



BUTTER SIDE UP THEATRE COMPANY PRESENTS

SPRING

AWAKENING

THE MUSICAL

BOOK & LYRICS BY
STEVEN SATER

MUSIC BY
DUNCAN SHEIK

BASED ON THE PLAY BY FRANK WEDEKIND

The Montgomery
Theatre, Sheffield

16th-17th
August 2024

THIS AMATEUR PRODUCTION IS PRESENTED BY ARRANGEMENT WITH
MUSIC THEATRE INTERNATIONAL
ALL AUTHORISED PERFORMANCE MATERIALS ARE ALSO SUPPLIED BY MTI
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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 they 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 difficulty 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 Ilse 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 Melchior) 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)

It'd draw blood.

MELCHIOR

You mean, if *you* beat me with it?...

WENDLA

Beat you?

MELCHIOR

Me.

WENDLA

Wendla, what are you thinking?!

MELCHIOR

Nothing.

WENDLA

I could never beat you.

MELCHIOR

But if I let you?

WENDLA

Never.

MELCHIOR

But if I asked you to?

WENDLA

Have you lost your mind?

MELCHIOR

Martha Bessell, she told me —

WENDLA

Wendla! You can't envy someone being beaten.

MELCHIOR

But I've never been beaten — my entire life. I've never... felt...

WENDLA

What?

MELCHIOR

Anything.

WENDLA

(No response)

WENDLA

Please. Melchior...

(She offers him her backside. He considers, then strikes her lightly)

I don't feel it!

MELCHIOR

Maybe not, with your dress on.

(WENDLA hikes her skirt, offering MELCHIOR the prospect of her somewhat more exposed backside)

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 arm, 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?

WENDLA

Martha's father, he uses his belt. He draws blood, Melchi.

(MELCHIOR strikes her again)

MELCHIOR

How's that?

WENDLA

(A lie)

Nothing.

MELCHIOR

And that?

WENDLA

Nothing.

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

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...

MORITZ

Actually, I better go.

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.

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=wEwFhtSloWE&list=PL5mBGdlebxNSx2e_UKC8ShbmsCjwY0JDD&index=14

Left Behind: <https://www.youtube.com/watch?v=qBhDeAkgM0>

My Junk:

https://www.youtube.com/watch?v=JU4PeES95M4&list=PL5mBGdlebxNSx2e_UKC8ShbmsCjwY0JDD&index=5

The Bitch of Living:

<https://www.youtube.com/watch?v=qq2sP08XRFA>

The Dark I Know Well:

https://www.youtube.com/watch?v=WlwWlIfToAWA&list=PL5mBGdlebxNSx2e_UKC8ShbmsCjwY0JDD&index=8

Totally Fucked:

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

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

Whispering

(Wendla, Melchior)

17

lyrics by Steven Sater
music by Duncan Sheik

WENDLA:

4 [1-4] Whis-per-ing... hear the ghosts in the moon-light.

5 6 7 8

9 Sor-row do - ing a new dance Through their bones, through their skin.

10 11 12

WENDLA:

13 Lis - ten-ing... to the souls in the fool's night.

14 15 16

17 Fumb-ling mute - ly with their rude hands, And there's heart - ache with-out end.

18 19 20

Underscore 8 3 WENDLA:

[21-28] [29-31] See the

WENDLA:

33 fa-ther bent in grief, the mo-ther dressed in mourn - ing. Sis-ter crum-

34 35 36

MELCHIOR:

Touch me. Hold me close.

37 38 39 40

ples And the neigh - bors grum - ble. The preach-er is - sues warn - ings.

3 4

[41-43] [44-47]

Underscore

WENDLA:

48 His - to - ry... Lit - tle Miss did - n't do right.

49 50 51

MELCHIOR:

No more whis - p'ring.

52 Went and ru - ined all the true plans - Such a shame, such a sin. 55

On - ly you. 53 54

56 Mys - te - ry... Home a - lone on a school night. 59

No more list - 'ning. 57 58

60 Har - vest moon o - ver the blue land, Sum - mer long - ing on the wind... 63

On - ly you. 61 62

Underscore 8 3 WENDLA: 75 Had a

WENDLA: 76 sweet-heart on his knees. So faith - ful and a - dor - ing. And he touched me. And I let

MELCHIOR: 77 78 79 80 Hold me. Don't let go.

