

“You’re a Good Man, Charlie Brown”

Female Audition

Sunday, October 17 and 24 at 2:00 pm

Chose one monologue and one song to sing at your audition. We will teach you a dance number once you are at the audition (dress to move). We should be done by 6 pm, depending on the number of students auditioning.

Monologues - Please interpret one of the following monologues by creating a character using your voice, body and mind so that you create a performance that is interesting to watch and hear. Please do not just read or recite these words but commit to acting the character and intent. *Memorization is not mandatory but does show your commitment and lets us see how well you become the character rather than how well you can read.

SALLY. A “C”? A “C”? (*music out*) I got a “C” on my coat hanger sculpture? How could anyone get a “C” in coat hanger sculpture? May I ask a question? Was I judged on the piece of sculpture itself? If so, is it not true that time alone can judge a work of art? Or was I judged on my talent? If so, is it right that I be judged on a part of life over which I have no control? If I was judged on my effort, then I was judged unfairly, for I tried as hard as I could! Was I judged on what I had learned about this project? If so, then were not you, my teacher, also being judged on your ability to transmit your knowledge to me? Are you willing to share my “C”? Perhaps I was being judged on the quality of the coat hanger itself out of which my creation was made ... Now is this not also unfair? Am I to be judged by the quality of coat hangers that are used by the dry-cleaning establishment that returns our garments? Is that not the responsibility of my parents? Should they not share my “C”?

LUCY. Now Linus, I want you to take a good look at Charlie Brown's face. Would you please hold still a minute, Charlie Brown, I want Linus to study your face. Now this is what you call a Failure Face. Notice how it has failure written all over it. Study it carefully. You rarely see such a good example. Notice the deep lines, the dull, vacant look in the eyes. Yes, I would say this is one of the finest examples of a Failure Face that you're liable to see for a long while.

SNOOPY. (*monologue over music*) Here's the World War I flying ace high over France in his Sopwith Camel, searching for the infamous Red Baron! I must bring him down! Suddenly anti-aircraft fire,archie we used to call it, begins to burst beneath my plane. The Red Baron has spotted me. Nyahh, Nyahh, Nyahh! You can't hit me! (*music out—aside*) Actually, tough flying aces never say "Nyahh, Nyahh." I just, ah ... (*music in—continues monologue*) Drat this fog! It's bad enough to have to fight the Red Baron without having to fly in weather like this. All right, Red Baron! Where are you! You can't hide forever! (*offstage unidentified female voice [SALLY] joins orchestra theme*) Ah, the sun has broken through ... I can see the woods of Montsec below ... (*music: abrupt stop*) and what's that? It's a Fokker triplane! (*music in*) Ha! I've got you this time, Red Baron! (*SFX of machinegun fire*) Aaugh! He's diving down out of the sun! He's tricked me again! I've got to run! Come on, Sopwith Camel, let's go! Go Camel, go! (*SNOOPY triumphantly hums the "Great Plane Ride" orchestra theme as the offstage voice ad libs a siren*) I can't shake him! He's riddling my plane with bullets! (*SFX of machinegun rapid fire*) Curse you, Red Baron! Curse you and your kind! Curse the evil that causes all this unhappiness! (*SFX of plane engine sputtering toward silence*)

... in France, he is

Singing - If you are auditioning for a chorus only part, you may sing "Happiness" (in groups of 3). If you are auditioning for a lead, please sing "Schroeder" or "My New Philosophy".

Chorus Only "Happiness" Bar 54 - end

[54] SALLY & LUCY "Happiness"

Hap - pi - ness is sing - ing to - geth - er when day is through. And hap - pi - ness is those who sing. Hap - pi - ness is those who sing with you. Morn - ing and eve - ning.

SNOOPY, SCHROEDER, C. BROWN & LINUS

[Orch. facet, Va. to Vn.]

Voice cue

Pno. Cl., Vn

pp

[62]

those who sing with you. Morn - ing and eve - ning.

Hap - pi - ness is morn - ing and eve - ning.

Vn

Cl

Cym

Bs., Pno. (Cym)

CBR - Piano Conductor

[WOMEN] Day - time and night - time

[MEN] Day - time and nigh - time

SALLY too.

LUCY too.

SNOOPY & C. BROWN

SCHROEDER & LINUS

C. BROWN

For hap - pi - ness is

64

molto rit.

p Pno.

pizz Bs.

(+Cym roll)

Bells, Vn., Cl.

[C. BROWN] an - y - one and an - y - thing at all,

That's loved

68

Bells

Pno., Vn.

(General exit.)

by you.

72

Vn., Cl., Vibes

Vibes

Pno. (Vn., Cl. opt. tacet thru bar 79)

(Bs. opt. tacet thru bar 79.)

LUCY: (in fermata, as she crosses to shake his hand)
You're a good man, Charlie Brown!

