SCENE ONE: PROLOGUE

(DOWNSTAGE, three structures:

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

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

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

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

A NARRATOR steps forward)

#1 Opening Part I

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

NARRATOR

Once upon a time—

(MUSIC, sharp and steady.
LIGHT on CINDERELLA)

CINDERELLA

(To us, breaking freeze, polishing floor)

I WISH...

NARRATOR

— in a far off kingdom —

CINDERELLA

MORE THAN ANYTHING...

NARRATOR

— lived a young maiden —

CINDERELLA

MORE THAN LIFE...

NARRATOR

— a sad young lad —

(LIGHT on JACK and MILKY-WHITE)

INTO THE WOODS JR.—Libretto/Vocal Book
Scene 1

CINDERELLA
MORE THAN JEWELS...

JACK
(To us, breaking freeze, milking MILKY-WHITE)
I WISH...

NARRATOR
– and a childless baker –

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

JACK
MORE THAN LIFE...

CINDERELLA, BAKER
I WISH...

NARRATOR
– with his wife –

JACK
MORE THAN ANYTHING...

CINDERELLA, JACK, BAKER
MORE THAN THE MOON...

BAKER’S WIFE
I WISH...

CINDERELLA
THE KING IS GIVING A FESTIVAL

BAKER, BAKER’S WIFE
MORE THAN LIFE...

JACK
I WISH...

CINDERELLA
– I WISH TO GO TO THE FESTIVAL –

BAKER, BAKER’S WIFE
MORE THAN RICHES...

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

CINDERELLA
- AND THE BALL...

JACK
I WISH MY COW WOULD GIVE US SOME MILK.

CINDERELLA, BAKER'S WIFE
MORE THAN ANYTHING...

BAKER
I WISH WE HAD A CHILD.

BAKER'S WIFE
I WANT A CHILD.

CINDERELLA, JACK, BAKER, BAKER'S WIFE
I WISH...

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

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

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

STEPMOTHER
(Spoken)
YOU, CINDERELLA, THE FESTIVAL?

FLORINDA, LUCINDA
(Spoken)
THE FESTIVAL?!

STEPMOTHER, FLORINDA, LUCINDA
(Spoken)
THE KING'S FESTIVAL!!!???

(MUSIC stops)

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

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

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

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

MUSIC resumes)

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

LITTLE RED RIDINGHOOD
I WISH...

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

(BAKER gives her a loaf of bread)

LITTLE RED RIDINGHOOD
Thank you.

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

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

¹Vile: Morally despicable or abhorrent. Disgusingly or utterly bad.
BAKER'S WIFE
You're certain of your way?

LITTLE RED RIDINGHOOD
(Picking up cookies in rhythm)
THE WAY IS CLEAR,
THE LIGHT IS GOOD,
I HAVE NO FEAR,
NOR NO ONE SHOULD.
THE WOODS ARE JUST TREES,
THE TREES ARE JUST WOOD.
I SORT OF HATE TO ASK IT,
BUT DO YOU HAVE A BASKET?

BAKER
Here.
(Gives basket)
Now, don't stray and be late.

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

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

(EXIT.

MUSIC stops)

BAKER'S WIFE
(Calling after her)
And save some of those sweets for Granny!

(MUSIC resumes)
Scene 1

#3 Opening Part III (Narrator, Jack, Jack's Mother)

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

JACK'S MOTHER
(Sung, ENTERING)
I WISH...

NARRATOR
Well, she was not quite beautiful—

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

(MUSIC continues under.

To JACK)

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

JACK
But, Mother, no—he's the best cow—

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

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

JACK'S MOTHER
Look at her!

(Pointing to MILKY-WHITE)
THERE ARE BUGS ON HER DUGS.¹
THERE ARE FLIES IN HER EYES.
THERE'S A LUMP ON HER RUMP
BIG ENOUGH TO BE A HUMP—
AND NO ONE KEEPS A COW FOR A FRIEND!

¹Dugs: udders.
Scene 1

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

JACK
Yes. No more than five pounds.

(JACK'S MOTHER pinches his ear, hard)

JACK'S MOTHER
Less. Than five.
(Lets go)
Now, go!

(JACK leads Milky-White out.
MUSIC continues under)

#4 Opening Part IV (Narrator, Baker, Baker's Wife, Witch)

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

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

BAKER
Who might that be?
(Moves off to the window to see who is there)

BAKER’S WIFE
It's the Witch from next door.

(Opens the door; the WITCH ENTERS.
MUSIC resumes)

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

BAKER
What spell?
Scene 1

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

(Spoken)
GREENS, GREENS, AND NOTHING BUT GREENS:
PARSLEY, PEPPERS, CABBAGES AND CEL'RY
ASPARAGUS AND WATERCRESS AND
FIDDLEFERS AND LETTUCE –
(Falling into “Rap” style)
HE SAID, “ALL RIGHT,”
BUT IT WASN’T, QUITE,
‘CAUSE I CAUGHT HIM IN THE AUTUMN
IN MY GARDEN ONE NIGHT!
HE WAS ROBBING ME, HARASSING ME
ROOTING THROUGH MY RUTABAGA,
RAIDING MY ARUGULA3 AND RIPPING UP THE RAMPION4
(MY CHAMPION! MY FAVORITE!) –
I SHOULD HAVE LAID A SPELL ON HIM
(“SPELL” chord)
RIGHT THERE,
COULD HAVE TURNED HIM INTO STONE
OR A DOG OR A CHAIR
(Drifts off into a momentary trance)
BUT I LET HIM HAVE THE RAMPION –
I’D LOTS TO SPARE.
IN RETURN, HOWEVER,
I SAID, “FAIR IS FAIR:
YOU CAN LET ME HAVE THE BABY
THAT YOUR WIFE WILL BEAR.

AND WE’LL CALL IT SQUARE.”

(MUSIC stops)

BAKER
I had a brother?

WITCH
No. But you had a sister.

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

3Arugula: A tangy, mustard green popular in salads.
4Rampion: A small turnip-like vegetable.
Scene 1

(MUSIC resumes)

#5 Opening Part V (Baker, Baker’s Wife, Witch)

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

BAKER
What?

WITCH
(Spoken)
BEANS.

BAKER, BAKER’S WIFE
(Spoken)
BEANS?

WITCH
THE SPECIAL BEANS.

(Getting worked up)
I LET HIM GO,
I DIDN’T KNOW
HE’D STOLEN MY BEANS!
I WAS WATCHING HIM CRAWL
BACK OVER THE WALL—!

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

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

AND I LAID A LITTLE SPELL ON THEM –
(“SPELL” chord)
YOU TOO, SON!
(WITCH “throws” spell at BAKER with right hand lifted back, left hand
pointed low. The BAKER doubles over with pain)

(Spoken)
THAT YOUR FAMIL’LY TREE WOULD
ALWAYS BE A BARREN* ONE...
SO THERE’S NO MORE FUSS
AND THERE’S NO MORE SCENES
AND MY GARDEN THRIVES –
YOU SHOULD SEE MY NECTARINES!

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

#6 Opening Part VI (Narrator, Witch)

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

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

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

INTO THE WOODS JR.—Libretto/Vocal Book
Scene 1

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

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

GO TO THE WOOD!

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

#7 Opening Part VII (Stepmother, Cinderella, Cinderella's Father)

(FANFARE)

STPMOTHER

(Spoken)
LADIES

(FANFARE)

OUR CARRIAGE AWAITS.

CINDERELLA

(Sung)
PLEASE MAY I GO TO THE FESTIVAL?

STPMOTHER

(Spoken)
THE FESTIVAL—!
(Sung)
YOU'D MAKE US THE FOOLS OF THE FESTIVAL
AND MORTIFY THE PRINCE!
Scene 1

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

CINDERELLA’S FATHER

(Spoken)
THE CARRIAGE IS WAITING.

STEPMOTHER

(Spoken)
WE MUST BE GONE.

(STEPMOTHER, FLORINDA and LUCINDA EXIT
with a flourish)

CINDERELLA

(Spoken)
GOOD NIGHT, FATHER.

(CINDERELLA’S FATHER grunts dazedly and EXITS.

(Sung)
I WISH...
(Sits dejected, crying

MUSIC continues under.

