

**SPRING AWAKENING 2017
HILLS MUSICAL COMPANY**

MORITZ

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 and familiarise yourself with the scene selections from the script – we are unlikely to have time to do all of this.
- 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.

MELCHIOR & MORITZ

SCENE 4

Evening. Melchior's study. A lamp burning on the table. Melchior sits alone, writing in his journal.

MELCHIOR (*Reading aloud as he writes*): 16 October. The question is: Shame. What is its origin? And why are we hounded by its miserable shadow?

Does the mare feel Shame as she couples with a stallion? Are they deaf to everything their loins are telling them, until we grant them a marriage certificate? I think not.

To my mind, Shame is nothing but a product of Education. Meanwhile, old Father Kaulbach still blindly insists, in every single sermon, that it's deeply rooted in our sinful Human Nature. Which is why I now refuse to go to Church—

FRAU GABOR (*From off*): Melchior?

MELCHIOR: Yes, Mama?

FRAU GABOR (*From off*): Moritz Stiefel to see you.

(Melchior sits up. Moritz enters, looking pale and agitated.)

MELCHIOR: Moritz? . . .

MORITZ: Sorry I'm so late. I yanked on a jacket, ran a brush through my hair, and dashed like some phantom to get here.

MELCHIOR: You slept through the day? . . .

MORITZ ("Yes"): I'm exhausted, Melchi. I was up till three in the morning—reading that essay you gave me, till I couldn't see straight.

MELCHIOR: Sit. Let me roll you a smoke.

(Melchior rolls Moritz a cigarette.)

MORITZ: Look at me—I'm trembling. Last night I prayed like Christ in Gethsemane: "Please, God, give me Consumption and take these sticky dreams away from me."

MELCHIOR: With any luck, he'll ignore *that* prayer.

MORITZ: Melchi, I can't focus—on *anything*. Even now, it seems like . . . Well, I see, and hear, and feel, quite clearly. And yet, everything seems so strange . . .

MELCHIOR: But all those illustrations I gave you—didn't they help illuminate your dreams?

MORITZ: They only multiplied everything ten times! Instead of merely seeing Stockings, now I'm plagued by Labia Majora and—

(Frau Gabor enters with tea.)

FRAU GABOR: Well, here we are, with tea. Herr Stiefel, how are you?

MORITZ: Very well, thank you, Frau Gabor.

FRAU GABOR (*Skeptical*): Yes?

MELCHIOR (*Busting him*): Just think, Mama. Moritz was up, reading all through the night.

MORITZ: Uh, conjugating Greek.

FRAU GABOR: You must take care of yourself, Moritz. Surely, your health is more important than Ancient Greek.

And Then There Were None

(Moritz with Onstage Boys)

lyrics by Steven Sater
music by Duncan Sheik

1 *detached* 2 3 4

Gtr
p

5 6 7 8

9 10 11

GABOR: "...And even if it were, I cannot provide the money you request."

MORITZ:
vocal last x

12 13 14

Uh

25 thing that sucks- o - kay?- for me, — A 26 thou - sand bucks, I'm, like, — scot - free. And

27 I mean, please... That's all I need. — 28 Get real, o - kay. By now, you know the

29 score. — 30 31

GABOR: "...could have worked harder last semester, and also that too rigorous a condemnation of your current misfortune (could have the gravest...)"

32 33 34 **MORITZ:**
You

35 wan - na laugh. It's too ab - surd. You start to ask. Can't hear

36

37

legato

Pno *f* Vc

38 a word. You wan - na crash and burn

39

40 Right, tell me more.

41

42

Gr, Vc

GABOR: "...escape not be possible,
you would take your own life."
MORITZ:

43

44

45

46

0-

p Gr, Vc

59 60 61 62

not my home, ___ Not a-ny - more. Not like they ___ so were ___ be-fore.

BOYS:

oooh... oooh... ah...

(Gtr continues rhythm)

Vc *f* Bs

63 64 65 66

Still, I'll split, ___ and they'll, ___ like... Well, ___ who knows? ___ Who knows? Who

ah...

FRAU: "...feelings for you, or on your relationship with Melchior."

MORITZ/
HANSCHEN:

67 68 69 70

knows? Uh

Gtr, Vc

82 83 84

You start to cave. You start to cry. You

Gtr Pno

85 86 87

try to run. No - where to hide. You want to crum - ble up,

GEORG:

88 89 90

and close that door.

Gtr, Vc

GABOR: "...unchangingly and most fondly yours, Fanny Gabor."

91 92 93 94

MORITZ:

Just

Gtr, Vc +Vc

p

95 fuck it- right? E-nough. That's it. You'll still go on. Well, for a bit. A - no-ther day of ut-ter shit-

96

97

MORITZ/
OTTO:

98 And then_ there were none._____

99

100 And then_ there were none..._

101

102 And then_ there were none..._____

GEORG:

103 And then_ there were none..._____

104

105

106

And then... there were none...

HANSCHEN/
ERNST:

And then... there were none...

Gtr (solo)
(+Cym)

Detailed description: This page of a musical score is for the piece '9. And Then There Were None'. It features four vocal staves and a piano accompaniment. The vocal parts are arranged in four lines, each with the lyrics 'And then... there were none...'. The piano accompaniment is written in two staves (treble and bass clef). The score includes measure numbers 104, 105, and 106. A guitar solo with cymbals is indicated in the piano part at the end of the section. The key signature has three sharps (F#, C#, G#).