77

Vibes, Pno.

Pno.

Bells

Vn., Cl., Pno.

Lucy "Schroeder" Bar 6 – end

No. 3

"Schroeder"
(Lucy)

Cue: (Segue from No. 2c After Lunch Hour.)

Adagio sostenuto (♩ = 64)

Si dove suonare tutto questo pezzo delicatissimamente e senza sordini.

The musical score is written for piano and voice. It begins with a piano introduction marked *sempre pp* and *Pno. solo*. The piano part features a steady accompaniment of eighth notes in the right hand and a bass line in the left hand. The vocal line enters with the lyrics: "D'-ya know some-thing, Schroed-er?". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The vocal line continues with the lyrics: "I think the way you play the pi - an - o is nice." and "D'-ya know some - thing else? It's al - ways". The piano part concludes with a *cresc.* marking.

sempre pp
Pno. solo
una corda

[6] LUCY
D'-ya know some-thing, Schroed-er?

pp
I think the way you play the pi - an - o is nice.

D'-ya know some - thing else? It's al - ways
cresc.

[LUCY]

been my dream That I'd mar - ry a man who plays the pi - an - o.

The first system of the musical score features a vocal line for Lucy and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). It contains four measures of music, each starting with a triplet of eighth notes. The lyrics are "been my dream That I'd mar - ry a man who plays the pi - an - o." The piano accompaniment consists of a right hand with a continuous eighth-note pattern and a left hand with a simple harmonic accompaniment. A piano dynamic marking (*p*) is placed below the first measure of the piano part. The system ends with a double bar line.

[15]

par - ties he'd play some-thing nice like "A - pril Show - ers."

The second system continues the musical score. The vocal line starts at measure 15 and contains four measures of music with triplet eighth notes. The lyrics are "par - ties he'd play some-thing nice like 'A - pril Show - ers.'" The piano accompaniment continues with the same eighth-note pattern in the right hand and harmonic accompaniment in the left hand. The system ends with a double bar line.

sure you could play some-thing nice like "A - pril Show - ers,"

The third system continues the musical score. The vocal line starts at measure 17 and contains four measures of music with triplet eighth notes. The lyrics are "sure you could play some-thing nice like 'A - pril Show - ers,'" The piano accompaniment continues with the same eighth-note pattern in the right hand and harmonic accompaniment in the left hand. The system ends with a double bar line.

Or ev - en "Fre - re Jac - ques."

cresc.

The fourth system continues the musical score. The vocal line starts at measure 21 and contains four measures of music. The lyrics are "Or ev - en 'Fre - re Jac - ques.'" The piano accompaniment continues with the same eighth-note pattern in the right hand and harmonic accompaniment in the left hand. A crescendo marking (*cresc.*) is placed above the piano part in the final measure of the system. The system ends with a double bar line.

Bee - tho - ven's nice, too. Just i - mag - ine,

22

What would you think if some-day you and I should get mar - ried?

25

Would - n't you like that if some - day we two should get mar - ried?

27

LUCY: My Aunt Marion was right, never try to discuss marriage with a musician. (Lights come down on final two chords and up elsewhere.)

decresc. [dialogue] *pp*

Segue

Sally – “My New Philosophy” bars 25 – 53

SALLY: (*in fermata, as herself*)
Well, why are you telling me?

(*as the teacher*)

SALLY [26]

A "D." And that's my new phi - los - o - phy!!—

Tutti

Alto

Pno.

Br., Drs. *time*

SCHROEDER SALLY: Why are you telling me? SALLY

That's your new phi - los - o - phy? — My new phi -

Alto + Va. Pno. Rhy.

28

Dialogue - stop vamp on cue: SCHROEDER: That's your new philosophy, huh? SALLY: Yes. Cue to continue: SALLY: I mean—"No!"

los - o - phy! —

vamp

Tutti (+Cym.) sfz Pno. + 2 Pno., Foot H-H

Alto mf Bs., Drs.

32

[36] SALLY

Just like a bus - y bee, — Each new phi - los - o - phy —

Va. Pno. +Alto

Bs., Drs. time

Can fly from tree — and keep me mov - ing.

Va., Alto p

[44]

[SALLY]

When life's a diz-zy maze,— On al-ter-nat-ing days,— I choose a

Va. div. sust.

Pno.

+Alto

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The piano part includes dynamic markings 'Va. div. sust.' and 'Pno.', and a performance instruction '+Alto' above the right hand.

SCHROEDER

SALLY

SCHROEDER: Sally!

diff'-rent phrase:— Your new phi-los-o-phy? My new phi-los-o-phy!

Tutti

ff

49

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues from the previous system. The piano accompaniment includes dynamic markings 'Tutti' and 'ff'. A measure number '49' is written at the bottom left of the piano part.