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

#8 Opening Part VIII (Baker’s Wife, Baker, Cinderella, Narrator)

BAKER
Look what I found in Father’s hunting jacket.

BAKER’S WIFE
Six beans.

BAKER
I wonder if they are the...

BAKER’S WIFE
Witch’s beans? We’ll take them with us.

BAKER
No! You are not to come and that is final. Now what am I to return with?
Scene 1

BAKER'S WIFE

(Annoyed)
You don't remember?

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

BAKER

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

NARRATOR

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

CINDERELLA

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

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

#9 Opening Part IX

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

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

INTO THE WOODS
WITHOUT REGRET,
THE CHOICE IS MADE,
THE TASK IS SET.
INTO THE WOODS,
BUT NOT FORGETTING
WHY I'M ON THE JOURNEY.
Scene 1

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

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

JACK
INTO THE WOODS TO GET THE MONEY—

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

BAKER
TO MAKE THE POTION—

CINDERELLA
TO GO TO THE FESTIVAL—

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

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

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

(STEPMOTHER, FLORINDA, LUCINDA and CINDERELLA'S FATHER are seen riding across stage in their carriage)
Scene 1

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

STEPMOTHER, FLORINDA, LUCINDA
TO SEE THE KING—

JACK, JACK'S MOTHER
TO SELL THE COW—

BAKER, BAKER'S WIFE
TO MAKE THE POTION—

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

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

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

END OF SCENE ONE
SCENE TWO

(The Woods. Late afternoon.

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

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

CINDERELLA kneels before a tree)

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

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

(EXITs)

CINDERELLA
I WISH—

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

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

CINDERELLA
I WISH...

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

CINDERELLA
(Rising)
SHIVER AND QUIVER, LITTLE TREE, SILVER AND GOLD THROW DOWN ON ME.
(A GOLD AND SILVER DRESS and FANCY SLIPPERS DROP DOWN from the tree)

CINDERELLA
I'M OFF TO GET MY WISH.
(Picks up the clothes and dashes OFFSTAGE)

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

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

(Pause)

MYSTERIOUS MAN
(Stepping from behind a tree)
Hello, Jack.

JACK
(Frightened)
How did you know my name?

MYSTERIOUS MAN
How much are you asking for the animal?

JACK
No less than five pounds, sir.

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

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

JACK
Come along, Milky-White. There are spirits here...
(EXITs)
Scene 2

#11 Hello, Little Girl (Wolf, Little Red Ridinghood)

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

MUSIC stops)

WOLF

Good day, young lady.

LITTLE RED RIDINGHOOD

Good day, Mr. Wolf.

(MUSIC resumes

LITTLE RED RIDINGHOOD continues. WOLF stops her again.

MUSIC stops)

WOLF

Whither away so hurriedly?

LITTLE RED RIDINGHOOD

To my grandmother's.

(MUSIC resumes.

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

WOLF

And what might be in your basket?

LITTLE RED RIDINGHOOD

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

WOLF

And where might your grandmother live?

(BAKER APPEARS behind a tree and eavesdrops)

LITTLE RED RIDINGHOOD

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

INTO THE WOODS JR.—Libretto/Vocal Book
Scene 2

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

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

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

LITTLE RED RIDINGHOOD
(Breaking away)
MOTHER SAID,
“STRAIGHT AHEAD,”
NOT TO DELAY
OR BE MISLED.

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

LITTLE RED RIDINGHOOD
(Stops)
MOTHER SAID,
NOT TO STRAY
STILL, I SUPPOSE,
A SMALL DELAY...
GRANNY MIGHT LIKE
A FRESH BOUQUET...
(Spoken)
GOODBYE, MR. WOLF
(Crosses to flowers, starts to pick them, then EXITS)

WOLF
(Spoken)
GOODBYE, LITTLE GIRL
(Starts off; sung)
AND HELLO...
(HOWLS and EXITS)
Scene 2

BAKER

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

#12 After "Hello, Little Girl" (Rapunzel, Baker's Wife)

(WITCH APPEARS)

MUSIC under

WITCH

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

BAKER

How am I supposed to get it?

WITCH

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

RAPUNZEL

(Sweetly, OFFSTAGE, in the distance)

AHHH...

(WITCH listens, entranced)

WITCH

(Sweetly)
Ahh, my Rapunzel... listen to her beautiful music...
(Yelling)
Get me what I need!
(DISAPPEARS)

BAKER

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

BAKER'S WIFE

(Softly, APPEARING behind a tree)
THE COW AS WHITE AS MILK,
THE CAPE AS RED AS BLOOD,
THE HAIR AS YELLOW AS CORN,
THE SLIPPER AS PURE AS—
Scene 2

BAKER

(Overlapping)
What are you doing here?

BAKER'S WIFE

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

BAKER

(Taking scarf off)
You have no business being alone in the Wood! Now go home immediately!

BAKER'S WIFE

I wish to help.

BAKER

No! The spell is on my h—!

(JACK ENTERS, dragging MILKY-WHITE by a rope on her neck
BAKER'S WIFE, seeing JACK at the other side of stage, puts her hand across BAKER'S MOUTH)

BAKER'S WIFE

(Half-whispering)
A COW AS WHITE AS—

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

BOTH

(Half-whispering)
—milk.

(BAKER'S WIFE pushes BAKER in JACK'S direction, then follows)
Hello there, young man.

JACK

(Looks at BAKER, scared)
Hello, sir.

BAKER

What might you be doing with a cow in the middle of the forest?
Scene 2

JACK

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

BAKER’S WIFE

(Coaching BAKER)
What are you planning to do there—?

BAKER

And what are you planning to do there?

JACK

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

BAKER

Five pounds!

BAKER’S WIFE

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

JACK

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

(BAKER has emptied his pocket; HE has a few coins and the beans in hand)

BAKER’S WIFE

(LOUDLY)
Beans—we mustn’t give up our beans! Well… if you feel we must.

BAKER

Huh?

BAKER’S WIFE

(To JACK)
Beans will bring you food, son.

JACK

Beans in exchange for my cow?

BAKER’S WIFE

Oh, these are no ordinary beans, son. These beans carry magic.
Scene 2

JACK
Magic? What kind of magic?

BAKER'S WIFE
(To BAKER)
Tell him.

(MYSTEROUS MAN ENTERS behind a tree)

BAKER
(Nervous)
Magic that defies description.

MYSTEROUS MAN
...you'd be lucky to exchange her for a sack of beans.

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

JACK
How many beans?

BAKER
Six.

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

JACK
Could I buy my cow back some day?

BAKER
(Uneasy)
Well... possibly.

#13 I Guess This Is Goodbye/
Maybe They're Magic (Jack, Baker's Wife, Baker)
BAKER
(Hands JACK the beans, counting out five and keeping one for his pocket, BAKER'S WIFE then takes MILKY-WHITE)

Good luck there, young lad.

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

(EXITs, overcome with emotion
MUSIC continues under)

BAKER

(Angry)
Take the cow and go home!

BAKER'S WIFE
I was trying to be helpful.

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

BAKER'S WIFE
IF YOU KNOW
WHAT YOU WANT,
THEN YOU GO
AND YOU FIND IT
AND YOU GET IT—

BAKER
(Spoken, pointing off)
HOME.

BAKER'S WIFE
(Spoken)
DO WE WANT A CHILD OR NOT?
Scene 2

BAKER'S WIFE

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

BAKER

(Spoken)
WILL YOU PLEASE GO HOME.

BAKER'S WIFE

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

BAKER

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

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

NARRATOR

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

(WITCH ENTERS)

#14 Rapunzel

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

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

RAPUNZEL

AHHH...
Scene 2

WITCH
Rapunzel. Rapunzel. Let down your hair to me.

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

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

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

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

LITTLE RED RIDINGHOOD
My granny made it for me.

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

(Examines the cape)

LITTLE RED RIDINGHOOD
(Giggling)
You'd look pretty foolish.

(BAKER goes to her and takes her cape)

BAKER
May I take a look at it?

LITTLE RED RIDINGHOOD
(In panic)
I don't like to be without my cape. Please, give it back!

WITCH'S VOICE
Forget the little girl and get the cape!

