

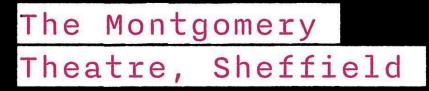
BUTTER SIDE UP THEATRE COMPANY PRESENTS SPRING AWAKENING THE MUSICAL

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BOOK & LYRICS BY STEVEN SATER

MUSIC BY **DUNCAN SHEIK**

BASED ON THE PLAY BY FRANK WEDEKIND





THIS AMATEUR PRODUCTION IS PRESENTED BY ARRANGEMENT WITH MUSIC THEATRE INTERNATIONAL ALL AUTHORISED PERFORMANCE MATERIALS ARE ALSO SUPPLIED BY MTI WWW.MTISHOWS.CO.UK

Spring Awakening will be performed on Friday 16th August (7:30pm) & Saturday 17th August (2:30pm & 7:30pm) at **The Montgomery Theatre, Surrey Street, Sheffield, S1 2LG**. Tech and band call will take place all day on Thursday 15th August 2024 and all day before the performance on Friday 16th August 2024.

> Director: Becky Cleary Producer: Grace Murphy Choreographer: Jamie Cooke Musical Director: Alice Copestick Assistant Musical Director: Tommy Roberts Backstage Manager: Rhi Idrish Set Designer: Rob Lee

SYNOPSIS

Set in late 19th-century Germany, the musical tells the story of teenagers facing the sheer turmoil of adolescent sexuality. An angsty rock musical adaptation of the seminal play about the trials and tribulations of growing up. Join this group of late nineteenth century German students on their passage as the navigate teenage self-discovery and coming of age anxiety in a powerful celebration of youth and rebellion in the daring, remarkable Spring Awakening.

Please note: the musical Spring Awakening covers a range of possibly disturbing topics such as: sexual, physical & emotional abuse (with references to child sexual abuse), anxiety, suicide and abortion, with the main theme being teenage sexuality.

AUDITIONS

Open auditions will take place on Saturday 20th April 2024 from 9am – 1pm. We ask all prospective cast members to attend auditions in person at Drama Studio, rehearsal room 3 – Shearwood Road, Sheffield, S10 2TD. Backing tracks, duologues and song scores are towards the end of the audition pack. Please book your time slot to audition at **www.buttersideuptheatre.com/spring-awakening.** Please only audition for one role, however if you wish to be considered for any other roles, please inform us in your audition. For any further questions, please email **info@buttersideuptheatre.com**.

The audition process will include two parts that all participants must complete, parts A and B. Part A is a solo singing (song and scales test) and acting audition and Part B is a short dance audition. Unless you are just auditioning for the lead dancer role, then you only need to participate in Part B.

REHEARSALS

Rehearsals will take place on **Saturdays between 9am and 1pm at Drama Studio, rehearsal room 3.** The first rehearsal will be on **Saturday 27th April 2024** and will run every week until the performance. There may be additional rehearsals when needed mid-week which are TBC.

You may not be needed for all rehearsals, but you will be informed of when you will and will not be needed. If there are any rehearsal dates that you would be unable to attend, please let us know at your audition, or by contacting the Producer, Grace Murphy as soon as possible.

The rehearsal schedule will be subject to change depending on need. This could mean a change to the times of rehearsals or additional rehearsals in the weeks running up to the show. We will strive to supply this information as soon as possible.

MEMBERSHIP

Upon being cast in the production, you must purchase a membership for Butter Side Up Theatre Company. This is a fee of **£15 per year** and runs until July 2024. Please note, this production also includes a **£15 show fee**. To sign up, and for the

full terms & conditions of joining BSU, please visit **www.buttersideuptheatre.com**.

CHARACTERS

The show is set in Germany, however German accents will not be required, nor American accents as portrayed in the Broadway version. All characters are required to dance during the show, although the difficultly level of choreography will vary between roles.

Backing tracks for all audition songs will be provided at **www.buttersideuptheatre.com/spring-awakening**. We encourage all applicants to practice using these backing tracks as they will be used in the audition.

