



Middle School: Theatre

In-Person Audition Requirements

The Theatre Department is looking for students who have a passion for theatre to join the Musical Theatre program.

To apply to the SDSCPA Middle School Theatre program:

Please arrive prepared to perform! Wear comfortable clothing. You may bring a bottle of water. If you have prepared materials, please have them ready.

In your audition:

1. Please introduce yourself. Include:

1. Your first and last name
2. The grade you will be entering in the Fall
3. Whether you are auditioning for the Acting Program or the Musical Theatre Program

2. You may be asked some of the following questions:

1. Why do you want to attend SDSCPA?
2. What do you enjoy about performing?
3. Have you taken lessons or performed on stage anywhere?

3. Perform a monologue and/or song!

Perform (1) monologue

- o The monologue should be from a play if possible, between 1 to 2 minutes and age appropriate.
- o Introduce your monologue before you begin. Include the title of the play, and the character you will be playing.

If you are auditioning for Musical Theatre perform (1) song with accompaniment - live or digital.

- o Make sure you are louder than your accompaniment.
- o Your chosen song should be age appropriate.
- o The song you sing should be 45 to 60 seconds long.
- o Musical Theatre selections are preferable, but not mandatory.

If you do not have an idea for a song - select something you already know and love. For example, songs from Disney musical, or from the popular mainstream.

(A few monologues and songs have been provided if you do not already have something prepared. See YouTube for background music tracks.)

All SDSCPA Auditions are closed.

Parents/Guardians are not able to view the audition or accompany their student to the audition room.

Students will be evaluated individually. Areas of assessment will include:

- Creativity
- Passion

Monologues from You're A Good Man Charlie Brown

CHARLIE BROWN

I think lunchtime is about the worst time of day for me. Always having to sit here alone. Of course, sometimes, mornings aren't so pleasant either. Waking up and wondering if anyone would really miss me if I ever got out of bed. Then there's the night too. Lying there and thinking about all the stupid things I've done during the day. And all those hours in between when I do all those stupid things. Well, lunchtime is among the worst times of the day for me. Well, I guess I'd better see what I've got. Peanut butter. Some psychiatrists say that people who eat peanut butter sandwiches are lonely... I guess they're right. And when you're really lonely, the peanut butter sticks to the roof of your mouth. There's that cute little red-headed girl eating her lunch over there. I wonder what she would do if I went over and asked her if I could sit and have lunch with her?... She'd probably laugh right in my face...it's hard on a face when it gets laughed in. There's an empty place next to her on the bench. There's no reason why I couldn't just go over and sit there. I could do that right now. All I have to do is stand up...I'm standing up!...I'm sitting down. I'm a coward. I'm so much of a coward, she wouldn't even think of looking at me. She hardly ever does look at me. In fact, I can't remember her ever looking at me. Why shouldn't she look at me? Is there any reason in the world why she shouldn't look at me? Is she so great, and I'm so small, that she can't spare one little moment?...**SHE'S LOOKING AT ME!! SHE'S LOOKING AT ME!! (he puts his lunchbag over his head.)** ...Lunchtime is among the worst times of day for me. If that little red-headed girl is looking at me with this stupid bag over my head she must think I'm the biggest fool alive. But, if she isn't looking at me, then maybe I could take it off quickly and she'd never notice it. On the other hand...it's very hard to breathe in here. **(he removes his sack)** Whew! She's not looking at me! I wonder why she's never looking at me? Oh well, another lunch hour over with...only 2,863 to go.

Monologues from You're A Good Man Charlie Brown

The Red Baron

SNOOPY (on top of doghouse, speaking 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! *(aside)* Actually, tough flying aces never say 'Nyahh, Nyahh, Nyahh'. I just, ah...Drat this fog! It's bad enough having 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! Ah, the sun has broken through...I can see the woods of Montsec below...and what's that? It's a Fokker triplane! Ha! I've got you this time, Red Baron **(SFX: machine gun fire)** Curse you, Red Baron! Curse you and your kind! Curse the evil that causes all this unhappiness! **(SFX: plane engine sputtering towards silence)** Here's the World War I flying ace back at the aerodrome in France, he is exhausted and yet he does not sleep, for one thought continues to burn in his mind...Someday, someday I'll get you Red Baron!