(BAKER suddenly dashes away with the cape under his arm.
LITTLE RED RIDINGHOOD stands numb for a moment, then lets out a bloodcurdling scream, followed by hysterical weeping)
Scene 2

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

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

LITTLE RED RIDINGHOOD

I'd rather a wolf than you, any day.
(Stamps BAKER'S FOOT and EXITS)

#15 Baker's Reprise

BAKER

(In pain)

IF YOU KNOW
WHAT YOU NEED,
THEN YOU GO
AND YOU FIND IT
AND YOU TAKE IT.
(Spoken)
DO I WANT A CHILD OR NOT?
(Sung)

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

I need that cape!

(MUSIC continues under as HE EXITS)

(NARRATOR ENTERS)

NARRATOR

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

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

LITTLE RED RIDINGHOOD

Good day, Grandmother.
(Moves to the bed)

My, Grandmother, you're looking very strange. What big ears you have!
Scene 2

WOLF
(In a grumpy voice)
The better to hear you with, my dear.

LITTLE RED RIDINGHOOD
But Grandmother, what big eyes you have!

WOLF
The better to see you with, my dear.

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

WOLF
The better to eat you with!

(Bloodcurdling scream from LITTLE RED RIDINGHOOD, who DISAPPEARS)

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

(WOLF snores; NARRATOR EXITS)

BAKER
That grandmother has a mighty snore.
(Goes up to the window and looks in)

Odd. Where is the little one?
(Turns to walk away)

(WOLF bitches)

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

Grandmother, hah!
(Draws the knife back, then stops)

What is that red cloth in the corner of your mouth? Looks to me to be a piece of—ah hah! I'll get the cape from within your stomach.
(Slits the WOLF'S STOMACH, then recoils in disgust)

LITTLE RED RIDINGHOOD
(Stepping out of the WOLF)
What a fright! How dark and dank it was inside that wolf.
(GRANNY emerges from WOLF)

GRANNY

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

Kill the devil!

LITTLE RED RIDINGHOOD

(Shocked)

Granny!

GRANNY

Quiet, child. This evil must be destroyed.

BAKER

(Faint)

Well, I will leave you to your task.

GRANNY

Don’t you want the skins?

BAKER

No. No! You keep them.

GRANNY

(With disdain)

What kind of a hunter are you?

BAKER

I’m a baker!

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

#16  I Know Things Now  (Little Red Ridinghood)

LITTLE RED RIDINGHOOD

MOTHER SAID,
“STRAIGHT AHEAD,”

NOT TO DELAY
OR BE MISLED.
I SHOULD HAVE HEEDED
HER ADVICE...

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

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

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

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

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

ISN'T IT NICE TO KNOW A LOT!

...AND A LITTLE BIT NOT...

(BAKER APPEARS, dejected)
Scene 2

LITTLE RED RIDINGHOOD

Mr. Baker, you saved our lives. Here.

(Hands him her cape)

BAKER

Are you certain?

LITTLE RED RIDINGHOOD

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

BAKER

Thank you!

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

#17 Jack’s Mother (Orchestra)

NARRATOR

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

(A CUT-OUT of JACK’S HOUSE ENTERS)

As for the lad Jack:

(JACK’S MOTHER and JACK come from around the CUT-OUT)

JACK’S MOTHER

(Livid)

Only a dolr’ would exchange a cow for beans!

(Throws the beans to the ground)

JACK

Mother, no—

(Goes to pick them up)

JACK’S MOTHER

To bed without supper for you!

(Grabs JACK and marches him back into the house)

NARRATOR

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

(EXIT3)

*Dolt: An unintelligent person. An idiot.

INTO THE WOODS JR.—Libretto/Vocal Book
#18 Cinderella Coming From The Ball

(Orchestra)

(BAKER'S WIFE ENTERS UPSTAGE, tugging at MILKY-WHITE. A lantern hangs from MILKY-WHITE'S HORN; BALL MUSIC in the distance, growing louder

CINDERELLA dashes ONSTAGE, looking over her shoulder

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

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

CINDERELLA'S PRINCE
Have you seen a beautiful young woman in a ball gown pass through?

BAKER'S WIFE

(Breathless)
I don't think so, sir.

STEWARD
I think I see her over there.

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

BAKER'S WIFE
I've never lied to royalty before. I've never anything to royalty before!

CINDERELLA

(Comes out)
Thank you.

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

CINDERELLA

(Preoccupied)
Yes.

BAKER'S WIFE
Aren't you the lucky one. If a Prince were pursuing me, I certainly wouldn't hide. Tell me about the ball.
CINDERELLA
IT'S A VERY NICE BALL.

BAKER'S WIFE
(Spoken)
YES—? AND—?

CINDERELLA
(Spoken)
AND...
(Sung)
THEY HAVE FAR TOO MUCH FOOD.

BAKER'S WIFE
(Spoken)
NO THE PRINCE—?

CINDERELLA
(Spoken)
OH, THE PRINCE . . .

BAKER'S WIFE
(Spoken)
YES, THE PRINCE!

CINDERELLA
(Sung)
IF HE KNEW WHO I REALLY WAS—

BAKER'S WIFE
(Spoken)
OH? WHO?

CINDERELLA
(Sung)
I'M AFRAID I WAS RUDE.

BAKER'S WIFE
(Spoken)
OH? HOW?
CINDERELLA

(Sung)
NOW I'M BEING PURSUED.

BAKER'S WIFE

(Spoken)
YES? AND—?

CINDERELLA

(Sung)
AND I'M NOT IN THE MOOD.

(We hear the first CHIME of midnight)

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

CINDERELLA
Perhaps.

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

(Second CHIME; CHIMES continue under)

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

BAKER'S WIFE

(Looking down at CINDERELLA'S FEET)
...I mean slippers.

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

BAKER'S WIFE

(Excited)
As pure as gold!

CINDERELLA
I must get home.

(Begins to leave)
Scene 2

BAKER'S WIFE

Wait!

(CINDERELLA EXITS)

BAKER'S WIFE

I need your shoes!

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

BAKER'S WIFE

(To CINDERELLA)

Hey!

(To MILKY-WHITE)

Come back here!

(Takes off after MILKY-WHITE)

(Final CHIME of midnight)

END OF SCENE TWO
Scene Three

#20 Giants In The Sky (Jack)

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

JACK

(Softly, but intense)
THERE ARE GIANTS IN THE SKY!
THERE ARE BIG TALL TERRIBLE GIANTS IN THE SKY!

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

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

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

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

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

INTO THE WOODS JR.—Libretto/Vocal Book
Scene 3

(BAKER enters; JACK bounds over to him)

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

BAKER
(Astounded)
Five gold pieces!
(Examines the gold)

JACK
(Looking around)
Where is Milky-White? You said I might buy her back.

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

JACK
Are you saying that you wish more money?
(Hands BAKER gold)
Keep this. I will go fetch more.

BAKER
Wait. I didn't say—

(JACK EXITS; BAKER looks at money)

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

(MYSTERIOUS MAN APPEARS from nowhere)

MYSTERIOUS MAN
But could you buy yourself a child?

BAKER
(Startled)
Who are you?

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

BAKER
I've not thought to put a price on it.
Scene 3

MYSTERIOUS MAN

Exactly.

_Walks over and takes the gold away_

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

_Goes around a tree and DISAPPEARS; BAKER begins darting around
trees looking for him_

BAKER

Come back here! Give me back—

_See BAKER'S WIFE, who ENTERS from around another tree_

What are you doing here now?

BAKER'S WIFE

_Quickly switching gears_

I see you've the red cape.

BAKER

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

BAKER'S WIFE

Three.

BAKER

Two. I've the cape and the cow.

BAKER'S WIFE

_Faking enthusiasm_

You've the cape!

BAKER

_What have you done with the cow?_

BAKER'S WIFE

_Crying_

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

BAKER

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

BAKER'S WIFE

She might just as easily have run from you!
Scene 3

BAKER

But she didn't!

BAKER'S WIFE

(Contrite)

I'm sorry I lost the cow.

BAKER

I shouldn't have yelled.

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

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

Go!