WENDLA BERGMANN – Female character

Innocent, vulnerable and curious, Wendla is an impassioned schoolgirl that is awakening to her sexuality and the harsh realities of the world. Instinctually searching for anything that fills the void of these new desires and can grant her any relief. She journeys through the consequences of new passions in a closed society. Has a connection with Melchior, who she explores her newfound sexuality with.

(Trigger warnings for this character: Abuse, sexual abuse and death by abortion. This person will also be in intimate scenes/kissing Melchior so please be aware of this before auditioning) **Feminine presenting**.

Duologue: Please read Wendla's part in the duologue between Wendla and Melchior

Vocal range top: E5 - Vocal range bottom: E3 (Mezzo Soprano) Audition Songs: Whispering (Full song) and My Junk (Start - Bar 1-29)

MELCHIOR GABOR – Male Character

A headstrong and charismatic schoolboy. He is atheist, radical and highly intelligent and refuses to bow down to society's rules. A free thinker, his parents allow him to read whatever he wants so he is educated in other topics his school don't teach him, such as religion and sexual reproduction. He passionately disagrees with the systems of power in command. His journey is one from head to heart as he fully begins to internalize his passionate views on society and how they affect those around him. He ends up falling in love with Wendla.

(Trigger warnings for this character: Abuse. This person is in intimate scenes/kissing Wendla so please be aware of this before auditioning) **Masculine presenting**.

Duologue: Please read Melchior's part in the duologue between Wendla and Melchior

Vocal range top: B4 - Vocal range bottom: G2 (Baritone) Audition Songs: Left Behind (Full song) and Totally Fucked (Beginning - Bar 49)

MORITZ STIEFEL – Male Character

Melchior's best friend. An anxious, sweet, and sensitive young man who is struggling through this time of new awakenings. He is highly troubled and can never impress his father, despite his best efforts. Bad at school, deeply affected by new desires, and trying to live up to high expectations from his parents end up being too much for him.

(Trigger warnings for this character: Suicide, Anxiety) **Masculine presenting**.

Duologue: Please read Moritz's part in the duologue between Isle and Moritz Vocal range top: A4 - Vocal range bottom: C3 (Tenor)

Audition Songs: Don't Do Sadness (Beginning – Bar 54) and The Bitch of Living (Beginning – Bar 24)

ILSE NEUMANN – Female character

She was abused by her father and cast out on the streets. Grew up very close friends with Melchior, Moritz and Wendla. She is living in an artist colony and stuck in a new cycle of abuse. She is bold, resilient, free-spirited and upbeat despite her circumstances. Reaches out to Moritz in his last moments, her and Moritz could have had a relationship in another life.

(Trigger warnings for this character: Sexual/Physical/Emotional abuse) **Feminine presenting**.

Duologue: Please read Ilse's part in the duologue between Isle and Moritz

Vocal range top: E5 - Vocal range bottom: E3 (Mezzo Soprano) Audition Songs: The Dark I Know Well (Beginning – Bar 37) and My Junk (Start - Bar 1-29)

HANSCHEN RILOW - Male character

Hanschen is narcissist, confident and the most comfortable with his sexuality out of all the boys. He chooses to manipulate the status quo instead of challenging it, like Melchior. Is interested in both men and women and goes after Ernst to satisfy his desires. This role will also double up to play **RUPERT**.

(This person in intimate scenes/kissing Ernst so please be aware of this before auditioning) **Masculine presenting**. **Duologue: Please read Hanschen's part in the duologue between Hanschen and Ernst** Vocal range top: D5 - Vocal range bottom: Ab2 (Tenor) Audition Song: Totally Fucked (Beginning - Bar 49)

ERNST ROBEL – Male Character

A sweet, and shy young gay man that is attracted to Hanschen, but too scared to make the first move. He feels deeply and tells Hanschen he loves him very quickly. This role will also double up to play **REINHOLD**.

(This person in intimate scenes/kissing Ernst so please be aware of this before auditioning) **Masculine presenting**.

