

SPRING AWAKENING 2017  
HILLS MUSICAL COMPANY

# BOYS GENERAL

## 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

- Choose ONE of the monologues to interpret and perform.
- Consider the characterisation of the role you have chosen and deliver the monologue as if you were that character. We're looking for believability and genuine emotion.
- Please do not memorise this dialogue – just make sure you are familiar with it. Some direction/changes may be given in the audition room.
- 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.

## MONOLOGUES – CHOOSE ONE

### PIECE ONE

I am dying...of love...That is how it is.... I loved her so!...And I love her still... and I am dying of love for her, I...I tell you!...If you knew how beautiful she was... when she let me kiss her...alive...It was the first...time, the first...time I ever kissed a woman.... Yes, alive....I kissed her alive ...and she looked as beautiful as if she had been dead! I kissed her just like that, on her forehead... and she did not draw back her forehead from my lips!...Oh, she is a good girl!...She is a good, honest girl, and she saved your life, at a moment when I would not have given two pence for your Persian skin. As a matter of fact, nobody bothered about you. Why were you there with that little chap? You would have died as well as he! My word, how she entreated me for her little chap!

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### PIECE TWO

I had heard him for three months without seeing him. The first time I heard it, I thought, as you did, that that adorable voice was singing in another room. I went out and looked everywhere; but, as you know, my dressing-room is very much by itself; and I could not find the voice outside my room, whereas it went on steadily inside. And it not only sang, but it spoke to me and answered my questions, like a real man's voice, with this difference, that it was as beautiful as the voice of an angel. I had never got the Angel of Music whom my poor father had promised to send me as soon as he was dead. I thought that it had finally come, and from that time onward, the voice and I became great friends. It asked leave to give me lessons every day. I agreed and never failed to keep the appointment which it gave me in my dressing-room

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### PIECE THREE

Being alone, and conscious two yards of loose earth was the sole barrier between us, I said to myself -- "I'll have her in my arms again! If she be cold, I'll think it is this north wind that chills me; and if she be motionless, it is sleep." I got a spade from the tool-house, and began to delve with all my might -- it scraped the coffin; I fell to work with my hands; the wood commenced cracking about the screws; I was on the point of attaining my object, when it seemed that I heard a sigh from some one above, close at the edge of the grave, and bending down. "If I can only get this off," I muttered, "I wish they may shovel in the earth over us both!" and I wrenched at it more desperately still. There was another sigh, close at my ear. I appeared to feel the warm breath of it displacing the sleet-laden wind. I knew no living thing in flesh and blood was by; but, as certainly as you perceive the approach to some substantial body in the dark, though it cannot be discerned, so certainly I felt that Cathy was there: not under me, but on the earth.

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### PIECE FOUR

I assure you that I was not in the wrong. If you had seen the beginning, you would have seen. I swear to you by the good God that I was not to blame! That gentleman, the bourgeois, whom I do not know, put snow in my back. Has any one the right to put snow down our backs when we are walking along peaceably, and doing no harm to any one? I am rather ill, as you see. And then, he had been saying impertinent things to me for a long time: "You are ugly! You have no teeth!" I know well that I have no longer those teeth. I did nothing; I said to myself, "The gentleman is amusing himself." I was honest with him; I did not speak to him. It was at that moment that he put the snow down my back.

# The Bitch of Living

(All Onstage Boys)

lyrics by Steven Sater  
music by Duncan Sheik  
vocal arr. by AnnMarie Milazzo

$\text{♩} = 122$

MORITZ:

God, I dreamed— there was an an - gel, who could

Gr. Bs  
(Gr cues)

hear me through the wall, — As I cried out, like, in La - tin: "This is

so not life at all. — Help me out— out of this night - mare." Then I

8 heard her sil-ver call She said: "Just give it time, kid. I come to one and all." She said:

Ah

11 "Give me that hand, please, and the itch you can't con - trol, Let me

Ah

Vc

(+Dms)

13 teach you how to han - dle all the sad - ness in your soul. Oh, we'll

Ah

15 work that sil-ver mag - ic, then we'll aim it at the wall." She said:

Ah

17 "Love may make you blind, kid - but I would - n't mind at all." It's the bitch

HANSCHEN: It's the bitch

19 20 21

— of liv - ing With no - thing but your hand. —

— of liv - ing With no - thing but your hand. —

OTTO:

Bitch — Just — the Bitch Just the

+Gtr 2

+Vc

22 23 24

Just the bitch — of liv - ing As some - one you can't stand... See, each night,

HANSCHEN:

Just the bitch — of liv - ing As some - one you can't stand...