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

#21 Fanfares (Orchestra)

(TWO FANFARES)

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

RAPUNZEL'S PRINCE

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

CINDERELLA'S PRINCE

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

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

The beautiful one I danced the evening with.

RAPUNZEL'S PRINCE

Where did she go?

1Beat: A pause between lines, much like a rest in music.

INTO THE WOODS JR.—Libretto/Vocal Book
Scene 3

CINDERELLA'S PRINCE

Disappeared.

RAPUNzel'S PRINCE

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

CINDERELLA'S PRINCE

And how do you manage a visit?

RAPUNzel'S PRINCE

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

(BAKER'S WIFE reacts)

CINDERELLA'S PRINCE

(Starts laughing hysterically)

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

RAPUNzel'S PRINCE

(Defensive)

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

CINDERELLA'S PRINCE

(Sober)

Yet one has.

#22 Agony

(Cinderella's Prince, Rapunzel's Prince)

CINDERELLA'S PRINCE

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

AGONY!
BEYOND POWER OF SPEECH,
WHEN THE ONE THING YOU WANT
IS THE ONLY THING OUT OF YOUR REACH.
Scene 3

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

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

BOTH
AGONY!
OH THE TORTURE THEY TEACH!

CINDERELLA'S PRINCE
 ALWAYS TEN STEPS BEHIND—

RAPUNZEL'S PRINCE
 ALWAYS TEN FEET BELOW—

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

I MUST HAVE HER TO WIFE.
(they exit)

BAKER'S WIFE
Two Princes, each more handsome than the other.
(Begins to follow CINDERELLA'S PRINCE and RAPUNZEL'S PRINCE; she stops)
No! Get the hair!
(Heads in the other direction frantically)

(JACK'S MOTHER ENTERS)

JACK'S MOTHER
Excuse me, young woman. Have you encountered a boy answering to the name of Jack?
Scene 3

BAKER'S WIFE
Not the one partial to a white cow?

JACK'S MOTHER
He's the one.

BAKER'S WIFE
Have you seen the cow?

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

BAKER'S WIFE
I've not seen your son today.

JACK'S MOTHER
(Annoyed)
I hope he didn't go up that beanstalk again.
(Begins to EXIT)
Jack...! Jack...!

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

BAKER
(Forlorn)
Moo... Moo...

(MYSTEROUS MAN APPEARS from nowhere)

MYSTERIOUS MAN
Moo! Looking for your cow?

(Signals OFFSTAGE and MILKY-WHITE ENTERS)

BAKER
Where did you find her?
(MYSTEROUS MAN ducks back behind a tree as BAKER goes to MILKY-WHITE)

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

Hello?

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

WITCH
Scene 3

What are you doing?

**MYSTERIOUS MAN**

I am here to make amends.

**WITCH**

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

**MYSTERIOUS MAN**

I am here to see your wish is granted.

**WITCH**

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

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

---

**#23 Rapunzel (Reprise)**

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

**RAPUNZEL**

*(OFFSTAGE)*

AHHH...

**BAKER'S WIFE**

Excuse me for this.

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

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

---

**#24 Underscore**

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

**CINDERELLA**

*(Recognizing BAKER'S WIFE)*

Hello. It's these slippers.

**BAKER'S WIFE**

I'd say those slippers were as pure as gold.
Scene 3

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

BAKER'S WIFE
What I wouldn't give for just one.

CINDERELLA
One is not likely to do you much good. I must run.
(BAKER'S WIFE grabs a shoe)

BAKER'S WIFE
And I must have your shoe.

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

BAKER'S WIFE
I need it to have a baby!

CINDERELLA
(Through clenched teeth)
And I need it to get out of here!
(CINDERELLA wins the battle over the shoe, and desperately runs
OFFSTAGE; BAKER'S WIFE is embarrassed by her own behavior;
SHE straightens herself up as CINDERELLA'S PRINCE with
STEWARD bound ONSTAGE, only to curtsey deeply again)

CINDERELLA'S PRINCE
Where did she go?

BAKER'S WIFE
Who?

STEWARD
Don't play the fool, woman.

BAKER'S WIFE
Oh! You mean the beautiful young maiden in the ball gown? She went in
that direction. I was trying to hold her here for you…
Scene 3

CINDERELLA'S PRINCE
I can capture my own damsel, thank you.

(CINDERELLA'S PRINCE and STEWARD dash OFFSTAGE)

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

BAKER'S WIFE
You've the cow!

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

(MILKY-WHITE continues to breathe heavily)

BAKER'S WIFE
Three.

BAKER
Two!

BAKER'S WIFE
(Pulls the hair from her pocket)
Three! Compare this to your corn.

(BAKER does so and smiles)

BAKER
Where did you find it?

BAKER'S WIFE
(False modesty)
I pulled it from a maiden in a tower.

BAKER
(Looking at hair)
Three!

BAKER'S WIFE
And I almost had the fourth, but she got away.

BAKER
We've one entire day left. Surely we can locate the slipper by then.
Scene 3

BAKER'S WIFE
We? You mean you'll allow me to stay?

BAKER
(Embarrassed)
Well... perhaps it will take the two of us to get this child.

#25 It Takes Two (Baker's Wife, Baker)

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

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

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

BAKER'S WIFE
IT TAKES CARE,
IT TAKES PATIENCE AND FEAR AND DESPAIR
TO CHANGE.
THOUGH YOU SWEAR
TO CHANGE,
WHO CAN TELL IF YOU DO?
IT TAKES TWO.
Scene 3

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

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

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

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

JACK
Stop her! Stop that hen!

(BAKER grabs HEN)

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

And the owners. *And* my hen!

BAKER
(Squeals)
Look what this hen has dropped in my hand!
Scene 3

BAKER'S WIFE

(Excited)
A golden egg! I've never seen a golden egg!

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

BAKER

(To JACK) Now, I never said I would sell—

JACK
But you took the five gold pieces.

BAKER'S WIFE
You took five gold pieces!

BAKER
I didn't take, you gave.

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

JACK
(Getting upset) You said I could have my cow!

BAKER
(Overlapping) Now, I never said you could. I said you might.

BAKER'S WIFE
You would take money before a child?

#26 Cow Death (Orchestra)

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

JACK
Milky-White is dead...

BAKER, BAKER'S WIFE
(Exasperated) Two!
Scene 3

(BLACKOUT)

END OF SCENE THREE
Scene 4

SCENE FOUR

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

#27 Underscore (Orchestra)

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

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

BAKER'S WIFE
And what do you propose I use to purchase this cow?

BAKER
(Takes remaining bean from pocket)
Here. Tell them it's magic.

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

BAKER
Then resign yourself to a childless life.

BAKER'S WIFE
(Calm, but cold)
I feel it best you go for the cow, as I have met a maiden with a golden slipper these previous eves, and I think I might succeed in winning one of her shoes.

BAKER
Fine. That is simply fine.

#28 Stay With Me (Witch, Rapunzel)

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

NARRATOR
Unfortunately for Rapunzel—
Scene 4

RAPUNZEL

(OFFSTAGE)

No!

NARRATOR

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

(EXIT)

WITCH drags RAPUNZEL ONSTAGE and throws her to the ground

WITCH

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

RAPUNZEL

It was lonely atop that tower.

WITCH

(Stroking RAPUNZEL'S HAIR)

I gave you protection and yet you disobeyed me.

RAPUNZEL

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

WITCH

(Tender but intense)

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

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

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

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

(RAPUNZEL just whimpers)
Scene 4

WITCH
I will not share you, but I will show you a world you've never seen.
(Cuts RAPUNZEL'S HAIR)

RAPUNZEL
No! NO!

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

BAKER EXITS; NARRATOR ENTERS)

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

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

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

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

#29 On The Steps Of The Palace

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

AND I THOUGHT: WELL, HE CARES —
THIS IS MORE THAN JUST MALICE.
BETTER STOP AND TAKE STOCK
WHILE YOU'RE STANDING HERE STUCK
ON THE STEPS OF THE PALACE.
Scene 4

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

SO YOU PRY UP YOUR SHOES.

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

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

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

(BAKER’S WIFE races ONSTAGE)

Don’t come any closer to me!

BAKER’S WIFE

(Breathless)
Please, just hear me out!

