take the jour - ney.

Vocal

-116-

#32--Act 1 Finale--Part 4

52 (ALL)

In - to the Woods and down the dell, in vain per-haps, but who can tell?

54 (MEN)

55 (WOMEN)

In - to the Woods to lift the spell,

in - to the Woods to lose the long - ing.

56 (MEN)

57 (WOMEN)

In - to the Woods to have the child,

to wed the prince, to get the mon-ey,

58

59

save the house, to find the fath-er, to

to kill the wolf, to con-quer the king-dom, to

60 (ALL)

61

have, to wed, to get, to save, to kill, to keep, to go to the Fes - ti - val!

# CINDERELLA'S PRINCE

## Character Breakdown: Cinderella's Prince

Cinderella's Prince is a conceited man who adamantly pursues Cinderella and can't take no for an answer. When not chasing her, he is trying to show up Rapunzel's Prince. This role requires a good singer and actor who can portray arrogance while still being likeable.

Vocal Range

B3 - D5

## Script: Cinderella's Prince

### SIDE 1- Agony

*(CINDERELLA'S PRINCE crosses the stage. He is met by RAPUNZEL'S PRINCE.)*

**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?

**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-

*(BAKER'S WIFE reacts.)*

-which I climb to her.

**CINDERELLA'S PRINCE**

*(starts laughing hysterically)*

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

**RAPUNZEL'S PRINCE**

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**

Yet one has.

**SIDE 2 - Meeting Cinderella**

*(CINDERELLA enters, as if pursued. CINDERELLA falls at the feet of 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.

**CINDERELLA**

Yes. They are all you could wish for in beauty. *(CINDERELLA 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, and the 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. BAKER'S WIFE 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...

**CINDERELLA'S PRINCE**

I can capture my own damsel, thank you.

*(CINDERELLA'S PRINCE and STEWARD dash offstage.)*

*(End of scene)*

**SIDE 3 - The Golden Slipper**

*(BAKER'S WIFE drops to the ground and searches for the bean.)*

**CINDERELLA**

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

*(BAKER'S WIFE gives CINDERELLA her shoes and takes the golden slipper. CINDERELLA puts on the shoes and exits quickly. STEWARD bounds onstage and 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.)*

**BAKER**

I've the cow.

**BAKER'S WIFE**

*(sees the cow; excited, to BAKER) The slipper! (holds up slipper) We've all four!  
(BAKER'S WIFE runs to BAKER; STEWARD takes the 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.)*

**BAKER'S WIFE**

*(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.

*(CINDERELLA'S PRINCE 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!

*(End of scene)*

# Score: Cinderella's Prince

## SONG: Agony

Piano-Conductor

-71-

Into the Woods Jr.

20

### Agony

TRACK 25

A la barcarolle (♩ = 52)

(CINDERELLA'S PRINCE)

CINDERELLA'S PRINCE: Yet one has.

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

2 3

4 Why does she run from me? \_\_\_\_\_

5 6 If I should lose her, how

7 (CINDERELLA'S PRINCE)

8 shall I re - gain the heart she has won from me? \_\_\_\_\_

9

10 *mf*

11 A - gon-y! \_\_\_\_\_

12 Beyond pow - er of speech,

13 *p* when the one thing you

14 want

15 is the on - ly thing out of your reach.

16

17 (RAPUNZEL'S PRINCE)

18 *p*

19 High in her tow - er, she sits by the ho - ur, main - tain - ing her hair.

20

21 Blithe and be - com - ing, and

22 fre - quent - ly hum - ming a

23 light - heart - ed air:

24 Ah - ah - ah - ah - ah - ah - ah -

25

Piano-Conductor

—72—

#20—Agony

26 (RAPUNZEL'S PRINCE) *mf*



A - gon - y! — Far more pain - ful than yours, when you know she would



go with you, — if there onl - y were doors.

33 (CINDERELLA'S PRINCE) *mf*



A - gon - y! — Oh the tor - ture they teach! Al - ways ten steps be -

(RAPUNZEL'S PRINCE)



A - gon - y! — Oh the tor - ture they teach!

(CINDERELLA'S PRINCE) *mp*



hind — and she's just out of reach.

