

**SPRING AWAKENING 2017  
HILLS MUSICAL COMPANY**

# MARTHA

## 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 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

Pho 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

*ff*

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

Detailed description: This system contains measures 76 through 79. The top staff is the vocal line, with lyrics: 'tell about the dark I know well. There is a part I can't'. The middle staff is a vocal line with 'Ah' interjections. The bottom staff is the piano accompaniment, consisting of two staves (treble and bass clef) with chords and melodic lines.

80 81 82 83

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

Ah Dark I know well.

Detailed description: This system contains measures 80 through 83. The top staff is the vocal line, with lyrics: 'tell about the dark I know well. There is a part I can't'. The middle staff is a vocal line with 'Ah' and 'Dark I know well.' interjections. The bottom staff is the piano accompaniment, consisting of two staves (treble and bass clef) with chords and melodic lines.

84 85 86 87

tell about the dark I know well.

Ah Ah

Detailed description: This system contains measures 84 through 87. The top staff is the vocal line, with lyrics: 'tell about the dark I know well.'. The middle staff is a vocal line with 'Ah' interjections. The bottom staff is the piano accompaniment, consisting of two staves (treble and bass clef) with chords and melodic lines.