CINDERELLA

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

BAKER’S WIFE

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

(Reaches into her pocket)
Here. Here is a magic bean in exchange for it.

(Hands CINDERELLA the bean)
Scene 4

CINDERELLA

Magic bean?

(Takes bean)

Nonsense!

(Throws the bean away)

BAKER’S WIFE

Don’t do that!

(Drops to the ground and searches for bean)

CINDERELLA

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

(Begins to leave)

BAKER’S WIFE

(Rising)

I need that shoe to have a child!

CINDERELLA

That makes no sense!

(We hear rumblings from the distance)

BAKER’S WIFE

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

STEWARD

(OFFSTAGE)

Stop!

BAKER’S WIFE

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

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

STEWARD

Who was that woman?

BAKER’S WIFE

I do not know, sir.

STEWARD

Lying will cost you your life!

(BAKER ENTERS with another cow)
Scene 4

BAKER

I've the cow.

BAKER'S WIFE

(Sees the cow; excited, to BAKER)

The slipper!

(Holds up slipper)

We've all four!

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

STEWARD

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

BAKER'S WIFE

(Grabs the slipper)

It's mine.

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

(Struggling)

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

MYSTERIOUS MAN

(Simultaneously)

Give her the slipper and all will—

(CINDERELLA'S PRINCE meets ONSTAGE)

CINDERELLA'S PRINCE

I've the maiden's slipper.

(Produces another slipper)

STEWARD

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

MYSTERIOUS MAN

(To STEWARD)

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

STEWARD

Shut up!
Scene 4

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

STEWARD
Yes.

(Hands slipper back to BAKER’S WIFE, who takes it and courtesy)

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

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

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

(Cries.

A beat)

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

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

(CINDERELLA’S PRINCE and STEWARD EXIT)

JACK’S MOTHER
Doesn’t anyone care a Giant has fallen from the sky?

(WITCH APPEARS)

WITCH
You've all the objects?

(BAKER crosses to her. WITCH is amazed)

BAKER’S WIFE
Yes.

(Brings the cow forth)
Scene 4

WITCH
That cow doesn’t look as white as milk to me.

BAKER’S WIFE
(Moving towards cow)
Oh, she is.
(Petting cow)
She is!
(White powder flies about as BAKER’S WIFE pats the cow.
BAKER pulls her away as WITCH approaches)

WITCH
This cow has been covered with flour!

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

WITCH
Then where is she?

BAKER’S WIFE
She’s dead.

BAKER
We thought you’d prefer a live cow.

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

BAKER
You could do that?

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

JACK comes running ONSTAGE with a golden HARP)

JACK’S MOTHER
(Upset)
There you are! I’ve been worried sick.
Scene 4

JACK
Mother, look. The most beautiful harp.

JACK’S MOTHER

(Plensed)
Shame on you! You’ve stolen too much.

BAKER

(OFFSTAGE)
She’s too heavy.

(Perturbed, the WITCH goes over towards the grave)

JACK
What’s happening?

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

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

WITCH
Quiet! Feed the objects to the cow!

BAKER’S WIFE, BAKER, JACK
What?

WITCH
You heard me. Feed them to the cow.

#30  The Potion Part 1  (Orchestra)

(The BAKER begins to feed MILKY-WHITE the objects. With great effort, MILKY-WHITE chews them and, with greater effort, swallows)

We hear the first CHIME of midnight. The remaining eleven sound through the rest of the scene

ALL stare intently at MILKY-WHITE. The WITCH pulls a silver goblet from her cloak and gives it to the BAKER)

WITCH
Fill this.
Scene 4

JACK
(Going to MILKY-WHITE)
I'll do it. She'll only milk for me. Squeeze, pal.

(WITCH goes and takes the goblet back; SHE turns it upside down)

WITCH
Wrong ingredients. Forget about a child.

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

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

BAKER'S WIFE
I pulled it from a maiden in a tower and—

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

(MYSTERIOUS MAN comes from around a tree)

MYSTERIOUS MAN
The corn! The corn!

BAKER
What?

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

#31 The Potion Part II  (Orchestra)

(BAKER does so, hurriedly)

WITCH
This had better work, old man, before the last stroke of midnight, or your son will be the last of your flesh and blood.
Scene 4

BAKER

Son?

MYSTERIOUS MAN

Please. Not now.

WITCH

Yes. Meet your father.

(Moves to MILKY-WHITE)

BAKER

FATHER! Could that be you? I thought you died in a baking accident.

MYSTERIOUS MAN

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

(MILKY-WHITE lets out a bloodcurdling MOAN and begins to shake feverishly)

BAKER'S WIFE

It's working!

(MILKY-WHITE SQUEALS)

JACK

She's milking!

BAKER

(To MYSTERIOUS MAN)

I don't understand.

MYSTERIOUS MAN

Not now!

(To BAKER'S WIFE)

Into the cup!

(BAKER'S WIFE holds goblet under MILKY-WHITE'S UDDER as JACK milks; all eyes are on MILKY-WHITE. WITCH takes the goblet and drinks. SHE turns UPSTAGE, shaking. SMOKE begins to rise from beneath her)

The last stroke of midnight

MYSTERIOUS MAN (falls to the ground)

Son! Son!
Scene 4

BAKER
(Going to MYSTERIOUS MAN'S side)
Father, Father—

MYSTERIOUS MAN
(Lets out a groan)
All is repaired.
(Dies)

BAKER
He's dead!

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

(BLACKOUT)

END OF SCENE FOUR
**SCENE FIVE**

#32  **Finale Part I**  

(Orchestra)

**NARRATOR**

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

(BAKER and BAKER'S WIFE EXIT)

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

(WITCH strikes pose, then EXITS)

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

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

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

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

**WITCH**

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

**RAPUNZEL'S PRINCE**

(Pulling RAPUNZEL back)
She will not go with you!

**WITCH**

Let her speak for herself!

(RAPUNZEL shakes her head "no")
Scene 5

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

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

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

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

(WITCH, frustrated, breaks her cane and EXITS)

As for Cinderella’s Prince...

#33 Finale Part II (Florinda, Stepmother, Steward)

(FANFARE)

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

(CINDERELLA'S PRINCE and STEWARD ENTER on horseback)

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

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

FLORINDA
CAREFUL, MY TOE—!

STEPMOTHER
DARLING, I KNOW—

FLORINDA
WHAT'LL WE DO?
Scene 5

STEPMOTHER
IT’LL HAVE TO GO—

(FLORINDA reacts as STEPMOTHER suddenly brandishes a knife)

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

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

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

#34 Finale Part III

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

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

#35 Finale Part IV

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

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

LUCINDA
(Struggling with the shoe)
WHY WON’T IT FIT?
Scene 5

STEPMOTHER

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

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

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

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

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

CINDERELLA’S PRINCE
This is the true bride!

#36 Finale Part V

(Orchestra)

(FANFARE

BAKER’S WIFE ENTERS, very pregnant)

BAKER’S WIFE
I see your Prince has found you.

CINDERELLA
Yes.

BAKER’S WIFE
(Patting her belly)
Thank you for the slipper.

(ALL come ONSTAGE; segue to “Finale”)
Scene 5

#37 Finale Part VI (Narrator, Company)

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

ALL EXCEPT NARRATOR
(Sung)
EVER AFTER!

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

ALL EXCEPT NARRATOR
EVER AFTER!

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

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

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

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

INTO THE WOODS JR. — Libretto/Vocal Book
ALL
THOUGH IT’S FEARFUL,
THOUGH IT’S DEEP, THOUGH IT’S DARK,
AND THOUGH YOU MAY LOSE THE PATH,
IF YOU WANT YOUR WISH,
YOU CAN HAVE YOUR WISH,
BUT YOU CAN’T JUST WISH—
NO, TO GET YOUR WISH.

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

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

MEN
INTO THE WOODS TO LIFT THE SPELL,

WOMEN
INTO THE WOODS TO LOSE THE LONGING.