(RAPUNZEL'S PRINCE) *mf* *mp*



Al - ways ten feet be - low — and she's just out of reach.

40 *mf*



A - gon - y — that can cut like a knife! I must have her to

*mf* *poco rit.* *mp*



A - gon - y — that can cut like a knife! I must have her to

44 (CINDERELLA'S PRINCE)



wife.

(RAPUNZEL'S PRINCE)



wife.

# CINDERELLA'S MOTHER

## **Character Breakdown: Cinderella's Mother**

Cinderella's Mother comforts Cinderella in her one short song. She has no dialogue, so cast a singer with a strong, pleasant voice for this role.

Vocal Range

D4 - D5

# Score: Cinderella's Mother

## SONG: Cinderella at the Grave

Piano-Conductor

—33—

Into the Woods Jr.

7

### Cinderella at the Grave

#### TRACK 9

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

Meno mosso (♩ = 133)

**CINDERELLA:** I wish—

(CINDERELLA)

1 wish—

(CINDERELLA'S MOTHER)

vocal last time *P*

Do you know what you wish? Are you

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

(CINDERELLA) *mp*

and you shall have your wish. Shlv-er and quiv-er, lit-tle

tree, silv-er and gold throw down on me. I'm off to get my wish.

*ritard.*

# RAPUNZEL'S PRINCE

## Character Breakdown: Rapunzel's Prince

Rapunzel's Prince is the pompous and arrogant brother of Cinderella's Prince. Sibling rivalry runs rampant between the brothers, including each brother's belief that his lady love is the most beautiful. Cast a talented singer who can portray confidence both physically and vocally.

Vocal Range

B3 - D5

## Script: Rapunzel's Prince

### SIDE 1- Agony

*(CINDERELLA'S PRINCE crosses the stage. He is met by RAPUNZEL'S PRINCE.)*

#### **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?

#### **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- *(BAKER'S WIFE reacts.)* -which I climb to her.

#### **CINDERELLA'S PRINCE**

*(starts laughing hysterically)* Rapunzel! What kind of name is that? You jest!

#### **RAPUNZEL'S PRINCE**

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**

Yet one has.

**SIDE 2 - Meeting Cinderella**

*(CINDERELLA enters, as if pursued. CINDERELLA falls at the feet of 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.

**CINDERELLA**

Yes. They are all you could wish for in beauty.  
*(CINDERELLA 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, and the 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. BAKER'S WIFE 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...

**CINDERELLA'S PRINCE**

I can capture my own damsel, thank you.

*(CINDERELLA'S PRINCE and STEWARD dash offstage.)*

(End of Scene)

**SIDE 3 - The Golden Slipper**

*(BAKER'S WIFE drops to the ground and searches for the bean.)*

**CINDERELLA**

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

*(BAKER'S WIFE gives CINDERELLA her shoes and takes the golden slipper. CINDERELLA puts on the shoes and exits quickly. STEWARD bounds onstage and 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.)*

**BAKER**

I've the cow.

**BAKER'S WIFE**

*(sees the cow; excited, to BAKER) The slipper! (holds up slipper) We've all four!  
(BAKER'S WIFE runs to BAKER; STEWARD takes the 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.)*

**BAKER'S WIFE**

*(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.

*(CINDERELLA'S PRINCE 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!

(End of Scene)

# Score: Rapunzel's Prince

## SONG: Agony

Piano-Conductor

—71—

Into the Woods Jr.

**20**

### Agony

**TRACK 25**  
**Alla barcarolle** (♩ = 52)  
**(CINDERELLA'S PRINCE)**  
**CINDERELLA'S PRINCE: Yet one has.**

1 Did I a - buse her or show her dis - dain?  
 2  
 3  
 4 Why does she run from me? \_\_\_\_\_  
 5  
 6 If I should lose her, how  
 7 **(CINDERELLA'S PRINCE)**  
 8 shall I re - gain the heart she has won from me? \_\_\_\_\_  
 9  
 10 *mf*  
 11 A - gon-yf— Be - yond pow - er of speech,  
 12  
 13 *p* when the one thing you  
 14  
 15 want is the on - ly thing out of your reach.  
 16  
 17 **(RAPUNZEL'S PRINCE)**  
 18 *p* High in her tow - er, she sits by the ho - ur, main - tain - ing her hair.  
 19  
 20  
 21 Blithe and be - com - ing, and fre - quent - ly hum - ming a  
 22  
 23 light - heart - ed air:  
 24 Ah - ah - ah - ah - ah - ah - ah—  
 25