81 him love me. So let that be my sto - ry. 84 Don't let go. 2 [85-86]

WENDLA: 87 Lis - ten - ing... For the hope, for the new life. Some - thing beau - ti - ful, a new

92 chance Hear its whis - p'ring there a - gain... 94 Rall. 2 [95-96]

#17 - Whispering

My Junk

(All Onstage Actors)

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

♩ = 108

VAMP, VOCAL LAST X  WENDLA:

In the

midst of this no-thing, this miss of a life, Still, there's this one thing— just to see—

MARTHA: THEA:

— you go by. It's al- most like lov- in'— sad as that is. May—

ANNA:

— not be cool, but it's so where I live. It's like—

— I'm your lov-er— or, more like your ghost— I spend the day won-d'rin' what you do,—

THEA:

— where you go... I try and just kick it, but then, what can I do? We've all—

ALL+ILSE:

— got our junk, and my junk is you. See us, win -

WENDLA/MARTHA (upper)
THEA/ILSE/ANNA (lower):

- ter walk - in'— af - ter a storm. It's chill in the wind— but it's warm—



Steven M. Alper, music preparation

A03747

22 in your arms. 23 We stop, 24 all snow - blind May

25 not be true 26 We've all 27 got our junk, and

28 my junk 29 is you.

Left Behind

(Melchior, All Girls and Boys, except Moritz)

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

Rubato, slowly 3 Poco rall. MELCHIOR:

You

Steady tempo, gently

fold his hands, and smooth his tie. You gent - ly lift his chin— Were you

real-ly so blind, and un - kind to him? Can't help the itch to touch, to kiss, To

ALL GIRLS:

ALL BOYS: A

hold him once a - gain. Now, to close his eyes, nev - er o - pen them...? A

shad - ow passed. A shad - ow passed, Yearn - ing, yearn - ing

shad - ow passed. A shad - ow passed, Yearn - ing, yearn - ing

Steven M. Alper, music preparation

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15 for the fool it called a home. 16 17

MELCHIOR:

18 All things he nev-er did are left be-hind; 19 20

21 All the things his Ma-ma wished he'd bear in mind; And 22 23

24 all his Dad ev-er hoped he'd know. Ohh The 25 26 27

28 talks you nev-er had, The Sat-ur-days you nev-er spent, All the "grown-up" pla-ces 29 30

31 you nev-er went; And all of the cry-ing you would-n't un-der-stand, You just 32 33

34 let him cry- "Make a man out of him." A A 35

ALL GIRLS:
ALL BOYS: A

#14 – Left Behind

shad - ow passed. A shad - ow passed, Yearn - ing, yearn - ing

shad - ow passed. A shad - ow passed, Yearn - ing, yearn - ing

for the fool it called a home.

for the fool it called a home.

MELCHIOR:

All things he ever wished are left behind; All the things his

WENDLA / MARTHA /
JENNIFER:

Ahh Ahh

THEA:

Ahh Ahh

ANNA / KRYSTA:

Ahh Ahh

45 Ma - ma did to make him mind; And how his Dad had hoped he'd grow.

Ahh

Ahh

Ahh

49 All things he ev - er lived are left be - hind;

Ahh

Ahh

+ILSE
Ahh

Ahh

Ahh

52 All the fears that ev - er flickered through his mind; All the

Ahh

Ahh

Ahh

#14 - Left Behind

MELCHIOR:

55 56 57 58
sad - ness that he'd come to own. Ohh

ALL GIRLS:

59 60 61 62
Ohh A
+ ALL BOYS: Ohh A
Ohh A

63 64 65
shad-ow passed. A shad-ow passed, Yearn - ing, yearn - ing for the fool it
shad-ow passed. A shad-ow passed, Yearn - ing, yearn - ing for the fool it

66 67 68 69
called a home.
called a home. MELCHIOR: (falsetto) And it

MELCHIOR:

70 whis - tles through the ghosts 71 still left be - hind... 72 It

ANNA:

Ahh Ahh

MARTHA / ILSE / GEORG:

(all at pitch)

Ahh Ahh

THEA / KRYSTA / JENNIFER:

Ahh Ahh

GERARD / ROBERT / HANSCHEN / OTTO / ERNST:

Ahh Ahh

MELCHIOR: 74 whis - tles through the ghosts 75 still left be - hind... 76 It

ANNA: ANNA:

Ahh Ahh

MARTHA / GEORG only:

MARTHA on top, GEORG bottom (at pitch):

Ahh Ahh

THEA only:

Ahh

GERARD / ROBERT only:

GERARD only:

Ahh Ahh

MELCHIOR:

78 whistles through the ghosts 79 still left be - hind... 80 Ohh 81 82 83

Rall.