Monologues from You're A Good Man Charlie Brown

LUCY

Do you know what I intend? I intend to be a queen. When I grow up I'm going to be the biggest queen there ever was, and I'll live in a big palace and when I go out in my coach, all the people will wave and I will shout at them, and ... and ... in the summertime I will go to my summer palace and I'll wear my crown in swimming and everything, and all the people will cheer and I will shout at them... What do you mean I can't be queen? Nobody should be kept from being a queen if she wants to be one. It's usually just a matter of knowing the right people...well... if I can't be a queen, then I will buy myself a queendom and then I'll kick out the old queen and take over the whole operation myself. I will be head queen.

ALMOST THERE

Music and Lyrics by
RANDY NEWMAN

Moderately, expressively



Spoken: *Mama, I don't have time for dancin'.* That's just gon - na have to wait a



while. _ Ain't got time for mess - in' a - round, _



and it's not my style. _ This old town _ can

C7sus



C7



F



C/E



D7



slow you down, peo - ple tak - in' the eas - y way, but

C/G



Gdim



Am



I know ex - act - ly where I'm go - in' I'm get - tin'

D7



C/E



Fm



Fdim



G7



F/A



Gm7b5/Bb



G7/B



3
clos - er and clos - er ev - ry day. And I'm

accel.

Moderately fast, steadily

C6



B7



Bbmaj7



A7



F



C/E



al - most there, — I'm al - most there. —

8

D7

G7

C

A7

D9



al - most there. — I'm — al

G7sus

C

C/Bb

F/A

Fm/Ab



most there.

C/G

C/E

Cm/Eb

D7

G7

C

C/Bb



F/A

Fm/Ab

C/G

D7

G7

C



C6

C/Bb

F/A

Fm/Ab

C/G

G7#5

Slower

F#m7b5

G7#5

C9/F

C7

There's been trials and trib - u - la - tions.

F

C/E

D7

C/G

E7/G#

You know I've had my share. But I've climbed a moun - tain, I've

a tempo

Am7

D7

G7sus

C

A7/E

crossed a riv - er, and I'm al - most there. I'm

Am7



D7



G7sus



C



C9/Bb



stop me now 'cause I'm al - most there.

E/A



Fm/Ab



C/G



G7#5



I re -

C



F#dim7



C/G



C



F



C/B



mem - ber Dad - dy told me fair - y tales can come true;

D7



C/G



E7/G#



Am7



but you got - ta make 'em hap - pen; it

D7



C/G



E7/G#



Peo - ple down here think I'm

Am7



D7



G7



— cra - zy, but I don't care.

C6



B7



Bbmaj7



A7



F



C/E



Trials and trib - u - la - tions, I've had my share.

D7



C/G



E7/G#



There ain't noth - ing gon - na

D7



G7



F/A



Gm7b5/Bb



G7/B



C



G7#5



all de-pends on ___ you. _____ So I work ___ real hard ___ each and

C9



C9/G



Gb7



F



C/E



D7



ev - 'ry day. ___ Now things for sure ___ are go - ing my way. ___

C/G



E7/G#



Am7



D7



C/E



Fm



F#dim



Just ___ do - ing what I do, ___ look out, boys, ___ I'm ___

G7



F/A



Gm7b5/Bb



G7/B



C6



B7



com - in' through. ___ And I'm ___ al - most there, ___

6 Bbmaj7



A7



F



C/E



D7



I'm al - most there.

C/G



E7/G#



Am7



D7



G7sus



Peo - ple gon - na come here from ev - ry - where, and I'm al - most there.

C



D7



G7sus



C6



C/Bb



I'm al - most there.