MEN
INTO THE WOODS TO HAVE THE CHILD,

WOMEN
TO WED THE PRINCE,

MEN
TO GET THE MONEY,

WOMEN
TO SAVE THE HOUSE,

MEN
TO KILL THE WOLF,
WOMEN
TO FIND THE FATHER,

MEN
TO CONQUER THE KINGDOM,

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

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

CINDERELLA

...I WISH...
(Pause)

(CHORD)

(BLACKOUT)

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

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

CHILDREN WILL LOOK TO YOU
FOR WHICH WAY TO TURN,
TO LEARN WHAT TO BE.
CAREFUL BEFORE YOU SAY,
"LISTEN TO ME"
CHILDREN WILL LISTEN
ALL
INTO THE WOODS,
WHERE NOTHING'S CLEAR,
WHERE WITCHES, GHOSTS
AND WOLVES APPEAR.
INTO THE WOODS
AND THROUGH THE FEAR,
YOU HAVE TO TAKE THE JOURNEY.

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

MEN
INTO THE WOODS
TO LIFT THE SPELL,

WOMEN
INTO THE WOODS
TO LOSE THE LONGING,

MEN
INTO THE WOODS TO HAVE A CHILD.

WOMEN
TO WED THE PRINCE,

MEN
TO GET THE MONEY,

WOMEN
TO SAVE THE HOUSE,

MEN
TO KILL THE WOLF,

WOMEN
TO FIND THE FATHER,

WOMEN
TO CONQUER THE KINGDOM
Scene 5

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

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

THE END
1 Opening-Part I

NARRATOR: Once upon a time—

Brightly (J. = 132)

CINDERELLA: $\text{mf}$

I wish...

-lived a young maiden—

-a sad young lad—

More than any thing...

More than life...

More than jewels...

JACK: $\text{mf}$

I wish...

-and a childless baker—

-with his wife.

More than life...

More than any thing...

BAKER: $\text{mf}$

I wish...
More than the moon...

The King is giving a festival.

More than the moon...

More than the moon...

BAKER'S WIFE: \( m^f \)

I wish...

CINDERELLA:

I wish to go to the festival—
and the ball...

JACK:

I wish...

BAKER:

I wish my

More than life...

More than riches...

BAKER'S WIFE:

More than life...

More than riches...

More than anything...

cow would give us some milk.

I wish we had a child.

More than anything...

I want a

INTO THE WOODS JR.—Libretto/Vocal Book
More than the moon —

The King is giving a festival.

More than the moon —

More than the moon —

BAKER’S WIFE: $mf$

10

I wish...

CINDERELLA:

I wish to go to the festival — and the ball...

JACK:

I wish...

BAKER:

I wish my

More than life...

More than riches...

BAKER’S WIFE:

12

More than life...

More than riches...

More than anything...

cow would give us some milk.

More than anything...

I wish we had a child.

15

More than anything...

I want a

INTO THE WOODS JR.—Libretto/Vocal Book
festival.

STEPMOTHER:
I wish

You wish to go to the festival?

NARRATOR: mf
I wish

The

child... I wish

d the ball...

I wish my

poor girl's mother had died.

FLORINDA: f
What, you, Cinderella, the

LUCINDA: f
The

festival? The King’s festival!!!!??

festival? The King’s festival!!!!??

festival? The King’s festival!!!!??

I want a

(Script resumes on p. 41 in libretto)
(From p. 41 in libretto)

# Opening-Part II

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

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

**LITTLE RED RIDINGHOOD:**

I wish...

It’s not for me, it’s for my Granny in the woods.

A loaf of bread, please...

To bring my poor old hungry Granny in the woods...

**LITTLE RED RIDINGHOOD:** Thank you.

**Leggiero, Jauntyly (J. = 120)**

just a loaf of bread, please...

Into the woods, it’s time to go. I hate to leave, I have to, though.

Into the woods, it’s time, and so I must begin my journey.

Into the woods and through the trees to where I am expected, ma’am.
daughters of her own.

LITTLE RED RIDINGHOOD:

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

no one should. The woods are just trees, the

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

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

do you have a basket?

In the woods to bring some bread to Granny who is sick in bed.

Never can tell what lies ahead. For all that I know, she’s already dead.

But into the Woods, into the woods,

in to the woods To Grandmother’s house and home before dark!

(Script resumes on p. 43 in libretto)

INTO THE WOODS JR.—Libretto/Vocal Book
(From p. 43 in libretto)

3 Opening-Part III

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

JACK'S MOTHER:

I wish...

NARRATOR: Well, she was not quite beautiful—

I wish my son were not a fool.

I wish my house was not a mess.

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

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

(3rd Time)

JACK'S MOTHER:

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

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INTO THE WOODS JR.—Libretto/Vocal Book
There's a lump on her rump big enough to be a hump—

And

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

JACK: Yes. No more than five pounds.

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

no one keeps a cow for a friend!

(Script resumes on p. 44 in libretto)

I wish the

I wish a

—he's the best cow—
given us no milk
ood nor money, and
is my best friend
k at her!

in her eyes.
(From p. 44 in libretto)

4 Opening-Part IV

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

Slower \((J = 88)\) (Knock on Baker's door)

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

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

BAKER: What spell?

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

25 should

17 WITCH:

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

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

"All right," But it wasn't quite, 'cause I

caught him in the au-tumn in my gar-den one night! He was
...ther in a baking accident—eager to have a family—until now had failed.

3

ole

BAKER: What spell? il appetite. She took anything in the world...

-bag-es and cel-ly, as-

let-tuce— He said,

be, 'cause I

right! He was

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

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

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

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

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

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

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

(Script resumes on p. 45 in libretto)
(From p. 46 in libretto)

5 Opening-Part V

BAKER: I had a brother.
WITCH: No. But you had a sister.
NARRATOR: But the witch refused to tell him any more of his sister.
Not even that her name was Rapunzel.

[Music resumes]

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

\( \text{(J = 126)} \)

WITCH:

Beans. The special beans. I let him go, I didn’t know he’d stolen my beans! I was

BAKER, BAKER’S WIFE:

Beans?

watching him crawl back over the wall! And then

bang! Crash! And the lightning flash! And—well,

that’s another story, never mind—Anyway, at last the

big day came and I made my claim, “Oh, don’t

\begin{align*}
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\end{align*}

INTO THE WOODS JR.—Libretto/Vocal Book
take away the baby,” they shrieked and screeched, but I

did, and I hid her where she’ll never be reached. And your

father cried, and your mother died, when for

extra measure— I admit it was a pleasure— I said

“Sorry, I’m still not mollified.” And I laid a little spell on them—

You too, son—— That your

family tree would always be a barren one...

So there’s

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

21
garden thrives— you should see my nectarines! But I’m

INTO THE WOODS JR.—Libretto/Vocal Book
23 telling you the same I tell kings and queens: don't

24 ever never ever mess around with my greens!

25 Especially the beans.

Script resumes on p. 47 in libretto
6 Opening-Part VI

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

(last time) WITCH: \( \dot{c} = 76 \)

You wish to have the curse reversed? I'll need a certain potion first. Go to the wood and bring me back one: the cow as white as milk, two: the cape as red as blood,

three: the hair as yellow as corn, four: the slipper as pure as gold.

Bring me these before the chime of midnight in three days' time, and you shall have, I guarantee, a child as perfect as child can be.

Go to the wood!

(Script resumes on p. 48 in libretto)
7 Opening-Part VII

STEPMOTHER:

Ladies, our carriage waits.

CINDERELLA:

Now may I go to the Festival? The Festival! You'd

STEPMOTHER:

make us the fools of the Festival and mortify the Prince!

CINDERELLA'S FATHER:

The carriage is waiting. We must be gone.

CINDERELLA:

(sing 2nd time only)

Good night, Father. I wish...

(Script resumes on p. 49 in libretto)
8 Opening-Part VIII

BAKER: Look what I found in Father’s hunting jacket.
BAKER’S WIFE: Six beans.
BAKER: I wonder if they are the—
BAKER’S WIFE: Witch’s beans?
We’ll take them with us.
BAKER: No! You are not to come and that is final. Now what am I to return with?
BAKER’S WIFE: You don’t remember?

(The)

CINDERELLA’S FATHER:
sing 2nd time only

I wish...

