

SPRING AWAKENING 2017  
HILLS MUSICAL COMPANY

# GIRLS 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.

Piano/Conductor  
Harmonium

SPRING AWAKENING

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# Mama Who Bore Me - Reprise

(All Onstage Girls)

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

ALL GIRLS (except WENDLA):

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of two systems of music. The first system contains measures 1 through 3, and the second system contains measures 4 through 5. The vocal line is written in a single treble clef staff, with lyrics underneath. The piano accompaniment is written in two staves: a right-hand treble clef staff and a left-hand bass clef staff. The piano part includes dynamic markings such as *f* and *Dms*, and instrument labels *Vc* and *Bs*. Measure numbers 1, 2, 3, 4, and 5 are indicated above the vocal staff. The lyrics are: "Ma-ma who bore me. Ma-ma who gave me. Ma-ma the an - gels. Who made me so sad."

ANNA  
Ma - ma who bore me. Ma - ma who gave me

MARTHA  
THEA  
Ma - ma who bore me. Ma - ma who gave me

ILSE  
WENDLA  
Ma - ma who bore me. Ma - ma who gave me

Gtr (8vb)

Vc  
(Bs ad lib)

ANNA  
No way to han - dle things. Who made me so sad.

MARTHA  
THEA  
No way to han - dle things. Who made me so sad.

ILSE  
WENDLA  
No way to han - dle things. Who made me so sad.

ANNA  
Ma - ma, the weep - ing. Ma - ma, the an - gels.

MARTHA  
THEA  
Ma - ma, the weep - ing. Ma - ma, the an - gels.

ILSE  
WENDLA  
Ma - ma, the weep - ing. Ma - ma, the an - gels.

Vln, Vla

Detailed description: This block contains the musical score for measures 10 and 11. It features three vocal staves (ANNA, MARTHA THEA, ILSE WENDLA) and a piano accompaniment staff for Violin and Viola. The key signature is one sharp (F#). The vocal lines are in a soprano range. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a simple bass line in the left hand. The lyrics are: 'Ma - ma, the weep - ing. Ma - ma, the an - gels.'

ANNA  
No sleep in Hea - ven, or Beth le - hem. Some

MARTHA  
THEA  
No sleep in Hea - ven, or Beth le - hem. Some

ILSE  
WENDLA  
No sleep in Hea - ven, or Beth le - hem. Some

Detailed description: This block contains the musical score for measures 12 and 13. It features three vocal staves (ANNA, MARTHA THEA, ILSE WENDLA) and a piano accompaniment staff for Violin and Viola. The key signature is one sharp (F#). The vocal lines continue from the previous block. The piano accompaniment continues with the same rhythmic pattern. The lyrics are: 'No sleep in Hea - ven, or Beth le - hem. Some'.

ANNA  
 pray \_\_\_\_\_ one day, Christ \_\_\_\_\_ will come a' - call - in'. call - in'.

MARTHA  
 THEA  
 pray \_\_\_\_\_ one day, Christ \_\_\_\_\_ will come a' - call - in'. call - in'.

ILSE  
 WENDLA  
 pray that \_\_\_\_\_ one day, \_\_\_\_\_ Christ \_\_\_\_\_ will come a' - call - in'.

Hrm

*mf*

Vln

+Vla, Vc, Bs, (Gtr strums)

ANNA  
 light \_\_\_\_\_ hope that it glows. \_\_\_\_\_

MARTHA  
 THEA  
 light \_\_\_\_\_ and hope that it glows. \_\_\_\_\_

ILSE  
 WENDLA  
 They light \_\_\_\_\_ a can - dle, and hope that it glows. \_\_\_\_\_

Hrm

Vla

ANNA  
cry \_\_\_\_\_ for him to come \_\_\_\_\_ and find \_\_\_\_\_ them. But

MARTHA  
THEA  
And some \_\_\_\_\_ just lie \_\_\_\_\_ there, cry - ing for him to come \_\_\_\_\_ and find \_\_\_\_\_ them. But

ILSE  
WENDLA  
And some \_\_\_\_\_ just lie \_\_\_\_\_ there, cry - ing for him to come \_\_\_\_\_ and find \_\_\_\_\_ them. But

Hrm

ANNA  
when he comes, \_\_\_\_\_ they don't \_\_\_\_\_ know how \_\_\_\_\_ to go... Ma-ma \_\_\_\_\_

MARTHA  
when he comes, \_\_\_\_\_ they don't \_\_\_\_\_ know how \_\_\_\_\_ to go... Ma-ma \_\_\_\_\_

THEA  
when he comes, \_\_\_\_\_ they don't \_\_\_\_\_ know how \_\_\_\_\_ to go... Ma-ma \_\_\_\_\_

ILSE  
when he comes, \_\_\_\_\_ they don't \_\_\_\_\_ know how \_\_\_\_\_ to go... Ma-ma who

WENDLA  
when he comes, \_\_\_\_\_ they don't \_\_\_\_\_ know how \_\_\_\_\_ to go... \_\_\_\_\_

Hrm

Vla

ANNA <sup>23</sup> Ma - ma who gave me

MARTHA THEA <sup>24</sup> Ma - ma who gave me

ILSE bore me Ma-ma who gave me. Ma-ma the an -

WENDLA Ma-ma who bore me. Ma-ma who gave me

Vln, Vla

Gtr (8vb)

Bs

ANNA <sup>25</sup> No way to han - dle things. Who made me so bad.

MARTHA THEA <sup>26</sup> No way to han - dle things. Who made me so bad.

ILSE gels. Ma-ma Ma-ma the weep -

WENDLA No way to han - dle things. Who made me so bad.

Vln, Vla

Gtr (8vb)

Bs

Musical score for measures 27-28. Includes vocal parts for ANNA, MARTHA THEA, ILSE, and WENDLA, and piano accompaniment. Lyrics include: "Ma-ma, the weep - ing. Ma-ma, the an - gels. ing. Ma-ma the an - gels. Sweet Ma-ma".

Musical score for measures 29-30. Includes vocal parts for ANNA, MARTHA THEA, ILSE, and WENDLA, and piano accompaniment. Lyrics include: "No sleep in Hea - ven, or Beth - le - hem.". Includes a Horn (Hrm) part and guitar arpeggio simulation (Gtr arp sim.) in the piano accompaniment.

Musical score for the Reprise of "Mama Who Bore Me". The score is written for four vocalists (ANNA, MARTHA THEA, ILSE, WENDLA), Horn (Hrm), and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The score spans measures 31 and 32. The vocal parts for ANNA, MARTHA THEA, ILSE, and WENDLA are written in treble clef and feature a long melodic line that spans across measures 31 and 32. The Horn part is written in treble clef and features a series of chords in measures 31 and 32. The Piano part is written in grand staff (treble and bass clefs) and features a series of chords in measures 31 and 32. The score is marked with a piano (p.) dynamic in measure 31. The score is marked with accents (^) in measures 31 and 32. The score is marked with a fermata in measure 32. The score is marked with a repeat sign in measure 32.