F/A



Fm/Ab



C6



C/Bb



F/A



Fm/Ab



Beauty And The Beast

A Bela e a Fera

Music by: Alan Menken
Lyrics by: Howard Ashman

Lyricaly ♩ = 70

The musical score is written for piano and includes the following elements:

- Staff 1 (Piano):** Measures 1-3. Chords: F(add9), F sus, F(add9). Dynamics: *mp*.
- Staff 2 (Pno.):** Measures 4-6. Chords: F sus, F(add9), C7sus, C7. Lyrics: Tale as old as time,
- Staff 3 (Pno.):** Measures 7-9. Chords: F(add9), C7sus, C7, F(add9), F. Lyrics: true as it can be. Bare-ly e-ven
- Staff 4 (Pno.):** Measures 10-12. Chords: Am, B^b(add9), B^b. Lyrics: friends, then some-bod - y bends un - ex - pect - ed -

Beauty And The Beast

2
12 C7sus F(add9) F C7sus C7

ly. Just a lit - tle change

15 F(add9) F Cm7 F7

Small, to say the least. Both a lit - tle

17 Bbmaj7 Am7 Gm7 C7sus C7

scared, nei - ther one pre - pared. Beau - ty and the

poco rit.

19 F(add9) C7sus Am

Beast. Ev - ver just the same.

a tempo

22 $Bb(add9)$ Bb Am $Bb(add9)$ Bb

Ev-er a sur-prise. Ev-er as be-

Pno.

25 Am7 Dm Dm7 Eb F

fore, ev-er just as sure as the sun will rise.

Pno.

28 G D7sus D7 G(add9) G

Tale as old as time. Tune as old as

Pno. *f*

31 D7sus D7 G(add9) G

song. Bit - ter - sweet and

Pno.

33 B \flat C D7

strange, find-ing you can change, learn-ing you were wrong.

Pno.

36 G(add9) G D7sus G(add9) G

Cer-tain as the sun ris-ing in the

Pno.

39 Dm G7 Cmaj7 Bm7

East. Tale as old as time, song as old as

Pno.

41 Am7 D7sus D7 G(add9) G/F#

rhyme. Beau - ty and the Beast.

Pno.

poco rit. *dim.*

43 Em Bm/D C Bm

Tale as old as time, song as old as

Pno. *slower*

45 Am7 // D7sus D7 G(add9)

rhyme. Beau - ty and the Beast.

Pno. // *a tempo*

47 Gsus G(add9) Gsus

Pno. *rit.*

50 G



Pno.

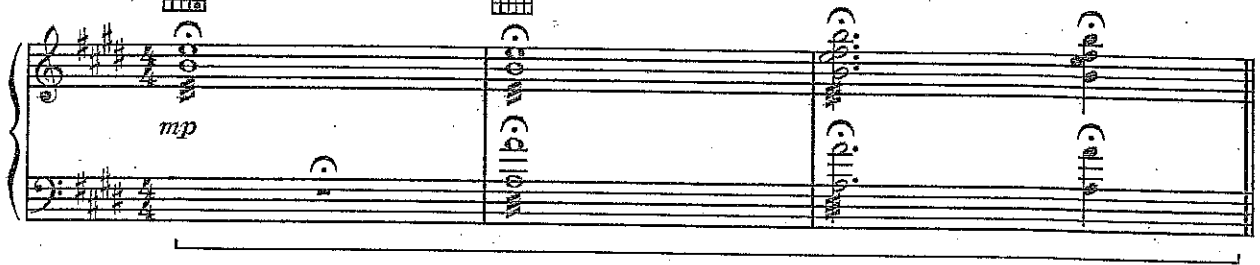
HOW FAR I'LL GO

from MOANA



Moderately (♩ = 84)

