

**SPRING AWAKENING 2017
HILLS MUSICAL COMPANY**

ERNST

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!

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

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.

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.

HANSCHEN & ERNST

SCENE 5

A vineyard at sunset. Church bells sounding in the distance. Hanschen and Ernst loll in the grass.

HANSCHEN: Those bells . . . So peaceful.

ERNST: I know. Sometimes, when it's quiet, in the evening like this, I imagine myself as a country pastor. With my red-

cheeked wife, my library, my degrees . . . Boys and girls, who live nearby, give me their hands when I go walking . . .

HANSCHEN: You can't be serious.

(A beat.)

Really, Ernst, you're such a sentimentalist! The pious, serene faces you see on the clergy, it's all an act—to hide their envy.

(Hanschen deftly scoots closer to Ernst.)

Trust me, there are only three ways a man can go. He can let the status quo defeat him—like Moritz. He can rock the boat—like Melchior—and be expelled. Or he can bide his time, and let the System work for *him*—like me.

(Hanschen scoots even closer to Ernst.)

Think of the future as a pail of whole milk. One man sweats and stirs—churning it into butter—like Otto, for example. Another man frets, and spills his milk, and cries all night. Like Georg. But, me, well, I'm like a pussycat, I just skim off the cream . . .

ERNST: Just skim off the cream? . . .

HANSCHEN: Right.

ERNST: But, what about the . . . ?

(Off Hanschen's look) You're laughing.

What—?

Hanschen?

(The lights shift. Hanschen leans into the spotlight and smoothly croons:)

Word of Your Body - Reprise 2

(Hanschen, Ernst, and All Boys & Girls)

lyrics by Steven Sater
music by Duncan Sheik

VOCAL LAST X
HANSCHEN:

1 2

Come, cream a - way the bliss,

COMPUTER TRACK

Detailed description: This system contains the first two measures of the piece. The vocal line (treble clef) starts with a whole rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, an eighth note C5, a quarter note D5, an eighth note E5, a quarter note F5, and a quarter note G5. The piano accompaniment (treble and bass clefs) features a steady eighth-note pattern in the right hand and a bass line in the left hand. A box labeled 'COMPUTER TRACK' is placed above the piano part.

3 4

Tra - vel the world with - in my lips,

Detailed description: This system contains measures 3 and 4. The vocal line continues with a quarter note A4, an eighth note B4, a quarter note C5, an eighth note D5, a quarter note E5, an eighth note F5, a quarter note G5, and a quarter rest. The piano accompaniment continues with the same rhythmic pattern.

5 3 6

Fon - dle the pearl of your dis - tant dreams...

Gtr

Detailed description: This system contains measures 5, 6, and 7. The vocal line has a quarter note G4, an eighth note A4, a quarter note B4, an eighth note C5, a quarter note D5, an eighth note E5, a quarter note F5, and a quarter rest. The piano accompaniment continues. A guitar part (Gtr) is indicated in the treble clef of the piano part.

7 3 3 8

Have - n't you heard the word of your bo - dy?

9 10 11 12

O, you're gon-na be wound-ed. O, you're gon-na be my wound.

Bells
+Gtr
(sixteenth note figure continues with these harmonies)

Vc

13 14 15 16

O, you're gon-na bruise too. O, I'm gon-na be your bruise.

Underscore

17 18 19

PLAY
Piano
pp

Bs
una corda
con ped.

20 21 Gtr 22

23 24 25

Bs
tre corde

26 27 28

HANSCHEN: "And so you should."

ERNST:

29 30 31 32

O, I'm gon-na be wound-ed. O, I'm gon-na be your wound.

Bells, Vln

+Gtr +Bs
mp (sixteenth note figure continues with these harmonies)

ERNST,
HANSCHEN:

33

0, I'm gon - na bruise you.

34

35

0, you're gon - na be my bruise.

36

GIRLS, ERNST:

37

0, you're gon - na be wound - ed.

38

BOYS, HANSCHEN:

0, you're gon - na be wound - ed.

Vla

Vln

Bells (sounds 15ma)

Bs

Musical score for measures 39-40. The score is in G major (one sharp) and 4/4 time. It features two vocal staves and a piano accompaniment. The lyrics are: "O, you're gon-na be my wound." The piano part includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. A piano dynamic marking (*p*) is present.

Musical score for measures 41-42. The score is in G major (one sharp) and 4/4 time. It features two vocal staves and a piano accompaniment. The lyrics are: "O, you're gon-na bruise too." The piano part continues with a steady eighth-note bass line and a melodic line in the right hand. A piano dynamic marking (*p*) is present.

43
0, I'm gon - na be your bruise.

44
0, I'm gon - na be your bruise.

The score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "0, I'm gon - na be your bruise." The first line is marked with measure numbers 43 and 44. The bottom two staves are piano accompaniment in treble and bass clefs. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a '3'. The piano part concludes with a double bar line and repeat dots.

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

Musical score for measures 15 and 16. The score is in 8/8 time and features a vocal line, a piano accompaniment, and a bass line. The vocal line includes the lyrics: "work that sil-ver mag-ic, then we'll aim it at the wall." She said: Ah. The piano accompaniment consists of chords and eighth notes. The bass line features a steady eighth-note pattern.

Musical score for measures 17 and 18. The score is in 8/8 time and features a vocal line, a piano accompaniment, and a bass line. The vocal line includes the lyrics: "Love may make you blind, kid - but I would - n't mind at all." It's the bitch HANSCHEN: It's the bitch. The piano accompaniment consists of chords and eighth notes. The bass line features a steady eighth-note pattern.

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 of liv - ing 34 With no - thing go - ing on. 35

OTTO: OTHERS:

Bitch Ah Ah Ah No -

+Vc

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

OTTO, GEORG HANSCHEN, ERNST:

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

Bs, Vc

MORITZ: 39 they think we want this? Oh who knows? 40 41

OTTO, GEORG HANSCHEN, ERNST:

OTTO, GEORG: HANSCHEN, ERNST:

they think we want this? Oh who knows?

+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

Ah

HANSCHEN:

55 56 57

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

Ah 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 entry with lyrics "— this it? —". Measure 81 continues with "This can't be it. —". Measures 82 and 83 show a 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 entry with lyrics "Oh, God, what a bitch!". Measure 85 continues with "Oh, God, what a bitch!". The piano accompaniment features a rhythmic accompaniment in the left hand and a melodic line in the right hand.