

**SPRING AWAKENING 2017
HILLS MUSICAL COMPANY**

ADULT WOMAN

AUDITION MATERIALS

The attached materials are for sole use of audition preparation

Music

- Entire song is included to assist with familiarisation, however it is unlikely that you will be asked to sing all of it due to time constraints.
- You may bring another piece of music that you are comfortable with in the style of this show. Please make sure you have a copy of the music for the accompanist. We may not have time for you to sing this piece and will only request it if we think it will support your audition.
- Your performance while singing will be considered for vocal quality/tone as well as acting/characterisation.

Dialogue

- Where there is more than one scene of dialogue, please note we may not have time to see every one and will pick depending on what will best support your audition.
- Please do not memorise this dialogue – just make sure you are familiar with it. Some direction/changes may be given in the audition room.
- Adult Man/Adult Woman: Please consider the differences between characters for each dialogue piece as we will work with you to demonstrate diversity.
- Accents recommended are neutral English, however other accents will not necessarily detract from your audition at this stage... we will refine this through the rehearsal process.

Movement

Choreography will be taught on audition day – please wear comfortable clothes/shoes for this section of the audition.

FRAU BERGMAN — ADULT WOMAN

(The lights shift to the world of 1891: a provincial German living room. Frau Bergman suddenly enters, beaming.)

FRAU BERGMAN: Wendla!

WENDLA: Mama?

FRAU BERGMAN: Goodness, look at you—in that . . . that kindergarten dress! Wendla, grown-up girls cannot be seen strutting about in such—

WENDLA: Let me wear this one, Mama! I love this one. It makes me feel like a little . . . faerie-queen.

FRAU BERGMAN: But you're already . . . in bloom.

(Off her look) Now, sssh. You made me forget all our good news.

Just imagine, Wendla, last night the stork finally visited your sister. Brought her another little baby girl.

WENDLA: I can't wait to see her, Mama.

FRAU BERGMAN: Well, put on a proper dress, and take a hat.

(Wendla starts out, hesitates.)

WENDLA: Mama, don't be cross—don't be. But I'm an aunt for the second time now, and I still have no idea how it happens.

(Frau Bergman looks stricken.)

Mama, please. I'm ashamed to even ask. But then, who can I ask but you?

FRAU BERGMAN: Wendla, child, you cannot imagine that I could—

WENDLA: But you cannot imagine I still believe in the stork.

FRAU BERGMAN: I honestly don't know what I've done to deserve this kind of talk. And on a day like today!

Go, child, put your clothes on.

WENDLA: And if I run out, now, and ask Gregor? Our chimney sweep . . . ?

(A beat.)

FRAU BERGMAN: Very well, I'll tell you everything.

But not today. Tomorrow. Or the day after.

WENDLA: Today, Mama.

FRAU BERGMAN: Wendla Bergman, I simply cannot . . .

WENDLA: Mama!

FRAU BERGMAN: You will drive me mad.

WENDLA: Why? I'll kneel at your feet, lay my head in your lap . . . You can talk as if I weren't even here.

(No response.)

Please.

FRAU BERGMAN: Very well, I'll tell you.

(Wendla kneels. Flustered, Frau Bergman buries the girl's head in her apron.)

WENDLA *(Waits)*: Yes? . . .

FRAU BERGMAN: Child, I . . .

WENDLA: Mama.

FRAU BERGMAN: All right, then. In order for a woman to conceive a child . . .

You follow me?

WENDLA: Yes, Mama.

FRAU BERGMAN: For a woman to bear a child, she must . . . in her own personal way, she must . . . love her husband. Love him, as she can love only him. *Only* him . . . she must love—with her whole . . . heart.

There. Now, you know everything.

WENDLA: Everything? . . .

FRAU BERGMAN *(“Yes”)*: Everything. So help me.

WENDLA *(Not budging)*: Mama!

FRAU GABOR - ADULT WOMAN

Note: this dialogue should be read as a sort of "monologue" - breaks are because it is normally part of a song.

SCENE 10

Two discrete spaces are revealed. Over the course of the scene, the lights shift back and forth between them.

Frau Gabor sits, as if in her study, writing a letter.

Moritz steps forward, on the other side of the stage—in brilliant concert light—reading that letter.

A driving beat underscores the scene, building as Moritz sings.

FRAU GABOR: Dear Herr Stiefel—

(Thinks again) Moritz, I've spent the entire day thinking about your note. Truly, it touched me, it did, that you'd think of me as a friend. Of course, I was saddened to hear that your exams came off rather less well than you'd hoped, and that you will not be promoted, come fall.

And yet, I must say straightaway, that fleeing to America is hardly the solution. And even if it were, I cannot provide the money you request.