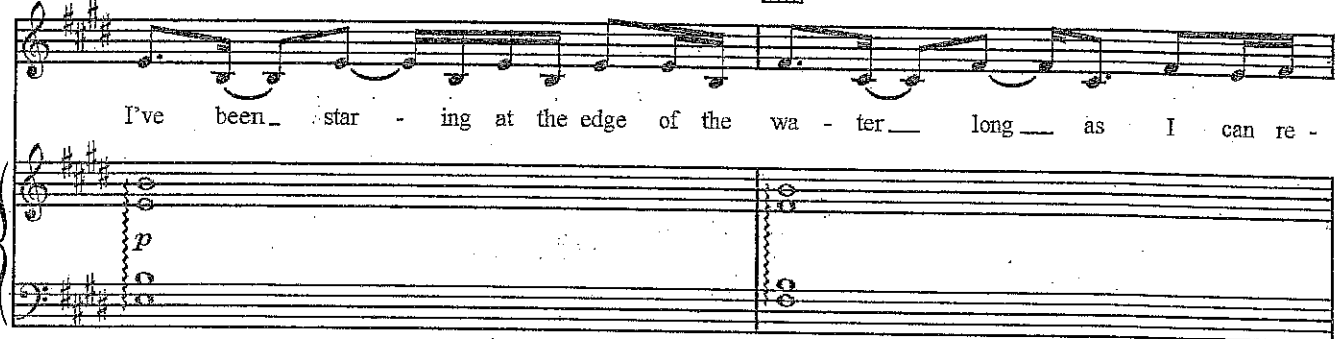
Music and Lyrics by
LIN-MANUEL MIRANDA

Bsus  Bsus/A 






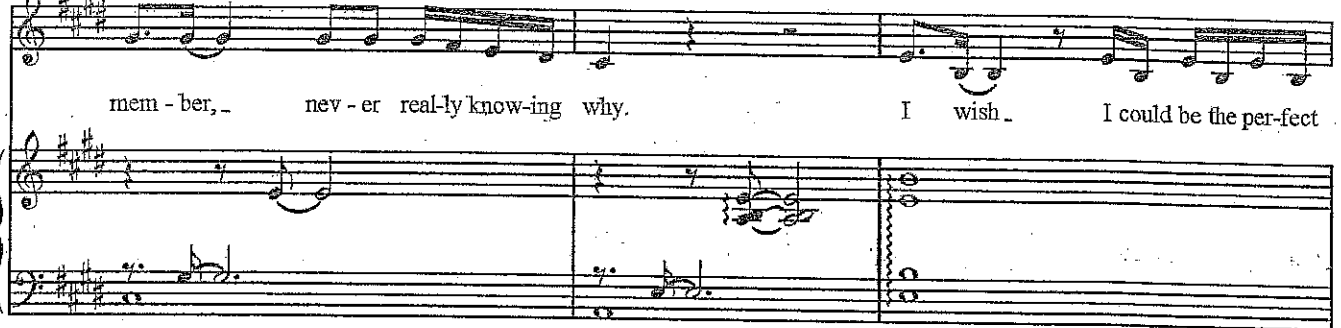
mp

E5  B5/F# 






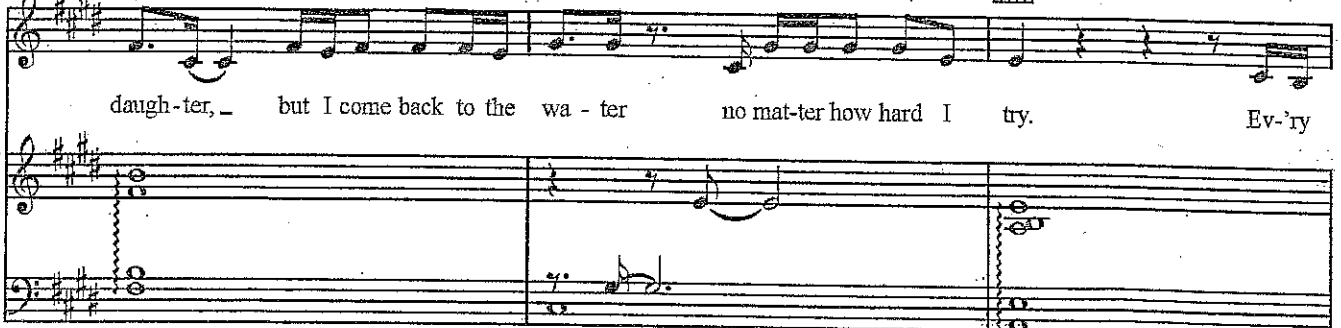
I've been star - ing at the edge of the wa - ter long as I can re -