Piano-Conductor

-72-

#20 - Agony

26 (RAPUNZEL'S PRINCE) *mf*



A - gon - y! — Far more pain - ful than yours, when you know she would



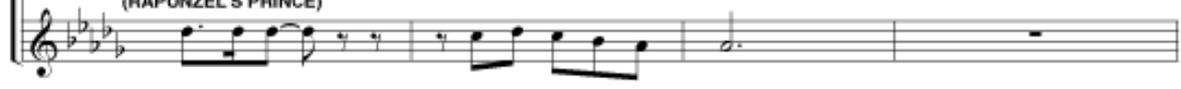
go with you, — if there onl - y were doors.

33 (CINDERELLA'S PRINCE) *mf*



A - gon - y! — Oh the tor - ture they teach! Al - ways ten steps be -

(RAPUNZEL'S PRINCE)



A - gon - y! — Oh the tor - ture they teach!

(CINDERELLA'S PRINCE) *mp*



hind — and she's just out of reach.

(RAPUNZEL'S PRINCE) *mp*



Al - ways ten feet be - low — and she's just out of reach.

40 *mf*



A - gon - y — that can cut like a knife! I must have her to

*mf*



A - gon - y — that can cut like a knife! I must have her to

*poco rit.*

44 (CINDERELLA'S PRINCE)



wife. —

(RAPUNZEL'S PRINCE)



wife. —

# CINDERELLA'S STEPMOTHER

## **Character Breakdown: Cinderella's Stepmother**

Cinderella's Stepmother is a mean, evil woman who only cares about her birth children, daughters Florinda and Lucinda. She has only a few singing lines, so look mainly for an actress who can portray both the strong distaste the character has for Cinderella as well as the love she showers on her own spoiled daughters.

# Score: Cinderella's Stepmother

## SONG: Finale- Part 4

Vocal

-113-

Into the Woods Jr.

32

### Finale—Part 4

(NARRATOR)

Ev-er af-ter... Jour-ney

(ALL) *f*  
Ev-er af-ter!

8 (NARRATOR)

o-ver, all is mend-ed, and it's not just for to-day, but to-

mor-row, and ex-tend-ed ev-er af-ter! All the

(ALL) *f*  
Ev-er af-ter!

Vocal

—114—

#32—Act 1 Finale—Part 4

8 (NARRATOR)

o - ver, all is mend - ed, and it's not just for to - day, but to -

12 and ex - tend - ed ev - er af - ter! All the

(ALL) *f*  
Ev - er af - ter!

16 (NARRATOR)

car - ses have been end - ed, the re - ver - ses wiped a - way. All is

20 ten - der - ness and laugh - ter for for ev - er af - ter!

24 (ALL) *mf*

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

(WOMEN)

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

Vocal

-115-

#32—Act 1 Finale—Part 4

32

(WOMEN)

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

(add MEN)

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

dan - ger - ous en - deav - or, but the on - ly thing to do— Thought it's

44

(ALL)

fear - ful, 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

L'istesso—alla marcia

48

(ALL) *f*

in - to the Woods, where no - thing's clear, where witch - es, ghosts and wolves ap - pear.

in - to the Woods and through the fear, you have to take the jour - ney.

# Into the Woods JR: Audition Material **CINDER'S STEPMOTHER**

Vocal

—116—

#32—Act 1 Finale—Part 4

52 (ALL) 53



In - to the Woods and down the dell, in vain per-haps, but who can tell?

54 55 (WOMEN)



in - to the Woods to lose the long - ing.

(MEN)



In - to the Woods to lift the spell,

56 (WOMEN) 57



to wed the prince, to

(MEN)



In - to the Woods to have the child, to get the mon-ey,

58 59



save the house, to find the fath-er, to



to kill the wolf, to con-quer the king-dom, to

(ALL) 60 61



have, to wed, to get, to save, to kill, to keep, to go to the Fes - ti - val!