#14 - Left Behind

The Bitch of Living

(All Onstage Boys)

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

MORITZ:

$\text{♩} = 122$

1 - - - - - 2 - - - - - God, I dreamed -

3 - - - - - 4 - - - - - there was an an - gel, who could hear me through the wall, As I

5 - - - - - 6 - - - - - cried out, like, in La - tin: "This is so not life at all. Help me

7 - - - - - 8 - - - - - out- out of this night - mare." Then I heard her sil-ver call She

9 - - - - - 10 - - - - - said: "Just give it time, kid. I come to one and all." She said:

Ah - - - - -

11 - - - - - 12 - - - - - "Give me that hand, please, and the itch you can't con - trol, Let me

Ah - - - - -

Steven M. Alper, music preparation

A03747

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

Ah ____

15 work that sil - ver mag - ic, then we'll aim it at the wall." ____ She said:

Ah ____

17 "Love may make you blind, ____ kid - but I would - n't mind at all." ____ It's the bitch ____

HANSCHEN: It's the bitch ____

19 ____ of liv - ing With no - thing but your hand. ____

20 ____ of liv - ing With no - thing but your hand. ____

21

OTTO: Bitch ____ Just ____ the Bitch Just the

22 Just the bitch ____ of liv - ing As some - one you can't stand... ____

23

24 GEORGE

Totally Fucked

Lyrics by Steven Sater
music by Duncan Sheik

5
[1-5] There's a mo -

7 8 9 10
- ment you know... you're fucked- Not an inch -

11 12 13 14
- more room - to self - de - struct. - No more moves -

15 16 17 18
- oh yeah, - the dead - end zone. - Man, you just -

22
- can't call - your soul - your own. - But the

23 24 25
thing that makes you real-ly jump, Is that the weird-est shit - is still to

26 27 28
come. You can ask your - self, Hey, what have I done? You're

29 30
just a fly- the lit - tle guys, they kill for fun. Man, you're fucked

31 32 33
if you just - freeze up, - Can't do - that thing - that

34 35 36
keep-in' still. - But, you're fucked if you speak - your mind, - And you know -

uh huh- you will. - Yeah, you're fucked, -

- all right- and all - for spite. - You can kiss - your sor - ry ass -

- all right- and all - for spite. - You can kiss - your sor - ry ass -

- good - bye. - To - tal - ly fucked. Will they mess - you up? - Well, you know -

- they're gon - na try. -

Don't Do Sadness

(Moritz)

lyrics by Steven Sater
music by Duncan Sheik

Rhythmic $\text{♩} = 110$

MORITZ: 3^{P}

Aw-ful sweet to be a lit-tle but - ter - fly. Just

wing-in' ov - er things, and no-thin' deep in - side. No-thin' go -

in', go - in' wild in you - you know - You're slow-in' by the

riv - er - side or float-in' high and blue. Or,

may - be, cool to be a lit - tle sum - mer wind. Like,

once through ev' - ry - thing, and then a - way a - gain. With a taste

of dust in your mouth all day. But no need to know, Like

sad - ness - you just sail a - way. 'Cause you know,

I don't do sad - ness - not ev - en a

lit - tle bit. Just don't need it in my life - don't want an - y part

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

my time. Look-in' back on it all, man, it blows my mind. I don't do sad -

ness. So been there. Don't do sad - ness. Just don't care.

rit.

The Dark I Know Well

lyrics by Steven Sater
music by Duncan Sheik

$\text{♩} = 108$

MARTHA:

There is a part I can't tell
about the dark I know well. You say,
"Time for bed now, child," Mom just smiles that smile-
Just like she never saw me. Just like she never
saw me... So, I leave, want-in' just to hide.
Know-in' deep in-side You are com-in' to me.
You are com-in' to me... You say all
you want is just a kiss good-night, Then you hold me and you whisper, "Child, the
Lord won't mind. It's just you and me. Child, you're a
beau-ty. God,
it's good- the lov-in'- ain't it good to-night You ain't
seen nothin' yet- gon-na treat you right. It's just you and me.
Child, you're a beau-ty."