C#m  Asus2  E5 



mem - ber, nev - er real - ly know - ing why. I wish I could be the per - fect

B5/F#  C#m  Asus2 



daugh - ter, but I come back to the wa - ter no mat - ter how hard I try. Ev - 'ry



turn I take, ev-'ry trail I track, ev-'ry path I make, ev-'ry road leads back to the



place I know where I can - not go, where I long — to be. See the



line where the sky meets the sea, it calls — me, and no one knows — how far it



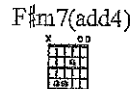
goes. — If the wind in my sail on the sea stays be - hind — me, one day I'll



know. _____ If I go, there's just no tell-ing how far I'll go. I know - ev-'ry-bod-y on this



is - land - seems - so hap-py on this is - land. - Ev-'ry-thing is by de - sign. -



_____ I know - ev - ry - bod-y on this is - land - has a role on this



is - land, - so may-be I can roll with mine. - I can

C#m

B(add2)/D#

lead with pride, I can make us strong. I'll be sat - is - fied if I play a - long, but the

E

Am

Am6

voice in-side sings a dif-f'rent song. What is wrong with me?

See the

E

Bsus

B

C#m

C#m/B

light as it shines on the sea: it's blind - ing, but no one knows _____ how deep it

A

E

Bsus

B

goes. _____ And it seems like it's call-ing out to me, so come find _____ me and let me

C#m



C#m/B



Am



Am6



know. _____

What's be - yond that line? Will I cross that line? The

F



Csus



C



Dm



line where the sky meets the sea, it calls me, _____ and no one knows _____ how far it

Bb



F



Csus



C



goes. _____ If the wind in my sail on the sea stays be - hind me, one day I'll

Dm



Dm/C



Ab



A/G Fm Dm7(b5)



C5



know _____ how far I'll go! _____

PART OF YOUR WORLD

from Walt Disney's THE LITTLE MERMAID

Lyrics by HOWARD ASHMAN
Music by ALAN MENKEN

Moderately bright

Chords: B \flat , C/B \flat , B \flat

L.H.

This system shows the first three measures of the piano introduction. The right hand features a melodic line with eighth notes, while the left hand provides a simple accompaniment. The key signature has two flats (B \flat and E \flat).

Chords: C/B \flat , B \flat , C/B \flat

Look at this stuff... Is - n't it neat?

This system contains the first two lines of the vocal melody. The lyrics are "Look at this stuff... Is - n't it neat?". The piano accompaniment continues with a steady eighth-note pattern.

Chords: B \flat , C/B \flat , Am7

Would-n't you think... my col - lec - tion's com - plete? Would-n't you think... I'm the girl,

This system contains the third line of the vocal melody. The lyrics are "Would-n't you think... my col - lec - tion's com - plete? Would-n't you think... I'm the girl,". The piano accompaniment continues with a steady eighth-note pattern.

Chords: Dm7, F/G, G7

the girl who has ev - 'ry - thing...

This system contains the fourth line of the vocal melody. The lyrics are "the girl who has ev - 'ry - thing...". The piano accompaniment continues with a steady eighth-note pattern. The system ends with a double bar line and a final chord of G7.

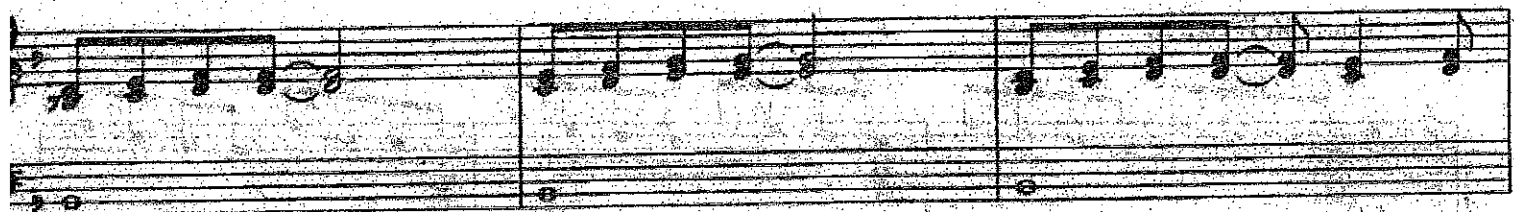
Bb

C/Bb

Bb



Look at this trove, — treas- ures un - told. — How man - y won - ders can



C/Bb

Am7

Dm7



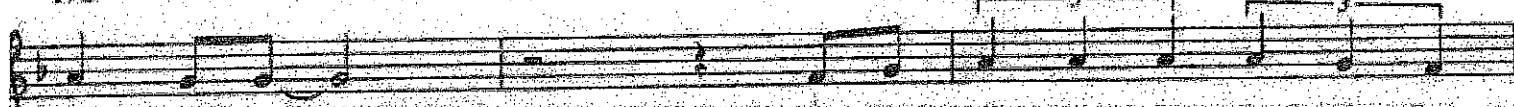
one ca - vern hold? — Look - ing a - round — here you'd think, — sure, she's got