Duologue: Please read Ernst's part in the duologue between Hanschen and Ernst Vocal range top: A4 - Vocal range bottom: Ab2 (Tenor) Audition Song: Totally Fucked (Beginning - Bar 49)

MARTHA BESSELL – Female Character

Martha faces constant physical and sexual abuse from her father, which her mother ignores. She harbours a crush for Moritz. Strong-willed, melancholy and optimistic. An intelligent, kind, and strong young woman that is made fun of for liking the less popular boys. Beaten and sexually abused by her father, but scared to be an outcast or kicked out of her home if she tells anyone.

(Trigger warnings for this character: Sexual/Physical/Emotional abuse) **Feminine presenting**.

Duologue: Please read either Wendla's (duologue with Melchoir) or Isle's part (duologue with Moritz) Vocal range top: E5 - Vocal range bottom: E3 (Mezzo Soprano) Audition Song: The Dark I Know Well (Beginning – Bar 37)

GEORG ZIRSCHNITZ - Male Character

Bumbling, nervy and comical. A funny and energetic young man that is in lust over his piano teacher and open about his sexual desires. This role will also double up to play **DIETER. Masculine presenting.**

Please read either Melchior's (duologue with Wendla) or Moritz's part (duologue with Isle)

Vocal range top: D5 - Vocal range bottom: Ab2 (Tenor) Audition Song: Totally Fucked (Beginning - Bar 49)

OTTO LAMMERMEIER – Male Character

Schoolmate confused by his inappropriate sexual fantasies. Boisterous, loud and ambitious. This role will also double up to play **ULBRETCH. Masculine presenting.**

Please read either Melchior's (duologue with Wendla) or Moritz's part (duologue with Isle)

Vocal range top: D5 - Vocal range bottom: Ab2 (Tenor) Audition Song: Totally Fucked (Beginning - Bar 49)

THEA – Female Character

Wendla's best friend. A schoolgirl who tries to stay innocent and pure. Naïve, optimistic and afraid. She is sweet, energetic, and beginning to gain small crushes on boys like Melchior, but still trusting of her parents and the systems around her. **Feminine presenting**.

Please read either Wendla's (duologue with Melchoir) or Isle's part (duologue with Moritz)

Vocal range top: E5 - Vocal range bottom: E3 (Mezzo Soprano) Audition Song: My Junk (Start - Bar 1-29)

ANNA – Female Character

Martha's best friend. Uses her naivety to ignore the trials of Martha's life. Oblivious, sweet and afraid. She is lively and a touch freer spirited than her friends. Has a deeper understanding of the injustices happening. Wants to tell someone about Martha's father, but is convinced by the girls not to. **Feminine presenting**.

Please read either Wendla's (duologue with Melchoir) or Isle's part (duologue with Moritz) Vocal range top: C5 - Vocal range bottom: E3 (Alto) Audition Song: My Junk (Start - Bar 1-29)

ENSEMBLE

We are looking for a variety of characters make up the adult ensemble including a sexual piano teacher, a hateful headmaster, stern teachers, a preacher, parents and a doctor.

Duologue: Please read either Herr Knochenbruch's or Fraulein Knuppeldick's lines in their duologue

Audition Song: Totally Fucked (Beginning - Bar 49)

(Trigger warning: the doctor is an abortionist, if you do not want to be considered for this role, please state on your audition form).

LEAD DANCER(S)

We are ideally looking for 1-2 strong dancers to showcase their skills during pivotal moments throughout the show. If you wish to audience for a lead dance role, then you will only need to sign up for the dance audition. If you are wanting to audition for a lead dance role and another role then you will do your audition as stated above for the character you choose and your dance audition.

DUOLOGUE 1

Act I, Scene 8

The woods. MELCHIOR sits, writing in his journal.

MELCHIOR

(Reading aloud as he writes)

27 November. The trouble is: the terrible prerogative of the... Parentocracy in Secondary Education...

(The lights shift, rising on MORITZ in the schoolyard. HERR KNOCHENBRUCH and FRAULEIN KNUPPELDICK summon him)

FRAULEIN KNUPPELDICK

Herr Stiefel, may we have a word with you?

