

**SPRING AWAKENING 2017  
HILLS MUSICAL COMPANY**

# **ILSE**

## **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.

# 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 a right-hand treble clef staff and a left-hand bass clef staff. 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' for both parts. A performance instruction '+GEORG/ADULTS:' is placed between the two vocal staves.

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' for both parts. 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 staff 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' for both parts. A performance instruction '+MALE SWINGS:' is placed between the two vocal staves. The piano accompaniment continues with chords and melodic lines.

22 23 add WENDLA:

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

8 add MORITZ: And

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

24 25

all shall know the won - der — Of pur - ple sum -

all shall know the won - der — Of pur - ple sum -

Vln Vla

Vc

26 27

mer...

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... —

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

Wmn

32 33

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 musical score is written for a mixed choir and piano. It consists of five systems of staves. The first system is for the Women's choir (Wmn), with two parts: WENDLA/MARTHA (top) and ILSE (bottom). The second system is for the first vocal part (I). The third system is for the third vocal part (III), with the name GEORG/OTTO/MELCHIOR written above the staff. The fourth system is for the Men's choir (Men). The fifth system is for the piano accompaniment, with a grand staff (treble and bass clefs). The music is in G major (one sharp) and 7/8 time. The lyrics are: 'The fen - ces sway. The por - ches swing. The'. The score includes bar numbers 32 and 33, and various musical notations such as slurs, ties, and dynamic markings.



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 standard orchestral format. It features five vocal staves: a Women's choir (Wmn) at the top, followed by three individual vocal staves (I, II, III) for WENDLA, ANNA/WENDLA, and MORITZ, and a Men's choir (Men) at the bottom. The piano/conductor part is at the very bottom. The music is in a key with one sharp (F#) and a 4/4 time signature. Measure 34 begins with the lyrics 'clouds be - gin to thun - der, Crick - ets wan - der, mur - mur - ing ————— The'. Measure 35 continues the vocal lines. The piano part provides harmonic support with chords and melodic fragments.

THEA/JENNIFER (top)  
KRYSTA (bottom): 37

+ANNA/WENDLA: 38

(ANNA top):

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

MARTHA/ILSE/MORITZ:  
Earth will wave with corn. Days so wide, so

II  
wave with corn. so

KRYSTA/OTTO:  
GEORG/MELCHIOR:  
wave with corn. Days so wide, so

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

+OTTO: (MORITZ bottom):

Stgs

The musical score is written for a mixed choir and piano. It features five vocal parts: Women (Wmn), Men, and Stages (Stgs), plus piano accompaniment. The lyrics are: 'earth will wave with corn, The days so wide, so'. The score includes various performance instructions such as 'THEA/JENNIFER (top)', 'KRYSTA (bottom): 37', '+ANNA/WENDLA: 38', '(ANNA top):', 'MARTHA/ILSE/MORITZ:', 'KRYSTA/OTTO:', 'GEORG/MELCHIOR:', '+OTTO:', and '(MORITZ bottom):'. The piano part is marked 'Stgs' and features a rhythmic accompaniment with chords and arpeggios.

ALL WOMEN:

The musical score is arranged in five systems. The first system is for the Women's vocal part (Wmn), starting at measure 39 with the lyrics "warm, And mares will neigh with". The second system contains three staves for vocal parts I, II, and III, each with the word "warm" written below. The third system is for the Men's vocal part (Men), starting at measure 40 with the lyrics "warm, And mares will neigh with". The fourth system contains the piano accompaniment for the right and left hands. The score is in the key of D major and 4/4 time. The piano part features a steady accompaniment with chords and moving lines in both hands.

+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 <sup>47</sup> <sup>48</sup>  
 All shall know the won - der

**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  
 +Bs

Wmn <sup>49</sup> <sup>50</sup>  
 I will sing the song Of pur - ple sum-mer...

**ILSE/MARTHA:**

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...

# The Dark I Know Well

(Martha, Ilse, Moritz, Georg, Otto, 2 Boys, 2 Girls)

lyrics by Steven Sater  
music by Duncan Sheik

$\text{♩} = 108$  VAMP MARTHA:

[Harmonium TACET] There is a part I can't tell

*pp*  
Gtr, Vc

VAMP, Vocal Last X

about the dark I know well. You say,—

— "Time for bed now, child," Mom just smiles that smile—

*mp*

(constant  $\text{♩}$  rhythm continues, strumming)



11 12 13 14

Just like she nev-er saw me. Just like she nev-er saw me... So, I

15 16 17 18

leave, want-in' just to hide. Know-in' deep in - side

+Vc

19 20 21 22

You are com-in' to me. You are com-in' to me... You say all

GEORG PLAYS PIANO

23 24 25

you want is just a kiss good - night, Then you hold me and you whis-per, "Child, the

Piano+Vc (8vb)

*f*

continues...

+Bs, Dms

26 27 28

Lord won't mind. It's just you and me. Child, you're a

29 30

beau - ty. God,

31 32 33

it's good- the lov-in'- ain't it good to - night You ain't seen noth-in' yet- gon-na treat

34 35 36

— you right. It's just you and me. Child, you're a

ILSE:

37 38 39

beau - ty." I don't

Pno out

40 41 42

scream, though I know it's wrong. I just play a - long.

*mp* (+Dms)

43 44 45 46

I lie there and breathe, lie there and breathe.

47 48 49

I wan-na be strong- I want the world to find out

50 51 52

That you're dream - in' on me, Me and my

+MARTHA:

53 54 55

"beau - ty," Me and my "beau-ty." You say all

56 57 58

you want is just a kiss good - night, Then you hold me and you whis-per, "Child, the

MORITZ, OTTO, GEORG,  
MALE SWINGS:

Ah Ah

Piano+Vc (8vb)

f

+Bs, Dms

continues...

59 60 61

Lord won't mind. It's just you and me. Child, you're a

Child, you're a

62 3 63

beau - ty. God,

beau - ty.

64 65

it's good- the lov - in'- ain't it good to - night? You ain't

Ah

66 67 68

— seen no-thin' yet— gon-na teach— you right.— It's just you and me.

Ah

+ 1 FEMALE SWING:

69 70 71

Child,— you're a beau - ty." There is a part I can't

Child,— you're a beau - ty.

+ 2nd FEMALE SWING:

72 73 74 75

tell about the dark— I— know— well.— There is a part I can't

Ah Dark I know well.—

76 77 78 79

tell about the dark I know well. There is a part I can't

Ah Ah

80 81 82 83

tell about the dark I know well. There is a part I can't

Ah Dark I know well.

84 85 86 87

tell about the dark I know well.

Ah Ah