

## Into the Woods Monologues

### BAKER

(Jack wants to get his cow back) Five gold pieces! Now, I never said that I would sell . . . I didn't take the five gold pieces, you gave. Now I never said you "could." I said you "might" possibly buy her back someday but I'm not certain that five gold pieces would . . . no don't fetch more (Jack leaves to get more gold) – 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.

### JACK

(To the Baker:) Hello, sir. I was heading toward the market, but I seem to have lost my way. I must sell my cow, sir for no less than five pounds . . . and if I can't fetch that sum, I suppose my mother and I will have no food to eat. You want to give me beans in exchange for my cow? Magic beans? What kind of magic? How many beans? Could I buy my cow back someday?

### PRINCE

Have you seen a beautiful young woman in a ball gown pass through? I have been looking all night for her. The beautiful one I danced the evening with. She has disappeared. A maiden running from a Prince? Does that make sense? None would run from us. Yet one has. . .

### BAKER'S WIFE

(To Cinderella) I've never lied to royalty before. I've never anything to royalty before! What a beautiful gown you're wearing. Were you at the King's Festival? Aren't you the lucky one. If a Prince were pursuing me, I certainly wouldn't hide. Tell me all about the ball. Are you to return to the Festival tomorrow eve? 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! . . I mean slippers. As pure as gold! I need your shoes!

## WITCH

(To the Baker) Forget the little girl and get the cape! That's the cape. Get it! You can get it. You go up to the little thing, and you take it. Get me what I need.

(hearing Rapunzel sing) Ahh, my Rapunzel. . . . listen to her beautiful music. Rapunzel, Rapunzel. Let down your hair to me. Why didn't you tell me you had a visitor? I gave you protection yet you disobeyed me. I will not share you, but I will show you a world you've never seen.

## CINDERELLA

Thank you. I was at the King's Festival. Perhaps I'll return to the Festival tomorrow eve. Will you look over there? An enormous vine growing next to that little cottage. It looks like a giant beanstalk rising into the sky. I must get home. It's these slippers. They are all you could wish for in beauty. . .Why would you want one? One is not likely to do much good. I must run. Stop that! Let go of my shoe. I need to get out of here!

# Cinderella

## **SIDE 1**

*(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.)*

# 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?

**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.

# Little Red

## 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

## 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!

(From p. 50 in libretto)

## 9 Opening-Part IX

**CINDERELLA, BAKER, JACK:**  
 In - to the woods with-out re-gret, the

**BAKER'S WIFE, JACK'S MOTHER:**  
 In - to the woods with-out re-gret, the

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

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

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

**BAKER, BAKER'S WIFE, JACK'S MOTHER:**  
 why I'm on the jour - ney. In - to the woods to get my wish, I

**JACK'S MOTHER:**  
 don't care how, the time is now. In - to the woods to sell the cow—

don't care how, the time is now.

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**JACK:** In - to the woods to get the mon-ey— **BAKER'S WIFE:** In - to the woods to lift the spell—

**BAKER:** To

10

**CINDERELLA:** To go to the Fes-ti-val— **LITTLE RED RIDINGHOOD:** In-to the woods to Grand-moth-er's house... make the po-tion—

12

**ALL:** *p* In - to the woods to Grand-moth-er's house... The

14

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

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

*mp*

23 need to be a - fraid there—

4

**ALL:** In - to the Woods to get the thing that makes it worth the jour - ney - ing.

29



STEPMOTHER, FLORINDA,  
LUCINDA, CINDERELLA'S FATHER:      JACK:  
JACK'S MOTHER:      BAKER:  
BAKER'S WIFE:      ALL:

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

*cresc.*

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

*f*

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

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

39 \_\_\_\_\_ and home be - fore dark!

(Script resumes on p. 52 in libretto)

# Giants in the Sky

**TRACK 23**

**Maestoso** (JACK) *f*

There are Gi - ants in the sky! There are

big tall ter - ri - ble Gl - ants in the sky!

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

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

world you left and the things you know, lit - tle more than a glance is e - nough 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 ev - er known, where the

## Piano-Conductor

-65-

## #18—Giants in the Sky

15 *mf* 16 17  
 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 roar. 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

39

40

*ritard*

There are big tall ter - ri - ble awe - some scar - y

41

42

*a tempo*

43

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

# 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-vice... 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

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## #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

24  

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

27 **Misterioso**  

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

29  

 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

33  

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

36  

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

38  

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

Piano-Conductor

#14—I Know Things Now

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

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!

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