F/G

G7

Bb maj7



ev - ry - thing — I've got gad - gets and giz - mos a -



Am7

F/A

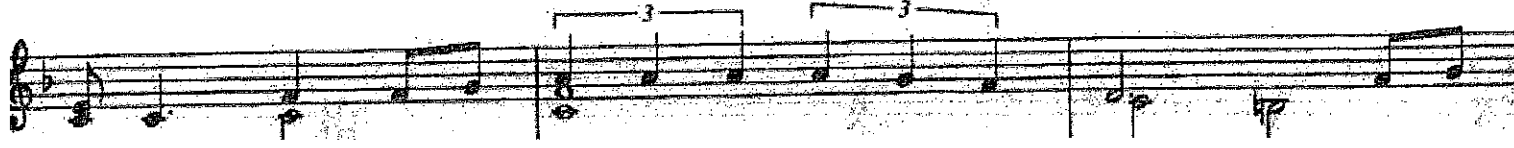
Dm7

F/G

G7



plen - ty. I've got who - zits and what - zits ga - lore. You want



B♭maj7 Am7 F/A *rall.* Dm7

thing - a - ma-bobs, I've got twen - ty. But who cares? No big

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of two flats. The lyrics are: "thing - a - ma-bobs, I've got twen - ty. But who cares? No big". The piano accompaniment includes a treble and bass clef. Chords are indicated above the staff: B♭maj7, Am7, F/A, and Dm7. A "rall." (rallentando) marking is placed above the piano part. A triplet of eighth notes is marked with a "3" above it.

F/G G7 B♭/C *a tempo* Am/C B♭/C C7

deal. I want more.

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "deal. I want more.". The piano accompaniment includes a treble and bass clef. Chords are indicated above the staff: F/G, G7, B♭/C, Am/C, B♭/C, and C7. A "a tempo" marking is placed above the piano part.

F Am7 B♭

I wan - na be ___ where the peo - ple are. I wan - na see ___ wan - na

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "I wan - na be ___ where the peo - ple are. I wan - na see ___ wan - na". The piano accompaniment includes a treble and bass clef. Chords are indicated above the staff: F, Am7, and B♭. A "a tempo" marking is placed above the piano part.

B♭/C C Dm Am

see 'em danc - in', walk - in' a - round _ on those, what - d - ya call ___ 'em, oh

The fourth system of music continues the vocal line and piano accompaniment. The lyrics are: "see 'em danc - in', walk - in' a - round _ on those, what - d - ya call ___ 'em, oh". The piano accompaniment includes a treble and bass clef. Chords are indicated above the staff: B♭/C, C, Dm, and Am.

Bb/C C C7 F

feet Flip - pin' your fins — you don't

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line starts with a quarter rest, followed by a quarter note 'feet', a half note 'Flip - pin'', and a quarter note 'your'. The piano accompaniment consists of chords and moving lines in both hands.

F/A Bb Bb/C C

get too far — Legs are re - quired — for jump - in', danc - in'.

The second system continues the piece. The vocal line has a quarter rest, a quarter note 'get', a quarter note 'too', a quarter note 'far', a quarter rest, a quarter note 'Legs', a quarter note 'are', a quarter note 're - quired', a quarter rest, a quarter note 'for', a quarter note 'jump - in'', a quarter note 'danc - in'', and a quarter note 'danc - in''. The piano accompaniment continues with chords and moving lines.

Dm Am F/A Bb/C

Stroll - in' a — long — down the what's that word a - gain, street.

The third system features a vocal line with a quarter rest, a quarter note 'Stroll - in'', a quarter note 'a', a quarter note 'long', a quarter note 'down', a quarter note 'the', a quarter rest, a quarter note 'what's', a quarter note 'that', a quarter note 'word', a quarter note 'a - gain', a quarter note 'street', and a quarter note 'street'. The piano accompaniment includes a triplet of eighth notes in the vocal line.