(MORITZ stiffens)

MELCHIOR

(Continuing in his journal)

... a world where teachers — like parents — view us as merely so much raw material for an obedient and productive society...

(HERR KNOCHENBRUCH and FRAULEIN KNUPPELDICK approach MORITZ, and address him in private conference)

... a unified, military-like body, where all that is weak must be hammered away... (HERR KNOCHENBRUCH and FRAULEIN KNUPPELDICK continue on their way, leaving MORITZ looking like a ghost)

... where the progress of the students reflects back only on the rank and order of the faculty, and therefore a single low mark can be seen as a threat to -

(MORITZ wanders off - lost. WENDLA approaches MELCHIOR)

WENDLA

Melchior?

MELCHIOR

(Jumps up, startled)

You?!...

WENDLA

(Shrugs)

I was lying by the stream, and then... I saw you here...

MELCHIOR

Yes.

(An awkward pause)

WENDLA

So...

MELCHIOR

So... the stream. Dreaming again?...

WENDLA

I was, I guess.

MELCHIOR

And, what were you dreaming of?

WENDLA

It's silly.

MELCHIOR

Tell me.

WENDLA

I dreamed I was a clumsy little girl, who spilt my father's coffee. And when he saw what I had done, he yanked out his belt and whipped me.

MELCHIOR

Wendla, that kind of thing doesn't happen anymore. Only in stories.

WENDLA

Martha Bessell is beaten almost every evening - the next day, you can see the welts. It's terrible.

Really, it makes you boiling hot to hear her tell it. Lately, I can't think about anything else.

MELCHIOR

Someone should file a complaint.

WENDLA

You know... I've never been beaten. Not once. I can't even imagine it. It must be just awful.

MELCHIOR

I don't believe anyone is ever better for it.

WENDLA

I've tried hitting myself — to find out how it feels, really, *inside*.

(WENDLA sees a switch on the ground and picks it up)

With this switch, for example? It's tough. And thin.

(She offers MELCHIOR the switch. He takes it. Tries it, through the air)

Ν	MELCHIOR
It'd draw blood.	
You mean, if you beat me with it?	WENDLA
c c	MELCHIOR
Beat you?	
Me.	WENDLA
	MELCHIOR
Wendla, what are you thinking?!	
	WENDLA
Nothing.	MELCHIOR
I could never beat you.	ALLCHIOK
	WENDLA
But if I let you?	MELCHIOR
Never.	MELCHIOK
	WENDLA
But if I asked you to?	
M Have you lost your mind?	MELCHIOR
	WENDLA
Martha Bessell, she told me –	
N Wendla! You can't envy someone be	MELCHIOR eing beaten.
-	WENDLA
But I've never been beaten – my ent	
N What?	MELCHIOR
	WENDLA
Anything.	

(No response)

	WENDLA
Please. Melchior	
(She offers him her backside. 1	He considers, then strikes her lightly)
I don't feel it!	
	MELCHIOR
Maybe not, with your dress on	•
(WENDLA hikes her skirt, off exposed backside)	ering MELCHIOR the prospect of her somewhat more
	WENDLA
On my legs, then.	
	MELCHIOR
Wendla!	
	WENDLA
Come on. Please.	
	MELCHIOR
I'll teach you to say: "Please"	
(He firmly takes her by the arr	n, and strikes her with the switch)
	WENDLA
(Winces from the pain, but)	
You're barely stroking me.	
(He strikes her again)	
	MELCHIOR
How's that then?	MELCHIOK
now o that then:	WENDLA
Martha's father, he uses his bel	
(MELCHIOR strikes her again	
(willering strikes her ugun	
	MELCHIOR
How's that?	
	WENDLA
(A lie)	
Nothing.	
	MELCHIOR
And that?	
	WENDLA

MELCHIOR

You bitch. I'll beat the hell out of you.

(MELCHIOR flings the switch aside and throws WENDLA to the ground, so violently that she begins sobbing.

