

Into the Woods – Audition Sheet Music

For your preliminary audition – You **MUST** sing one of the songs below. Choose the song that you feel you sing the best. You will be considered for all roles, regardless of what song you choose.

Click on the links below for recordings of the songs.

[Narrator – “Finale – Part 4”](#)

[Cinderella – “On the Steps of the Palace”](#)

[Jack – “There Are Giants In The Sky”](#)

[Baker & Baker's Wife – “It Takes Two”](#)

[Little Red Riding Hood – “I Know Things Now”](#)

[Witch – “Stay With Me”](#)

[Cinderella's Prince and Rapunzel's Prince – “Agony”](#)

Character Breakdown

Narrator

An intellectual and pleasant storyteller who helps to orchestrate the show and illustrate lessons to the audience.

Gender: Male or Female

Vocal range top: E4

Vocal range bottom: G2

Cinderella

A young, earnest maiden who is constantly mistreated by her stepmother and stepsisters.

Gender: Female

Vocal range top: G5

Vocal range bottom: G3

Jack

The feckless Giant killer who is 'almost a man.' He is adventurous, naive, energetic, and bright-eyed.

Gender: Male

Vocal range top: G4

Vocal range bottom: B2

Jack's Mother

Browbeating and weary, Jack's protective mother who is independent, bold, and strong-willed.

Gender: Female

Vocal range top: Gb5

Vocal range bottom: Bb3

The Baker

A harried and insecure baker who is simple and loving, yet protective of his family. He wants his wife to be happy and is willing to do anything to ensure her happiness but refuses to let others fight his battles.

Gender: Male

Vocal range top: G4

Vocal range bottom: Ab2

The Baker's Wife

Determined and bright woman who wishes to be a mother. She leads a simple, yet satisfying life and is very low-maintenance yet proactive in her endeavors.

Gender: Female
Vocal range top: G5
Vocal range bottom: F3

Cinderella's Stepmother

The mean-spirited, demanding stepmother of Cinderella.

Gender: Female
Vocal range top: F#5
Vocal range bottom: A3

Florinda And Lucinda

Cinderella's stepsisters who are black of heart. They follow in their mother's footsteps of abusing Cinderella.

Gender: Female
Vocal range top: Ab5
Vocal range bottom: C4

Little Red Ridinghood

A spoiled young girl who is strong-willed, quick-witted, fearless, yet youthful and naive.

Gender: Female
Vocal range top: F5
Vocal range bottom: Bb3

The Witch

Sarcastic, ugly-then-gorgeous, obsessive protector of Rapunzel who is straightforward and aggressive.

Gender: Female
Vocal range top: G5
Vocal range bottom: F3

Cinderella's Mother

Deceased with her soul guarding and aiding her daughter from a tree.

Gender: Female
Vocal range top: F4
Vocal range bottom: E4

Mysterious Man

A mischievous vagrant and nosy meddler. He is a good-natured protector and observer.

Gender: Male
Vocal range top: Eb4
Vocal range bottom: G2

Wolf

Hungry and insatiable hunter who takes advantage of the weak by misleading and captivating his prey.

Gender: Male
Vocal range top: Gb4
Vocal range bottom: Bb2

Rapunzel

A loopy-but-lovely maiden who is sheltered by the Witch and terribly lonely. She yearns to experience the world.

Gender: Female
Vocal range top: A5
Vocal range bottom: B3

Cinderella's Prince

Vain and gorgeous, he is a disloyal lover who is currently searching for the next new, exciting thing.

Gender: Male
Vocal range top: F4
Vocal range bottom: B2

Rapunzel's Prince

Just as vain and gorgeous as his Prince brother, he is always chasing the newest, most exiting endeavor.

Gender: Male
Vocal range top: E4
Vocal range bottom: C#3

Giant

Voiceover. The Giant's wife is an angry and vengeful 'monster.' She is seeking restitution for her loss.

Gender: Female

Narrator – “Finale – Part 4”

(NARRATOR)

5 6 7

Ev-er af-ter... Journey

(ALL) *f*

Ev-er af-ter!

8 (NARRATOR)

8 9 10 11

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

12 13 14 15

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

(ALL) *f*

Ev-er af-ter!

8 (NARRATOR)

8 9 10 11

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

12 13 14 15

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

(ALL) *f*

Ev-er af-ter!

16 (NARRATOR)

cur - ses have been end - ed, the re - ver - ses wiped a - way. All is
 ten - der - ness and laugh - ter for for ev - er af - ter!

