

# I KNOW THINGS NOW

from *Into The Woods*

Words and Music by  
Stephen Sondheim

Andante risoluto (♩ = 144)

LITTLE RED RIDINGHOOD: *mf*

Moth-er said, "Straight a - head!" Not to de-lay or be mis-led.

*mf*

I should have heed-ed her ad-vice... But he seemed \_ so

*mp*

*mp*

nice. And he showed me things, man-y beau-ti-ful things, That I

*mp*

*legato*

had - n't - thought to ex - plore. — They were off my path, so I

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat. The lyrics are "had - n't - thought to ex - plore. — They were off my path, so I". The piano accompaniment is written on two staves (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

*poco cresc.*

nev - er had dared. I had been so care - ful I nev - er had cared. And he

*poco cresc.*

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "nev - er had dared. I had been so care - ful I nev - er had cared. And he". The tempo and dynamics are marked *poco cresc.* (poco crescendo). The piano accompaniment maintains its eighth-note accompaniment in the right hand and active bass line in the left hand.

*dim.*

made me feel ex - cit - ed—well, ex - cit - ed and scared. When he

*poco dim.* *mp*

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are "made me feel ex - cit - ed—well, ex - cit - ed and scared. When he". The tempo and dynamics are marked *dim.* (diminuendo) and *poco dim.* (poco diminuendo). The piano accompaniment features a change in dynamics to *mp* (mezzo-piano) in the right hand.

said, "Come in!" with that sick - en - ing grin, How could I know what was in store? ..

*molto legato*

The fourth system of the musical score continues the vocal line and piano accompaniment. The lyrics are "said, 'Come in!' with that sick - en - ing grin, How could I know what was in store? ..". The tempo and dynamics are marked *molto legato* (molto legato). The piano accompaniment features a change in dynamics to *molto legato* in the right hand.

Once his teeth were bared, though, I real - ly got scared— well, ex -

*p* **Misterioso**

cit - ed and scared— But he drew me close And he swal-lowed me down, Down a

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

*cresc.*

*mf* *cresc.*

ev - 'ry-thing fa - mil - iarseemed to dis - ap - pear for - ev - er, At the end of the path was

*mp* *cresc.* *8va*

*Red.* \*

Gran-ny once a - gain! So we wait in the dark un - til some-one sets us free, And we're

(8va)

brought in - to the light, And we're back at the start. And I know things now, man - y

dim.

mp

val - ua - ble things, That I had - n't known be - fore: Do not

dim.

mp

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

poco cresc.

*mf*

way that they should. And take ex - tra care with stran-gers, E - ven flow-ers have their dan-gers. And though

*mf*

scar-y is ex - cit-ing, Nice is dif-f'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!

(\*)

*mp*

And a lit - tle bit not...

*mp* *mf*