Suddenly, he realizes what he's done. He stumbles, sobbing, into the woods. OTTO and GEORG are revealed, soulful members of the band)

DUOLOGUE 2

Moritz Stiefel!			
	MORITZ		
(Frantically hiding the gun)			
Ilse?! You frightened me!			
	ILSE		
Did you lose something?			
	MORITZ		
Why did you frighten me?			
(A beat)			
Damn it!			
	ILSE		
What're you looking for?			

MORITZ

If only I knew.

ILSE

Then what's the use of looking? (A beat)

MORITZ

So, where have you been keeping yourself?

ILSE

Priapia - the Artists' Colony?

MORITZ

Yes.

ILSE

All those old buggers, Moritz. All so wild. So... Bohemian. All they want to do is dress me up and paint me!

That Johan Fehrendorf, he's a wicked one, actually. Always knocking easels down and chasing me. Dabbing me with his paintbrush. But then, that's men - if they can't stick you with one thing, they'll try another.

Oh God, Moritz, the other day we all got so drunk, I passed out in the snow - just lay there, unconscious, all night.

Then, I spent an entire week with Gustav Baum.

(Off his look)

Truly. Inhaling that ether of his! Until this morning, when he woke me with a gun, set against my breast. He said: "One twitch and it's the end." Really gave me the goosebumps.

But, how about you, Moritz - still in school?

MORITZ

Well, this semester I'm through.

(A beat)

ILSE

God, you remember how we used to run back to my house and play pirates? Wendla Bergman, Melchior Gabor, you, and I...

Actually, I better go.

MORITZ

ILSE

Walk as far as my house with me.

MORITZ

And ...?

ILSE

We'll dig up those old tomahawks and play together, Moritz - just like we used to.

MORITZ

We did have some remarkable times. Hiding in our wigwam ...

ILSE

Yes. I'll brush your hair, and curl it, set you on my little hobby horse ...

MORITZ

I wish I could.

ILSE

Then, why don't you?

MORITZ

(A lie)

Eighty lines of Virgil, sixteen equations, a paper on the Hapsburgs... (*The world goes neon again*)

	MORITZ
Good night, Ilse.	
	ILSE
Good night?	
	MORITZ
Virgil, the equations – remember?	
	ILSE
Just for an hour.	
	MORITZ
I can't.	
	ILSE
Well, walk me at least.	
	MORITZ
Honestly, I wish I could.	
	USE

ILSE

You know, by the time you finally wake up, I'll be lying on some trash heap. (ILSE goes. MORITZ winces)

MORITZ

For the love of God, all I had to do was say yes.

(Calls after)

Ilse? Ilse ...?

(He waits. If only he could run after her... But now, she's gone)

So, what will I say? I'll tell them all, the angels, *I* got drunk in the snow, and sang, and played pirates... Yes, I'll tell them, I'm ready now. I'll *be* an angel.

(MORITZ sighs, looks out on the night. He withdraws the gun from his pocket)

Ten minutes ago, you could see the entire horizon. Now, only the dusk - the first few stars...

So dark. So dark.. So dark ...

(MORITZ cocks the hammer of the gun. Sets the gun in his mouth. BLACKOUT. End of Act II, Scene 2)

DUOLOGUE 3

Act II, Scene 5

A vineyard at sunset. Church bells sounding in the distance. HANSCHEN and ERNST loll in the grass.

HANSCHEN

Those bells... So peaceful.

ERNST

I know. Sometimes, when it's quiet, in the evening like this, I imagine myself as a country pastor. With my red-cheeked wife, my library, my degrees... Boys and girls, who live nearby, give me their hands when I go walking...

HANSCHEN

You can't be serious.

(A beat)

Really, Ernst, you're such a sentimentalist! The pious, serene faces you see on the clergy, it's all an act - to hide their envy.

(HANSCHEN deftly scoots closer to ERNST)

Trust me, there are only three ways a man can go. He can let the status quo defeat him - like Moritz. He can rock the boat - like Melchior - and be expelled. Or he can bide his time, and let the System work for *him* - like me.

(HANSCHEN scoots even closer to ERNST)

Think of the future as a pail of whole milk. One man sweats and stirs — churning it into butter — like Otto, for example. Another man frets, and spills his milk, and cries all night. Like Georg. But, me, well, I'm like a pussycat, I just skim off the cream...