# CINDERELLA

## Character Breakdown: Cinderella

Cinderella is a simple peasant girl whose one wish is to go to the Festival. Unfortunately, when her wish comes true she learns that wishes sometimes come with consequences. Cinderella's inner beauty always shines through her sometimes clumsy and awkward exterior. Cast a great singer and actor who is charming while maintaining a sense of humor.

Vocal Range

A3 - G5

## Script: Cinderella

### SIDE 1 - Meeting Cinderella

*(CINDERELLA enters, as if pursued. CINDERELLA falls at the feet of 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.

**CINDERELLA**

Yes. They are all you could wish for in beauty. *(CINDERELLA 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, and the 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. BAKER'S WIFE 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...

**CINDERELLA'S PRINCE**

I can capture my own damsel, thank you.

*(CINDERELLA'S PRINCE and STEWARD dash offstage.)*

(End of Scene)

**SIDE 2 - The Golden Slipper**

*(BAKER'S WIFE drops to the ground and searches for the bean.)*

**CINDERELLA**

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

*(CINDERELLA 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.

*(BAKER'S WIFE gives CINDERELLA her shoes and takes the golden slipper. CINDERELLA puts on the shoes and exits quickly. STEWARD bounds onstage and 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.)*

**BAKER**

I've the cow.

**BAKER'S WIFE**

*(sees the cow; excited, to BAKER) The slipper! (holds up slipper) We've all four!  
(BAKER'S WIFE runs to BAKER; STEWARD takes the 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.)*

**BAKER'S WIFE**

*(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.*(CINDERELLA'S PRINCE 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!

*(End of Scene)*

# Score: Cinderella

## SONG: On the Steps of the Palace

Piano-Vocal

—97—

Into the Woods Jr.

26

### On the Steps of the Palace

TRACK 36

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

Allegretto grazioso (♩ = 88)

(CINDERELLA)

*mp*

He's a ver - y smart

Prince,

he's a Prince who pre -

pares.

Know - ing this time I'd

run from him,

he spread pitch on the

10

stairs.

I was caught un - a - wares.

And I thought: well, he

cares—

So I'll leave him a clue:

for ex - am - ple, a

shoe.

And then see what he'll do.

on the steps of the

23

pal - ace.

# RAPUNZEL

## Character Breakdown: Rapunzel

Rapunzel has been stuck in a tower for the majority of her life. Finally, she stands up to the Witch in order to get out to see the world. This role doesn't have a great deal of dialogue, but you will want to cast an excellent soprano singer.

Vocal Range

G4 - F#5

## Script: Rapunzel

*(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.

*(End of Scene)*

# Score: Rapunzel

## SONG: After - Hello Little Girl

Piano-Conductor

—38—

Into the Woods Jr.

### After—Hello, Little Girl

9

(RAPUNZEL) WITCH: Ahh, my Rapunzel... listen to her beautiful music... (yelling) Get me what I need.

Ah...

**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...

*8 times—(vocal last time)*

(BAKER'S WIFE) 13

The cow as white as milk, the

14 15

cape as red as blood, the hair as yel - low as corn, the

**BAKER'S WIFE:** You forgot your scarf—

**BAKER:** Go home immediately!

**BAKER'S WIFE:** I wish to help.

**BAKER:** Not

**BAKER:** What are you doing here? 17 *allegro pace* 18

slip - per as pure as— A cow as white as—

Piano-Conductor

TRACK 12

—39—

#9—After—Hello, Little Girl

**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...  
8 times—(vocal last time)

12 (BAKER'S WIFE) 13

The cow as white as milk, the

14 15

cape as red as blood, the hair as yel - low as corn, the

**BAKER'S WIFE:** You forgot your scarf—

**BAKER:** Go home immediately!

**BAKER'S WIFE:** I wish to help.

**BAKER:** Not

**BAKER:** What are you doing here? 16 *ritto voce* 17 18

slip - per as pure as— A cow as white as—

**BAKER:**  
—milk.

Song: Our Little world