FRAU GABOR: You would do me wrong, Herr Stiefel, to read into my refusal any lack of affection. On the contrary, as Melchior's mother, I truly believe it to be my duty (to curb this momentary loss of)—

FRAU GABOR: Should you like, I am ready to write to your parents. I will try to convince them that no one could have worked harder last semester, and also that too rigorous a condemnation of your current misfortune (could have the gravest possible effect on)—

FRAU GABOR: Still, Herr Stiefel, one thing in your letter disturbed me. Your—what shall we call it?—veiled threat that, should escape not be possible, you would take your own life.

FRAU GABOR: My dear boy, the world is filled with men—businessmen, scientists, scholars even—who have done rather poorly in school, and yet gone on to brilliant careers. Consider, for example, that rare and estimable essayist, Leopold Habebald—

FRAU GABOR: In any case, I assure you that your present misfortune will have no effect on my feelings for you, or on your relationship with Melchior.

(The Boys stride forward, one after the other, and join Moritz—a rousing punk-rock anthem.)

FRAULEIN KNUPPELDICK - ADULT WOMAN

HERR KNOCHENBRUCH - ADULT MAN

(Headmaster Knochenbruch and his associate, Fraulein Knuppeldick, stroll past and pause.)

HERR KNOCHENBRUCH: Unfathomable. Fraulein Knuppeldick.

FRAULEIN KNUPPELDICK: Herr Knochenbruch . . . ?

HERR KNOCHENBRUCH: Look at that. Melchior Gabor, a young man of distinct intellectual capability—

FRAULEIN KNUPPELDICK: Thoroughly distinct.

HERR KNOCHENBRUCH: A young man who could be our finest pupil—

FRAULEIN KNUPPELDICK: Our finest, Herr Knochenbruch.

HERR KNOCHENBRUCH: But there he is, polluting himself, cavorting about with that, that . . .

FRAULEIN KNUPPELDICK: Neurasthenic imbecile, Moritz Stiefel?

HERR KNOCHENBRUCH: Thank Heaven the upper grade only holds sixty.

(Herr Knochenbruch and Fraulein Knuppeldick go off.)

Song of Purple Summer

(Full Company)

lyrics by Steven Sater
music by Duncan Sheik

ILSE:

1 3 2

Lis-ten to what's in the heart of a child, A song so big in one so small

Gtr, Stgs

3 4

Soon you will hear where beau - ty lies- You'll hear and you'll re-call... The

5 6 3

sad - ness, the doubt, all the loss, the grief, Will be - long to some play from the past; As the

7 8

child leads the way to a dream, a be-lief, A time of hope through the land...

9 10

A sum - mer's day A mo - ther sings a

PLAY (+Gtr)

11 12

song of pur - ple sum-mer Through the heart of ev 'ry thing...

add MARTHA: +THEA/ANNA:

13 14

And heav - en waits So close it seems To

HANSCHEN/OTTO: add ERNST:

And heav - en waits So close it seems To

15 16

show her child the won-ders of a world be - yond her dreams. The

+GEORG/ADULTS:

show her child the won-ders of a world be - yond her dreams. The

Detailed description: This block contains the first system of the musical score, covering measures 15 and 16. It features two vocal staves (Soprano and Alto) and a piano accompaniment consisting of two staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: 'show her child the won-ders of a world be - yond her dreams. The'. A performance instruction '+GEORG/ADULTS:' is placed above the second vocal staff.

17 18 19

earth will wave with corn, The days so wide, so

earth will wave with corn, The days so wide, so

Stgs

+Bs

Detailed description: This block contains the second system of the musical score, covering measures 17, 18, and 19. It features two vocal staves and a piano accompaniment. The lyrics are: 'earth will wave with corn, The days so wide, so'. A performance instruction '+Bs' is located at the bottom left of the piano part. The piano part includes a 'Stgs' (Staccato) marking over the right hand in measure 17.

20 21

warm. And mares will neigh with

+MALE SWINGS:

warm. And mares will neigh with

Detailed description: This block contains the third system of the musical score, covering measures 20 and 21. It features two vocal staves and a piano accompaniment. The lyrics are: 'warm. And mares will neigh with'. A performance instruction '+MALE SWINGS:' is placed above the second vocal staff. The piano part features a 'd.' (Dotted) marking over the right hand in measure 20.

add WENDLA:

add MORITZ:

And

And

Stal - lions that they mate, foals they've borne...

all shall know the wonder Of pur - ple sum -

mer...