C7 F F/Eb

Up where they walk, up where they run, up where they

The fourth system has a vocal line with a quarter rest, a quarter note 'Up', a quarter note 'where', a quarter note 'they', a quarter note 'walk,', a quarter rest, a quarter note 'up', a quarter note 'where', a quarter note 'they', a quarter note 'run,', a quarter rest, a quarter note 'up', a quarter note 'where', a quarter note 'they', and a quarter note 'they'. The piano accompaniment features triplet markings over the vocal line.

B \flat /D B \flat m/D \flat F/C

stay all day in the sun. Wan - der - in' free, wish I could

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The key signature has two flats (B \flat and E \flat). The first line of music is marked with a B \flat /D chord, followed by a B \flat m/D \flat chord, and then an F/C chord. The lyrics are: "stay all day in the sun. Wan - der - in' free, wish I could". There are three triplet markings over the notes in the vocal line.

B \flat /C C F

be part of that world. What would I

Detailed description: This system contains the second two lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The key signature has two flats. The first line of music is marked with a B \flat /C chord, followed by a C chord, and then an F chord. The lyrics are: "be part of that world. What would I". There are three triplet markings over the notes in the vocal line.

B \flat C/B \flat Am

give if I could live out - ta these wa - ters.

Detailed description: This system contains the third two lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The key signature has two flats. The first line of music is marked with a B \flat chord, followed by a C/B \flat chord, and then an Am chord. The lyrics are: "give if I could live out - ta these wa - ters.". There are three triplet markings over the notes in the vocal line.

Dm B \flat C/B \flat

What would I pay to spend a day warm on the

Detailed description: This system contains the fourth two lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The key signature has two flats. The first line of music is marked with a Dm chord, followed by a B \flat chord, and then a C/B \flat chord. The lyrics are: "What would I pay to spend a day warm on the". There are three triplet markings over the notes in the vocal line.

Am F7sus F7 Bb

sand. Bet cha on land they un - der

C/Bb A7sus A7 Dm Dm/C

-stand. Bet they don't re - pri - mand - their daugh - ters. Bright young

F/G G F/G G Ebmaj7

wom - en, sick of swim - min' read - y to stand.

rall. *a tempo*

Bb/C C Bb/C C F F/A

And read - y to know - what the peo - ple know -

Bbmaj7

Bb/C

C7

Ask 'em my ques - tions and get some an - swers.

Dm

Am

F/A

What's a fire, _____ and why does it, what's the word,

Gm7

C7

F

burn. When's _ it my turn? Would - n't I

F/Eb

Bb/D

Bbm/Db

love, love to ex - plore that shore up a - bove, _____

slower

out of the sea. Wish I could

F

This system contains the first two staves of music. The vocal line (top staff) has lyrics "out of the sea. Wish I could". Above the vocal line, there are two triplet markings over the notes "of" and "sea.". A chord symbol "F" is placed above the second measure. The piano accompaniment (bottom staff) features a bass line with a "slower" marking above it. The music is in a 3/4 time signature.

Bb/C C7 Bb

be part of that world.

L.H.

This system contains the third and fourth staves of music. The vocal line (top staff) has lyrics "be part of that world.". Above the vocal line, there are three chord symbols: "Bb/C", "C7", and "Bb". The piano accompaniment (bottom staff) features a bass line with a "L.H." marking below it. The music continues in the same 3/4 time signature.

C/Bb Bb

This system contains the fifth and sixth staves of music. The vocal line (top staff) is mostly empty, with a few notes. Above it, there are two chord symbols: "C/Bb" and "Bb". The piano accompaniment (bottom staff) features a bass line with a "L.H." marking below it. The music continues in the same 3/4 time signature.

C/Bb F

This system contains the seventh and eighth staves of music. The vocal line (top staff) is mostly empty. Above it, there are two chord symbols: "C/Bb" and "F". The piano accompaniment (bottom staff) features a bass line with a "L.H." marking below it. The music continues in the same 3/4 time signature.