OTTO:

Bitch Yeah, Just the bitch — of liv - ing As some - one you can't stand...

7 Vc

25 26 27

it's, like, fan-tas-tic toss-ing, turn-ing, with-out rest, 'Cause my day's at the pi-a-no with my

Vc

28 29 30

teach-er and her breasts; And the mu-sic's, like, the one thing I can e-ven get at all, And those

31 32

breasts! I mean, God, please, just let those ap-ples fall... **HANSCHEN:** **ALL:** It's the bitch

33 34 35

— of liv - ing With no - thing go - ing on. —

OTTO: OTHERS:

Bitch Ah Ah Ah No -

+Vc

36 37 38 MORITZ:

Just the bitch — of liv - ing ask - ing: What went wrong? Do

OTTO, GEORG HANSCHEN, ERNST:

- thing go - ing on. Just the bitch — of liv - ing ask - ing: What went wrong? Do

Bs, Vc

MORITZ: 39 40 41

they think we want this? Oh — who knows? —

OTTO, GEORG HANSCHEN, ERNST:

they think we want this? Oh — who knows? —

HANSCHEN, ERNST:

+Vc



42 43 ERNST:

See, there's

OTHERS:

Ah

44 45 46 HANSCHEN:

show-er-ing in gym class... Bob-by Ma-ler, he's the best...

Ah

PNO PLAYS

*f* +Gtrs  
Vc

*con pedale*

47 48 49 ERNST:

Looks so nas-ty in those kha-kis... God, my whole

Ah Ah

50 OTTO:

life's, like, — some test. Then there's

51

OTHERS (exc. GEORG/MORITZ): Ah

52 53 54

GEORG/MORITZ: Mar - i - a - na Whe-lan, as if she'd — re - turn my call.

Ah Ah

HANSCHEN:

55 56 57

It's like, just kiss some ass, man then you can —

Ah Ah

58 59 60 61

\_\_\_\_\_ screw 'em all. \_\_\_\_\_ all. \_\_\_\_\_

**OTTO:**

**MELCHIOR:**

It's the bitch \_\_\_\_\_

**PNO OUT**

+Gtr 2 (8vb)

62 63 64

**HANSCHEN:** It's the bitch \_\_\_\_\_ of liv - ing. In \_\_\_\_\_ your head.

**OTHERS:** \_\_\_\_\_

**GEORG/MORITZ:** \_\_\_\_\_

**ERNST:** \_\_\_\_\_

**MELCHIOR:** \_\_\_\_\_ of liv - ing \_\_\_\_\_ And liv - ing in your head. \_\_\_\_\_

+Gtrs, Vc

65 66 67

It's the bitch

It's the bitch

It's the bitch

It's the bitch of liv-ing And sens-ing God is dead.

+Vc

68 69 70

**HANSCHEN:**

of liv-ing And tryin' to get a-head.

**MELCHIOR:**

You watch me. Just watch me. I'm call-

MORITZ: 71 72 73 ALL: HANSCHEN:

MELCHIOR: It's the bitch\_\_\_\_\_ of liv-ing Just get - ting out of bed.\_\_\_\_\_ It's the bitch\_\_\_\_\_

in' and one\_\_\_\_\_ day.\_\_\_\_\_ All will know.\_\_\_\_\_

+Vc

74 75 76

\_\_\_\_\_ of liv-ing Liv - ing\_\_\_\_\_ Liv-ing And get - ting what you get.\_\_\_\_\_

\_\_\_\_\_ All will know.\_\_\_\_\_

Vc

77 78 79

Just the bitch\_\_\_\_\_ of liv-ing God, is\_\_\_\_\_

Just the bitch\_\_\_\_\_ of liv-ing And know - ing this is it.\_\_\_\_\_ God, is\_\_\_\_\_

+Gtrs, Vc

Musical score for measures 80-83. The score is in 8/8 time and B-flat major. It features two vocal staves and a piano accompaniment. The lyrics are: "— this it? — This can't be it. —". Measure 80 shows the vocal entries. Measure 81 continues the vocal lines. Measures 82 and 83 feature a long, sustained piano accompaniment with a melodic line in the right hand and a rhythmic accompaniment in the left hand.

Musical score for measures 84-85. The score is in 8/8 time and B-flat major. It features two vocal staves and a piano accompaniment. The lyrics are: "Oh, God, what a bitch!". Measure 84 shows the vocal entries. Measure 85 continues the vocal lines. The piano accompaniment provides a rhythmic and harmonic support, with some dynamic markings like accents and hairpins.