ERNST

Just skim off the cream?...

HANSCHEN

Right.

ERNST

But, what about the ...?

(Off HANSCHEN's look)

You're laughing.

What – ?

Hanschen?

(The lights shift back. HANSCHEN leans over and kisses ERNST)

ERNST

Oh God...

HANSCHEN

Mmm, I know. When we look back, thirty years from now, tonight will seem unbelievably beautiful.

ERNST

And, in the meantime ...?

HANSCHEN

Why not?

(HANSCHEN kisses ERNST deeply)

ERNST

On my way here this afternoon, I thought perhaps we'd only... talk.

HANSCHEN

So, are you sorry we −?

ERNST

Oh no – I love you, Hanschen. As I've never loved anyone.

HANSCHEN

And so you should.

(HANSCHEN shares the spotlight with ERNST)

DUOLOGUE 4

Act II, Scene 4

The Headmaster's Office. HERR KNOCHENBRUCH summons FRAULEIN KNUPPELDICK.

HERR KNOCHENBRUCH

Fraulein Knuppeldick.

FRAULEIN KNUPPELDICK

Herr Knochenbruch ...?

HERR KNOCHENBRUCH

We must take immediate and decisive steps, lest we be perceived as one of *those* institutions afflicted by the veritable epidemic of adolescent suicide.

FRAULEIN KNUPPELDICK

Indeed, sir. But, it will not be an easy war to win. There's not only the moral corruption of our youth, but the creeping sensuality of these liberal-minded times.

HERR KNOCHENBRUCH

I couldn't agree more. It's war. Naturally, there must be casualties.

FRAULEIN KNUPPELDICK

Naturally.

HERR KNOCHENBRUCH

Bring the boy in.

FRAULEIN KNUPPELDICK

Certainly, Herr Knochenbruch.

(FRAULEIN KNUPPELDICK beckons MELCHIOR in)

HERR KNOCHENBRUCH

It would seem, young man, that all roads end in you. You do know what I mean?

MELCHIOR

("But, you don't understand...")

I'm afraid —

HERR KNOCHENBRUCH

(Completing MELCHIOR's sentence for him)

As well one would be. Two days after his father learned of the young, uh...

FRAULEIN KNUPPELDICK

(Supplying the name) Moritz Stiefel...

HERR KNOCHENBRUCH

...Moritz Stiefel's death, he searched through the boy's effects and uncovered a certain depraved and atheistic document which made terribly clear -

FRAULEIN KNUPPELDICK

Terribly clear ...

HERR KNOCHENBRUCH

...the utter moral corruption of the young man. A corruption which, no doubt, hastened the boy's end.

FRAULEIN KNUPPELDICK

Without question, Herr Knochenbruch.

HERR KNOCHENBRUCH

I am referring, as you may know, to a ten-page essay, entitled, coyly enough, "The Art of Sleeping With"... accompanied by — shall we say — life-like illustrations.

MELCHIOR

Herr Knochenbruch, if I could –

HERR KNOCHENBRUCH

Behave properly? Yes, that would be another affair entirely.

FRAULEIN KNUPPELDICK

Entirely.

HERR KNOCHENBRUCH

For our part, we have made a thorough examination of the handwriting of this obscene document, and compared it with that of every single pupil -

MELCHIOR

Sir, if you could show me only one obscenity –

HERR KNOCHENBRUCH

You must now answer *only* the precisely stated questions. With a swift and decisive "Yes" or "No."

(A beat)

Melchior Gabor, did you write this?

#15 – Totally Fucked

(HERR KNOCHENBRUCH and FRAULEIN KNUPPELDICK turn and stare at MELCHIOR. Music sounds – a dirty electric guitar chord, seemingly prompting a song. HERR KNOCHENBRUCH and FRAULEIN KNUPPELDICK exchange a look, then turn again and stare at MELCHIOR. The guitar chord sounds again)

FRAULEIN KNUPPELDICK

Did you write this?