(Book resumes on p. 49 in libretto)
9 Opening-Part IX

CINDERELLA, BAKER, JACK:

Into the woods without regret, the

BAKER'S WIFE, JACK'S MOTHER:

Into the woods without regret, the

choice is made, the task is set. Into the woods, but not forgetting

CINDERELLA, JACK:

why I'm on the journey. Into the woods to get my wish, I

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

why I'm on the journey. Into the woods to get my wish, I

JACK'S MOTHER:

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

don't care how, the time is now.

ALL:

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INTO THE WOODS JR.—Libretto/Vocal Book
JACK:
Out regret, the

MOTHER:
Out regret, the

not forgetting

not forgetting

my wish, I

S MOTHER:
my wish, I

\[ \text{BAKER'S WIFE:} \]
In to the woods to get the money—
In to the woods to lift the spell—

\[ \text{BAKER:} \]
To

\[ \text{CINDERELLA:} \]
To go to the Festival—
In to the woods to Grandmother's house...

\[ \text{LITTLE RED RIDINGHOOD:} \]
make the potion—

\[ \text{ALL:} \]
In to the woods to Grandmother's house... The

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

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

need to be afraid there—

\[ \text{ALL:} \]
In to the Woods to get the thing that makes it worth the journeying.

INTO THE WOODS JR.—Libretto/Vocal Book
STEPMOTHER, FLORINDA, LUCINDA, CINDERELLA'S FATHER:  
JACK:  
JACK'S MOTHER:  
BAKER:  
BAKER'S WIFE:  
ALL:  

Into the Woods— to see the king— to sell the cow— to make the potion— to cresc.

see— to sell— to get— to bring— to make— to lift— to go to the Festival.

f

Into the woods!  
Into the woods!

Into the woods, then out of the woods,

and home before dark!

(Script resumes on p. 52 in libretto)
10 Cinderella at the Grave

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

CINDERELLA: I wish—

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

Do you know what you wish? Are you certain what you wish is what you want? Ask the tree,

and you shall have your wish.

Shiver and quiver, little tree,

and silver and gold throw down on me. I'm off to get my wish.

Hello, Little Girl

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

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

**WOLF:** Whither away so hurriedly?

**LITTLE RED RIDINGHOOD:** To my grandmother's.

**WOLF:** And what might be in your basket?

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

**WOLF:** And where might your Grandmother live?

**LITTLE RED RIDINGHOOD:** Mother said, "Straight ahead."

**WOLF:** Good day, young lady.

**LITTLE RED RIDINGHOOD:** Good day, Mr. Wolf.

**WOLF:** Hello, little girl, what's your rush? You're missing all the flowers. The sun won't set for hours, take your time.
ady.

If.

WOLF: And what might be in your basket?

RED RIDINGHOOD: in the woods, stands under oak trees.

WOLF: But slow, little girl, Hack! And hush the

(LITTLE RED RIDINGHOOD)

not to delay or be misled.

WOLF: birds are singing sweetly. You'll miss the birds completely.

LITTLE RED RIDINGHOOD: you're traveling so fleetly.

WOLF: Moth-er said not to stay. Still, I suppose a small delay...

LITTLE RED RIDINGHOOD: Granny might like a fresh bouquet...

WOLF: Good-bye, Mis-ter Wolf. Good-bye, little girl. and hel-lo.

WOLF howls

(Script resumes on p. 57 in libretto)

INTO THE WOODS JR.—Libretto/Vocal Book
12 After-Hello Little Girl

[BEFORE MUSIC]
BAKER: Is harm to come to that little girl...in the red cape!
[MUSIC BEGINS]

WITCH: Forget the little girl and get the cape! That's the cape. Get it!
BAKER: How am I supposed to get it?
WITCH: You go up to the little thing, and you take it.

Lento \(j = ?\)

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

RAPUNZEL: (yelling) Get me what I need.

BAKER: I'll never get that red cape, not find a golden cow, or a yellow slipper— or was it a golden slipper and a yellow cow? Oh, no...

Andante \(j = 122\)

BAKER'S WIFE: 6 times-(vocal last time)

cow as white as milk, the cape as red as blood, the

BAKER: (interrupts) What are you doing here?

hair as yellow as corn, the slipper as pure as...
BAKER'S WIFE:
You forgot your scarf—
BAKER: You have no business
being alone in the wood.
Now go home immediately!

BAKER'S WIFE: I wish to help.
BAKER: No! The spell is on my h-
(she covers his mouth)

A cow as white as milk...

BAKER:

milk...

(Script resumes on p. 58 in libretto)

INTO THE WOODS JUNIOR
13 I Guess This Is Goodbye/ Maybe They’re Magic

[BEFORE MUSIC]
JACK: Could I buy my cow back someday?
BAKER: Well possibly.
(counts out five beans, keeping one for his pocket)

Larghetto ($J = 70$)

BAKER: Good luck there, young lad.

JACK:

$mp$

I guess this is good-bye, old pal, you've been a per-fect
friend. I hate to see us part, old pal, some-day I’ll buy you
back. I’ll see you soon a-gain. I hope that when I

$rit.$

do, it won’t be on a plate.

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

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

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

Moderato ($J = 84$)

BAKER’S WIFE:

$mp$

If you 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.

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

I'll buy you a per-fect

Will you please go home.

that when I

uns! Deceit?

it and you

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

waits when for-tune in-ter-venes. And maybe they're re-ally mag-ic, who

knows?

(Script resumes on p. 62 in libretto)
14 Rapunzel

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

Gently ($\frac{J}{4} = 76$)

RAPUNZEL:

7 ($\frac{J}{4} = 152$)

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

Slow ($\frac{J}{4} = 76$)

(BAKER and LITTLE RED RIDINGHOOD enter)

Faster ($\frac{J}{4} = 124$)

LET'S MO! $\frac{\text{on}}{4}$

NAF $\frac{\text{as f}}{4}$

Più mos

(Script resumes on p. 63 in libretto)
lose this beauty
that lay deep
she called forth:

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

Baker’s Reprise

BAKER: ...and you be careful that no wolf comes your way.

LITTLE RED RIDINGHOOD:
I’d rather a wolf than you, any day. (Stumps on BAKER’S foot and exits)

BAKER:

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

Più mosso, alla marcia (J = 90)

Più mosso (J = 94)

(Leslie, Rapunzel.
fit for a Prince!
rives, I will stand
own her hair to me.

Riding hood enter)

as on p. 63 in libretto)
[BEFORE MUSIC]

BAKER: I'm a baker!

Mother said, "Straight ahead!" Not to delay or be misled...

I should have heeded her advice... but he seemed so nice.

And he showed me things, many beautiful things, that I hadn't thought to explore. They were off my path, so I never had dared. I had been so careful I never had cared. And he made me feel excited—well, excited and scared.

When he said, "Come in!" with that sickening grin, how could I know what was in store? Once his teeth were bared, then I

---

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INTO THE WOODS JR.—Libretto/Vocal Book
or be mis-led...

seemed so

ful things, that I

path, so I
cared. And he

red.

grin, how could

re bared, then, I

really got scared—well, ex-cit-ed and scared—But he drew me close and he

swallowed me down, down a dark slimy path where lie

secrets that I nev-er want to know, And I know things now, man-y

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

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

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

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

Nice is diff’rent than good.

Now I know: don’t be scared.

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

...and a lit-tle bit not.

(Script resumes on p. 68 in libretto)
19 A Very Nice Prince

BAKER'S WIFE: What a beautiful gown you're wearing. Were you at the King's festival?
CINDERELLA: Yes.
BAKER'S WIFE: Aren't you the lucky one. If a Prince were looking for me, I certainly wouldn't hide. Tell me about the ball.

Allegretto grazioso \( \text{L.} = 86 \) CINDERELLA:

It's a very nice ball.

BAKER'S WIFE:

Yes—? And—?

And— they have far too much food.

Oh, the

No, the Prince—

Prince... If he knew who I really was

Yes, the Prince!

I'm afraid I was rude.

Oh? Who? Oh?
Now I'm being pursued. And I'm not in the

How?

Yes? And—?

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

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

Repeat 4 times

BAKER'S WIFE: What I wouldn't give to be in your shoes.
CINDERELLA: Will you look over there. An enormous vine growing next to that little cottage.
BAKER'S WIFE: I mean slippers.
CINDERELLA: It looks like a giant beanstalk rising into the sky.
BAKER'S WIFE: As pure as gold?