(+Dms)

28 29

And so I wait. The swal - low brings A

+MELCHIOR:

And so I wait. The swal - low brings A

30 31

song of what's to fol low, the glo - ry of the spring... A

song of what's to fol low, the glo - ry of the spring... A

32 33

Wmn
The fen - ces sway. The por - ches swing. The

WENDLA/MARTHA (top)
ILSE (bottom):

I
The fen - ces sway. The por - ches

GEORG/OTTO/MELCHIOR:

III
The fen - ces sway. The por - ches

Men
The fen - ces sway. The por - ches swing. The

The score includes vocal lines for Women (Wmn), I, III, and Men, and a piano/conductor part. The lyrics are: "The fences sway. The porches swing. The". The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Wmn

34 35

clouds be - gin to thun - der, Crick - ets wan - der, mur - mur - ing ————— The

WENDLA (top)
MARTHA (middle)
ILSE (bottom):

I

swing. Thun - der.

ANNA/WENDLA:

II

Earth will

III

swing. Thun - der. Earth will

Men

(MORITZ bottom):

clouds be - gin to thun - der, Crick - ets wan - der, mur - mur - ing ————— The

The musical score is arranged in a system with five staves. The top staff is for Women's voices (Wmn), the middle three staves are for Men's voices (Men), and the bottom two staves are for Piano/Conductor. The key signature is one sharp (F#) and the time signature is 4/4. Measure numbers 34 and 35 are indicated at the top. The lyrics are: "clouds be - gin to thun - der, Crick - ets wan - der, mur - mur - ing ————— The". The vocal parts are labeled with names: WENDLA (top), MARTHA (middle), ILSE (bottom) for the first group; ANNA/WENDLA: for the second group; and (MORITZ bottom): for the third group. The piano part features chords and melodic lines in both hands.

ALL WOMEN:

The musical score is written for a mixed choir and piano. It consists of the following parts:

- Wmn (Women):** Treble clef, starting at measure 39. Lyrics: "warm, And mares will neigh with".
- I:** Treble clef, playing a melodic line with a slur over the first two measures.
- II:** Treble clef, playing a melodic line with a slur over the first two measures.
- III:** Treble clef, playing a single note in the first measure.
- Men:** Treble clef, starting at measure 40. Lyrics: "warm, And mares will neigh with".
- Piano:** Treble and Bass clefs, providing harmonic accompaniment with chords and melodic fragments.

Measure numbers 39 and 40 are indicated at the top of the vocal staves.

+ILSE/THEA:
sub. mp

Wmn

41 42

Stal-lions that they mate, foals they've borne... And

I

ANNA/MARTHA (top)
WENDLA (bottom): *sub. mp*

And

II

ILSE/THEA/ADULT WOMAN/
GEORG/OTTO:
(all at pitch)

foals they've borne... ROBERT (top)
OTTO /GEORG/MELCHIOR (middle)
HANSCHEN/ADULT MAN (bottom): *sub. mp*

III

And

Men

MORITZ/ERNST/GERARD/ADULT WOMAN:
sub. mp

Stal-lions that they mate, foals they've borne... And

43 44

Wmn
all shall know the won - der

I
all shall know the won - der
(OTTO /GEORG top)

III
all shall know the won - der

Men
all shall know the won - der

a capella

(for rehearsal only)

+ANNA/WENDLA:

45 46

Wmn
I will sing the song Of pur - ple sum-mer...

MARTHA/ILSE:

I
I will sing the song Of pur - ple sum-mer...

OTTO /GEORG/
MELCHIOR/ADULT MAN:

III
I will sing the song Of pur - ple sum-mer...

+HANSCHEN/
MORITZ/ROBERT:

(MORITZ/
ROBERT top):

Men
I will sing the song Of pur - ple sum-mer...

Dms

Wmn ⁴⁷ All shall know the won - der ⁴⁸

MELCHIOR:

I All shall know the won - der

GEORG/OTTO:

III All shall know the won - der

+ADULT MAN:

Men All shall know the won - der

Vln

Vla

Vc *f*

+Bs

Wmn ⁴⁹ I will sing the song Of pur - ple sum-mer... ⁵⁰

ILSE/MARTHA:

I I will sing the song Of pur - ple sum-mer...

+ADULT WOMAN:

III I will sing the song Of pur - ple sum-mer...

+MELCHIOR:

Men I will sing the song Of pur - ple sum-mer...

WOMEN:

Wmn 51 52

All shall know the wonder Of purple sum-

WENDLA/MARTHA:

I

All shall know the wonder Of purple sum-

GEORG/OTTO:

III

All shall know the wonder Of purple sum-

MEN:

Men.

All shall know the wonder Of purple sum-

Wmn 53 54

mer...

I

mer...

III

mer...

Men.

mer...