Cinderella – “On the Steps of the Palace”

Allegretto grazioso (♩. = 126) CINDERELLA:
mp

He's a ver-ysmart Prince,
 he's a Prince who pre-pares. Know-ing this time I'd
 run from him, he spread pitch on the stairs.
 I was caught un-a-ware. And I thought: well, he cares—
 This is more than just mal-ice. Bet-ter stop and take

mp

23 Bet-ter run a-long home and a-void the col-li-sion.—

27 — Ev-en though they don't care, you'll be bet-ter off there where there's

30 no-thing to choose, so there's no-thing to lose.—— So you

33 pry up your shoes.—— Then from out of the blue,——

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

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

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

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

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

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

Jack – “There Are Giants in the Sky”

Maestoso (JACK) *f*

1 2 3 There are Gi - ants in the sky! There are

4 5 big tall ter - ri - ble Gi - ants in the sky!

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

6 7 8 When you're way up high and you look be-low at the

9 10 world you left and the things you know, lit - tle more than a glance is e-nough to show you

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

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

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

mf

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

19 big tall ter - ri - ble Gi - ant at the door,

20

21 big tall ter - ri - ble Gi - ant with a ter - ri - ble roar. — So you

Baker – “It Takes Two”

16 (BAKER'S WIFE) 17

knew you to be.

(BAKER) *mp*

It takes

18 19 20

two. I thought one was e-nough, It's not true: It takes

21 22 23

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

24 25

you. It took two of us. It takes

26 (BAKER) *mf* 27

care, It takes pa - tience and fear and des - pair

28 29 30

to change. Though you swear to change,

31 32 33 (BAKER'S WIFE) *mf*

We've

(BAKER)

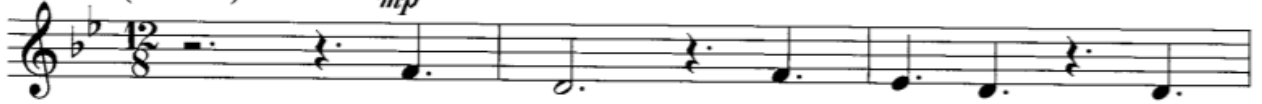
who can tell if you do? It takes two. We've

Baker's Wife - "It Takes Two"

BAKER'S WIFE:

(♩. = 120)

mp



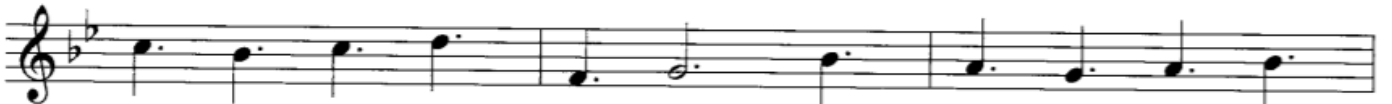
You've changed. You're dar - ing. You're



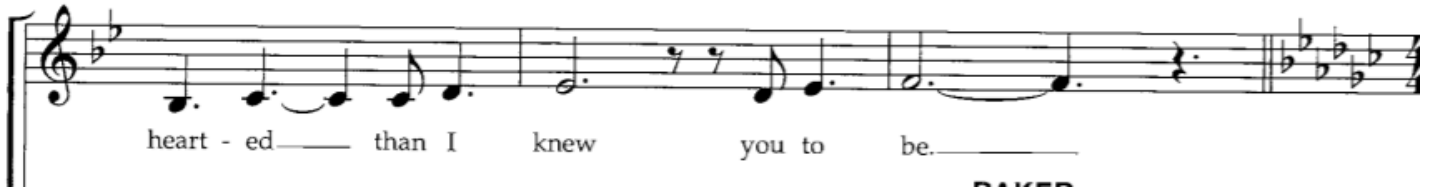
4 diff - er - ent in the woods. More sure. More shar - ing. You're



8 gett - ing us through the woods. If you — could see — you're



12 not the man who start - ed, and much more o - pen -



heart - ed — than I knew you to be. —

BAKER

Red Riding Hood – “I Know Things Now”

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

mf

mp

poco cresc.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19

Witch – “Stay With Me”

8 **Vamp**

9 **(WITCH)**
(intensely)

10

Don't you know what's out there in the world?

11

12

13

14

Someone has to shield you from the world. Stay with me.

15 **Rubato**
(WITCH)

16

17

Prin-ces wait there in the world, it's true. Prin-ces, yes, but wolves and hu-mans,

18

19 *mf*

20 *f*

too. Stay at home. I am home. Who out

21

22

there could love you more than I? What out

23 **(WITCH)**

24 *mp*

there that I can-not sup-ply? Stay with

25

26

27

28

me. Stay with me, the world is dark and

29

30

31

32

wild. Stay a child while you can be a

33 **(WITCH)**

34 *rall. ten. a tempo rall.*

35

36

child. With me.

Cinderella's Prince and Rapunzel's Prince – "Agony" (sing both parts)

A la barcarolle (♩ = 52) (CINDERELLA'S PRINCE)

CINDERELLA'S PRINCE: Yet one has.

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

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

(CINDERELLA'S PRINCE)

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

10 *mf* A - gon-y! _____ 11 Be - yond pow - er of speech, 12 13 *p* when the one thing you

14 want 15 is the on - ly thing 16 out of your reach.