CINDERELLA: I must get home.
BAKER'S WIFE: Wait! I need your shoes!

COW: Moo!
BAKER'S WIFE: Hey! Come back here!

(Script resumes on p. 72 in libretto)
(From p. 73 in libretto)

20 Giants in the Sky

Maestoso \(j = 104\)  
**JACK:**

There are Giants in the sky! There are

\(6\) Andante moderato, non rubato \(j = 120\)

\(mp\)

big tall terrible Giants in the sky!

When you're

way up high and you look below at the world you left and the things you know, little

more than a glance is enough to show you just how small you are.

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

world like none that you've ever known, where the sky is lead and the earth is stone, you're

\(mf\)

free to do whatever pleases you, ex-
ploring things you'd never dare 'cause you don't care, when suddenly there's a

Broadly

big tall terrible Giant at the door.

A big, tall terrible Giant with a terrible roar.

So you steal some gold and away—

you go, and you scramble down to the world.

below, and you're back again, only different than before,

after the sky.

There are

Giants in the sky!

There are big tall terrible awesome scary

wonderful Giants in the sky!

(From p. 77 in libretto)

INTO THE WOODS JR. — Libretto/Vocal Book
den-ly there's a door.

ant with a gold and a-way—

to the world—

'rent than be—

There are i-ble awe-some scar-y

(From p. 77 in libretto)

21 Fanfares

TACET

22 Agony

RAPUNZEL'S PRINCE:
...A maiden running from a Prince?
Does that make sense? None would run from us.
CINDERELLA'S PRINCE:
Yet one has.

CINDERELLA'S PRINCE: A la barcarolle (j. = 56)

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

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

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

Ag-o-ny! Be-yond pow-er of speech, when the one thing you

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

RAPUNZEL'S PRINCE:

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

Blithe and be-com-ing, and fre-quently hum-ming a light-heart-ed air:
Ah-ah-ah-ah-ah-ah-ah—Agony!  Far more painful than yours,
you know she would go with you, if there only were

Cinderella's Prince:

Agony!  Oh the torture they teach!

(Rapunzel's Prince)

Agony!  Oh the torture they teach!

Always ten steps behind and she's just out of

Always ten feet below and she's just out of

reach.  Agony that can cut like a knife!

reach.  Agony that can cut like a knife!

I must have her to wife.

I must have her to wife.

(Script resumes on p. 78 in libretto)
23 Rapunzel (Reprise)

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

Andantino (♩ = 78)

RAPUNZEL:

Ah

poco rit.

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24 Underscore

TACET
It Takes Two

BAKER’S WIFE:

\( \text{\((} J = 120 \text{\))} \)

mp

You’ve changed. You’re daring. You’re different in the woods. More sure. More sharing. You’re getting us through the woods. If you could see you’re not the man who started, and much more open-hearted than I knew you to be.

BAKER: mp

It takes two. I thought one was enough. It’s not true: it takes two of us. You came through when the journey was rough. It took
You're changing. You're 
d see you're
more open

It takes

was rough. It took
woods. Beyond witches and slippers and hoods, just the two
of us beyond lies, safe at home with our beautiful

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

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

three. We need one. It takes two.

(Script resumes on p. 84 in libretto)
(From p. 87 in libretto)

### 28 Stay With Me

**NARRATOR:** Unfortunately for Rapunzel—

**RAPUNZEL:** No!

**NARRATOR:** —the witch discovered her affections for the Prince before he could spirit her away.

---

**WITCH:** Why didn’t you tell me you had a visitor?

**RAPUNZEL:** It was lonely atop that tower.

**WITCH:** I gave you protection and yet you disobeyed me.

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

---

**WITCH (intensely):**

Don’t you know what’s out there in the world? Someone has to shield you from the world. Stay with me.

Princes, yes, but wolves and humans, too. Stay at home. I am home. Who out there could love you more than I?

---

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INTO THE WOODS JR.—Libretto/Vocal Book
the witch discovered
for the Prince before
it her away.

hat's out there in the

true.

home. I am

you more than

Stay with

Stay with me, the world is dark and

wild. Stay a child while you can be a

child. With me.

(Script resumes on p. 89 in libretto)
29 On the Steps of the Palace

[BEFORE MUSIC]

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

Allegretto grazioso \( \text{L.} = 126 \)

CINDERELLA: He's a very smart Prince,

he's a Prince who prepares.

Knowing this time I'd run from him,

he spread pitch on the stairs.

I was caught unawares.

And I thought: well, he cares—

This is more than just malice.

Better stop and take stock while you're standing here stuck on the steps of the palace.

Better run along home and avoid the collision—

Even though they don't care, you'll be better off there where there's

---

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INTO THE WOODS JR.—Libretto/Vocal Book
no-thing to choose, so there's no-thing to lose. So you

Then from out of the blue,

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

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

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

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

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

you nev-er knew, on the steps of the pal-ace.

(Script resumes on p. 90 in libretto)

INTO THE WOODS JR.—Libretto/Vocal Book
(From p. 100 in libretto)

33 Act 1 Finale - Part II

FLORINDA: (2nd time only)

Careful, my toe—!

What'll we do?

STEPMOTHER: (2nd time only)

Darling, I know— It'll have to go— but

when you're his bride you can sit or ride, you'll never need to walk!

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

(Script resumes on p. 101 in libretto)
Act 1 Finale - Part III

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

Più mosso
molto legato, misterioso

STEWARD:

Look at the blood within the shoe;
this one is not the bride that's true.
Search for the foot that fits.

(PRINCE looks at FLORINDA'S foot)

(Book resumes on p. 101 in libretto)
Act 1 Finale - Part IV

Risoluto (J. = 132)

6 2 times (vocal last time)

LUCINDA:  STEPMOTHER:

Why won’t it fit? Dar-ling, be still.

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

when you’re his wife you’ll have such a life, you’ll

never need to walk!

(Script resumes on p. 102 in libretto)
Act 1 Finale - Part VI

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

Allegro Giocoso (♩ = 126)  

Ever...

ALL: f  

after... Ever after! Journey over, all is mended, and it's not just for today, but tomorrow, and extended ever...

NARRATOR:

ALL: f

after! Ever after! All the curses have been ended, the verses wiped away. All is tenderness and laughter for ever...

NARRATOR:

ALL: mf

ever after! Happy now and happy hence and happy ever...

WOMEN:  

after! Joy today and bliss tomorrow, tenderness and laughter. To be
hap-py and for-ever, you must see your wish come true. Don’t be

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

dan-ger-ous en-dev-or, but the on-ly thing to do— Though it’s

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

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
Don't be vain perhaps, but who can tell?
Into the woods to lift the spell,
in the woods to lose the longing,
in the woods to have the child,
wed the prince, to get the money, to save the house, to kill the wolf, to
find the father, to conquer the kingdom, to have, to wed, to get, to save, to
kill, to keep, to go to the Festival! Into the woods, into the woods,
in the woods, then out of the woods and

Happy ever after!

(Script resumes on p. 105 in libretto)

INTO THE WOODS JR.—Libretto/Vocal Book
(From p. 105 in libretto)

38 Curtain Music

[All:]

Careful the things you say,

Children will listen.

Careful the things you do,

Children will see.

And learn.

Children may not obey, but children will listen.

Children will look to you for which way to turn,

to learn what to be.

Careful before you say, "Listen to me."

Children will listen.
ALL:

31 In - to the woods, where no - thing’s clear, where witch - es, ghosts and wolves ap - pear.

32 you say, -

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

34

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

MEN:

36

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

WOMEN:

38

39 In - to the woods to have the child, to wed the prince, to get the mon - ey, to turn, -

MEN:

40

41 In - to the woods, to kill the wolf, to find the fath - er, to con - quer the king - dom, to save the house, to wed, to get, to save, to kill, to keep, to go to the Festi - val!

42

43

44

45 In - to the woods, in - to the woods, cres. -

46

47 In - to the woods, then out of the woods in - to the woods, and hap - py ev - er af - ter!

INTO THE WOODS JR.—Libretto/Vocal Book