SEGUE AS ONE TO:
"Mirror Blue Night"

Don't Do Sadness / Blue Wind

(Moritz & Ilse)

lyrics by Steven Sater
music by Duncan Sheik

CUE: "Eighty lines of Virgil..."

Rhythmic ♩ = 110

MORITZ:

1 2 3 4

So, may - be I should be some kind-a laun -

Vc > > > > > > > > *sim.* +Gr

5 6 7

dry line - Hang their things on me, -

8 9 10

and I will swing 'em dry. You just wave -

11 12 13 14

in the sun through the af - ter - noon, And then, see, they come to

Vln, Vla

+Vc, Bs, (Dms)

15 16 17 18

set you free _____ be-neath the ris-ing moon. _____ 'Cause, you know, _____

ILSE:

19 20 21

Spring and sum - mer, _____ Ev' - ry oth - er day, _____
(falsetto)

I don't _____ do sad - ness _____

Vln, Vla
 Piano in *f* +Vc

22 23 24

Blue _____ wind gets _____ so lost _____ Blow - in' through the

_____ not ev - en a lit - tle bit. _____ Just don't need _____

25 26 27

thick corn, Through the bales of hay, Spring and

it in my life— don't want an - y part of it.

28 29 30

sum - mer, Ev - 'ry oth - er day. Blue.

I don't do sad - ness. Hey, I've done

31 32

wind gets so lost. Blow - in' through the

my time. Look - in' back on it all— it blows

Vln, Vla

33 34

thick corn, Through the bales of hay, Through the
my mind. I don't do sad -

35 36 37 38 rit.

wan-der-ing clouds of the dust... Spring and sum-mer...
ness. So been there. Don't do sad - ness. Just don't care.

Underscore

39 solo 40 41 42

43 44 45 46

Musical notation for measures 47-51. Measure 47 shows a complex chordal texture in the right hand with eighth notes and a dotted quarter note, while the left hand has a simple bass line. Measure 48 features a sustained chord in the right hand and a bass line. Measure 49 continues the bass line with eighth notes. Measure 50 has a long, sustained chord in the right hand and a bass line. Measure 51 is a continuation of the sustained chord in the right hand.

Musical notation for measures 52-59. Measure 52 has a sustained chord in the right hand and a bass line. Measure 53 continues the sustained chord in the right hand and the bass line. Measure 54 has a sustained chord in the right hand and a bass line. Measure 55 continues the sustained chord in the right hand and the bass line. Measure 56 has a sustained chord in the right hand and a bass line. Measure 57 continues the sustained chord in the right hand and the bass line. Measure 58 has a sustained chord in the right hand and a bass line. Measure 59 continues the sustained chord in the right hand and the bass line.

Musical notation for measures 60-64. Measure 60 shows a complex chordal texture in the right hand with eighth notes and a dotted quarter note, while the left hand has a simple bass line. Measure 61 features a sustained chord in the right hand and a bass line. Measure 62 continues the bass line with eighth notes. Measure 63 has a long, sustained chord in the right hand and a bass line. Measure 64 is a continuation of the sustained chord in the right hand.

Musical notation for measures 65-68. Measure 65 shows a complex chordal texture in the right hand with eighth notes and a dotted quarter note, while the left hand has a simple bass line. Measure 66 features a sustained chord in the right hand and a bass line. Measure 67 continues the bass line with eighth notes. Measure 68 has a long, sustained chord in the right hand and a bass line.

Musical notation for measures 69-72. Measure 69 shows a complex chordal texture in the right hand with eighth notes and a dotted quarter note, while the left hand has a simple bass line. Measure 70 features a sustained chord in the right hand and a bass line. Measure 71 continues the bass line with eighth notes. Measure 72 has a long, sustained chord in the right hand and a bass line.

Musical notation for measures 73-77. Measure 73 shows a complex chordal texture in the right hand with eighth notes and a dotted quarter note, while the left hand has a simple bass line. Measure 74 features a sustained chord in the right hand and a bass line. Measure 75 continues the bass line with eighth notes. Measure 76 has a long, sustained chord in the right hand and a bass line. Measure 77 is a continuation of the sustained chord in the right hand.

Musical score for measures 78-85. The score is written for piano and conductor, featuring a grand staff with treble and bass clefs. Measures 78-81 show a melodic line in the treble clef with a descending eighth-note pattern, while the bass clef provides a steady accompaniment of quarter notes. Measures 82-85 continue the melodic line with some chromatic movement and sustained chords in the bass.

Musical score for measures 86-89. Measures 86-87 feature a more active melodic line in the treble clef with eighth-note patterns. Measures 88-89 show a continuation of the melodic line with some chromatic movement and sustained chords in the bass.

Musical score for measures 90-93. Measures 90-91 show a melodic line in the treble clef with a descending eighth-note pattern. Measures 92-93 continue the melodic line with some chromatic movement and sustained chords in the bass.

Musical score for measures 94-98. Measures 94-95 feature a more active melodic line in the treble clef with eighth-note patterns. Measures 96-98 show a continuation of the melodic line with some chromatic movement and sustained chords in the bass.