

Jekyll and Hyde
Audition Packet

Auditions will take place on
Monday, December 6th and Tuesday, December 7th

*If you will not be in school please speak to Mr. Bouley or Ms. Fencik so we
may set up a time.*

We have two audition days for this reason to accommodate everyone!

Please sign-up on the link that will be placed on the following website
<https://fencike.wixsite.com/spprepdramatics/audition-information>

Call Backs if needed will take place on
Monday, December 13th

Female Solo Audition

Emma

“Once Upon a Dream”
M.1 - M.29 (“when” to “alone”)

27 *ONCE UPON A DREAM*

1 2 (EMMA) 3
When this all be - gan

4 5 6 3
we knew there'd be a price

9 10 11 12
Once u - pon a dream we were lost in love's em - brace

13 14 15 16
there we found a per - fect place Once u - pon a dream

17 18 19 20
Once there was a time like no o - ther time be - fore

21 22 23 24
hope was still an o - pen door once u - pon a dream And

25 26
I was un - a - fraid the dream was so ex - ci - ting but

27 28 29
now I see it fade and I am here a - lone

Lucy
"Someone Like You"
M.1 - M.18 ("I peer" to "me")

23 SOMEONE LIKE YOU

Intro 4 counts

Rubato
(LUCY)

1 peer through win - dows, — watch life go by,
3 dream of to - mor - row and won - der why the past is hold - ing me, —
6 keep - ing life at bay. I wan - der lost in yes - ter -
8 day want - ing to fly but scared to try. But if
11 some - one — like you found some - one — like me, then
13 sud - den - ly — noth - ing would e - ver — be the same. My
15 **Con moto** heart would take wing — and I'd feel so a - live — if
poco rall. *a tempo*
17 some - one like you — found me. 18 19

no end...

Other Female Roles

“Bring on the Men”

M. 5 - M. 34 (“There” to “men”)

13

BRING ON THE MEN

The musical score is written on three staves in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The first staff begins with a measure rest, followed by a triplet of eighth notes, and ends with a half note on the pitch 'There' marked with a fermata and the name '(LUCY)'. The second staff starts at measure 5 and contains the lyrics: 'was a time I don't know when I did-n't have much time for men but'. The third staff continues the lyrics: 'this is now and that was then I'm learn - ing' followed by a fermata over the word 'A'.

1 3 4 (LUCY)
There

5
was a time I don't know when I did-n't have much time for men but

9 10 11 12
this is now and that was then I'm learn - ing A

(LUCY)

13 14 15 16
girl a - lone all on her own must try to have a heart of stone so

17 18 19 20
I try not to make it known my yearn - ing. I

21 22 23 24
try to show I have no need I real - ly do. I don't suc - ceed!

25 26 27
So let's bring on the men — and let the fun be - gin — a lit - tle

28 29 30
touch of sin — why wait a - no - ther min - ute step this way — it's time for

31 32
us to play. — They say we may not pass this way a - gain so

33 34 35
let's waste no more time bring on the men I

Male Solo Audition

Jekyll

"This is the Moment"

M.1 - M.26 ("This" to "becomes mine")

17

THIS IS THE MOMENT

Rubato

(JEKYLL)

This is the mo - ment — this is the day when I send
all my doubts and de - mons — on their way Ev - 'ry en -
dea - vor — I have made ev - er — is com - ing — in - to play is
here and now — to - day — This is the
mo - ment — this is the time when the mo -
men - tum — and the mo - ment — are in — rhyme — Give me this
mo - ment — this — pre - cious chance — I'll
ga - ther up — my past — and make some sense at —

10

Musical staff 18-20. Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Measure 18 starts with a half note G4. Measure 19 is a boxed measure containing a quarter note G4, a quarter note A4, and a quarter note B4, all beamed together with a '3' above them. Measure 20 contains a quarter note C5, a quarter note B4, and a quarter note A4, all beamed together with a '3' above them. The staff ends with a quarter note G4.

last— This is the mo-ment— when all I've done All of the

Musical staff 21-22. Treble clef, key signature of three sharps, 4/4 time signature. Measure 21 contains a quarter note G4, a quarter note A4, and a quarter note B4, all beamed together with a '3' above them. Measure 22 contains a quarter note C5, a quarter note B4, and a quarter note A4, all beamed together with a '3' above them. The staff ends with a quarter note G4.

dream - ing, schem - ing and scream - ing— be - come one This is the

Musical staff 23-24. Treble clef, key signature of three sharps, 4/4 time signature. Measure 23 contains a half note G4. Measure 24 contains a quarter note A4, a quarter note B4, and a quarter note C5, all beamed together with a '3' above them. The staff ends with a quarter note G4.

day— see it spar - kle and shine when all I've

Musical staff 25-27. Treble clef, key signature of three sharps, 4/4 time signature. Measure 25 contains a half note G4. Measure 26 contains a quarter note A4, a quarter note B4, and a quarter note C5, all beamed together with a '3' above them. Measure 27 is a boxed measure containing a quarter note G4, a quarter note A4, and a quarter note B4, all beamed together with a '3' above them. The staff ends with a quarter note G4.

lived for— be - comes mine For all these years I've

Hyde

"Alive"

M.24 - M49 ("I have" to "Hyde")

24 25 26 27

I have a thirst that I can - not de - prive ne - ver have I felt so a - live

28 29 30 31

There is no bat - tle I could - n't sur - vive feel - ing like this, feel - ing a - live

32 33 34 35

Like the moon an e - nig - ma — lost and a - lone in the night

36 37 38 39

damned by some hea - ven - ly stig - ma but blaz - ing — with light

40 (HYDE) 41 42

It's the feel - ing of be - ing a - live — filled with e - vil but

43 44 45

tru - ly a - live — it's a truth that can - not be de - nied —

46 47 48

— it's the feel - ing of be - ing Ed - ward

49 50 51 52 53 4

Hyde —

57

Other Male Roles - Utterson / Sir Danvers / Simon

"His Work and Nothing More"
M. 12 - M.36 ("Henry" to "eyes")

12 (UTTERSON)

He - nry, I'm not ques - tion - ing your mo - tives here, but

14 15 16

is what you are seek - ing worth the price?— You've turned your back on ev' - ry - thing you

17 18 *ritard* 19

once held dear. — You're choos - ing to ig - nore your friend's ad - vice! You have your

20

work and noth - ing more You are pos - sessed. What is your

21 22

de - mon? You've nev - er been this way be - fore. You've lost the

23 24 25

26 27

fire you built your dream on. There's some - thing

28 (UTTERSON)

strange, there's some - thing wrong. I see a change. It's like when

29 30

31 32 33

hope dies. I who have known you for so long, I see the

34 35 36

pain in your eyes. — There was a

Ensemble Audition

"Facade"

M. 10 - M. 33

Start on Bishop Part - ("There's a" to "Ain't")

5 FACADE *Chorus* *2x* *Everyone sings everything*

1 9

10 (BISHOP) 11 12
There's a face that we wear in the cold light of day, it's so -

13 14 15
ci - e - ty's mask, it's so - ci - e - ty's way, and the truth is -

16 17 18
Ha! that it's all a fa - cade! There's a

19 20
face that we hide 'til the night - time ap - pears, and what's

21 22 23
hid - ing in - side - be - hind all of our fears is our true self -

24 25 26
locked in - side the fa - cade -

(ALL) 28 29
Ev' - [v] ry - day - peo - ple in their own sweet - way -

30 31 32 (1.)
- like to add a coat [t] of - paint, [t] an' be what they

33 34
ain't, that's how their lit - tle