BACKING TRACKS (These will be used at auditions)

Don't Do Sadness:

https://www.youtube.com/watch?v=wEwFhtSIoWE&list=PL5mBG dlebxNSx2e_UKC8ShbmsCjwY0JDD&index=14

Left Behind: https://www.youtube.com/watch?v=qBhDeAkgtM0

My Junk:

https://www.youtube.com/watch?v=JU4PeES95M4&list=PL5mB GdlebxNSx2e_UKC8ShbmsCjwY0JDD&index=5

The Bitch of Living: <u>https://www.youtube.com/watch?v=qq2sP08XRFA</u>

The Dark I Know Well: <u>https://www.youtube.com/watch?v=WIwWIfToAWA&list=PL5mB</u> GdlebxNSx2e_UKC8ShbmsCjwY0JDD&index=8

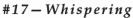
Totally Fucked: <u>https://www.youtube.com/watch?v=EG8hDWzPpUo</u>

Whispering: https://www.youtube.com/watch?v=zfNmVSBAIOE



#17 – Whispering



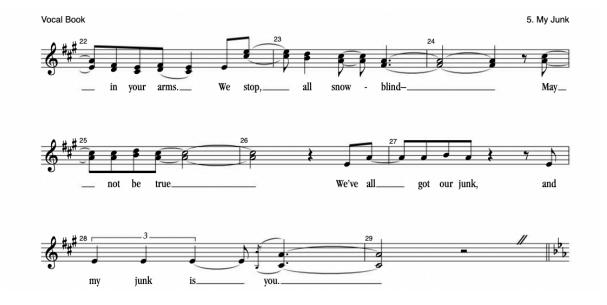


Vocal Book

SPRING AWAKENING



#5-My Junk



Vocal Book

SPRING AWAKENING



Left Behind

(Melchior, All Girls and Boys, except Moritz)

lyrics by Steven Sater music by Duncan Sheik vocal arr. by AnnMarie Milazzo



#14–Left Behind

Vocal Book

14. Left Behind



#14–Left Behind

14. Left Behind

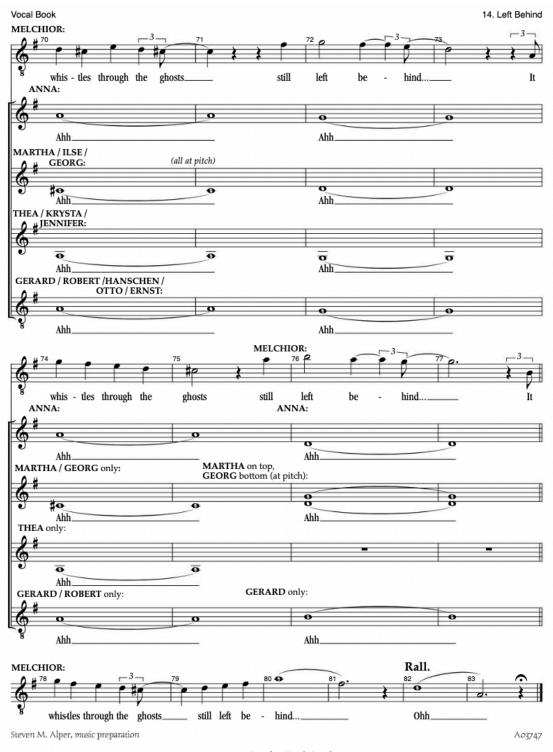


Vocal Book



#14–Left Behind





#14-Left Behind

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The Bitch of Living



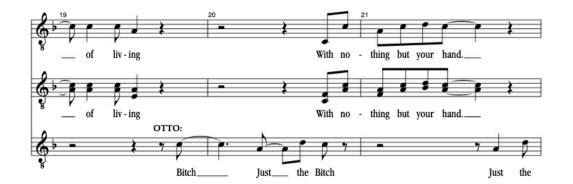
#4-The Bitch of Living

4. The Bitch of Living

teach you how to han - dle all the sad - ness in your soul._____ Oh, we'll









Vocal Book

Totally Fucked

lyrics by Steven Sater music by Duncan Sheik





The Dark I Know Well

