The Mystery of Edwin Drood Male Audition Sides

Prepare to perform both of these sides as part of your audition. You may be asked to read either or both of them. It is not required to memorize the sides.

We would like to hear you attempt each side in an interesting and understandable English accent. We are not worried about the accent being realistic. This Musical is bold and comedic, and we are only looking to hear what your voice can do at the time of your audition. Please pay attention to the style descriptors given for each side.

Side A

Style: confident/inviting

CHAIRMAN

Now, as you are no doubt aware, our own Mr. Charles Dickens was full halfway through the creation of The Greatest Mystery Novel of Our Time, when he committed the one ungenerous deed of his noble career: He Died, leaving behind not the slightest hint as to the outcome he had intended for his bizarre and uncompleted puzzle: The Mystery of Edwin Drood. Tonight, however, our company will make its most earnest effort to meet this supreme challenge. So come on, let's all be as vulgar and uncivilized as is legally possible! Kick off your boots, loosen your corsets...and enjoy yourselves.

Side B

Style: melodramatic/upper-class

SAPSEA

<u>Director reads:</u> Come now, Mr. Jasper, this is quite extraordinary—

JASPER

To the contrary, nothing could be more ordinary, sir! I myself suffer from this sort of duality on occasion. Sometimes I will...forget things...and in going back to fetch them, half-expect to meet myself rounding a corner I've already turned...

The Mystery of Edwin Drood Female Audition Sides

Prepare to perform both of these sides as part of your audition. You may be asked to read either or both of them. It is not required to memorize the sides.

We would like to hear you attempt each side in an interesting and understandable English accent. We are not worried about the accent being realistic. This Musical is bold and comedic, and we are only looking to hear what your voice can do at the time of your audition. Please pay attention to the style descriptors given for each side.

Side A

Style: melodramatic/upper-class

HELENA

Before you utter that word again, you laughable man, perhaps you will be good enough to supply a body, a victim, a corpse....something more tangible than an errant nephew, a timorous uncle, and a ludicrous city official who has no backing for his charges beyond pure pomp and sheer circumstance.

Side B

Style: confident/lower-class

DURDLES

Director reads: Then you're leaving Cloisterham already?

PUFFER

Not bloody likely! I didn't come this far only to turn away with but one piece of the puzzle in my hand. I've never in my wretched life been this close to getting anything I set about after; more the fool I'd be to pull back, just when I'm winning. I've never understood those in life who ease up—just when they should push on...

The Mystery of Edwin Drood Audition Song Excerpts

You should be prepared to sing all applicable selections.

WOMEN

<u>Drood</u> (all women)

1. There You Are (measures 61-end)

Helena (all women)

18HR. Out on a Limerick (measures 33-end)

Rosa (higher female voice/Soprano)

3. Moonfall (measures 9-24)

Puffer (lower female voice/Alto)

4. The Wages of Sin (measures 1-36)

MEN

Chairman (all men)

1. There You Are (measures 61-end)

Bazzard (all men)

18BCN. Out on a Limerick (measures 33-end)

Neville (higher male voice/Tenor)

6. A British Subject (measures 1-20)

CALLBACKS

- **2. Two Kinsmen** (Jasper [tenor] and Drood [alto]) (measures 1-21)
- **8. Perfect Strangers** (*Drood [alto] and Rosa [soprano]*) (measures 1-34)
- 7. Both Sides of the Coin (Jasper [tenor] and Chairman [bass]) (measures 1-28)

1. There You Are

Mar

(%)

accompanional here









18H-R Out on a Linerick All women this accept





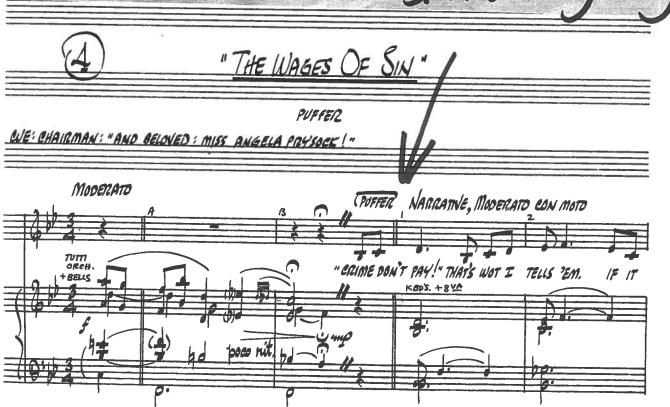






The Wages of Sin

Start at beginning



54.53







18BCN Dut on a Limerick All men this excerpt

start simily



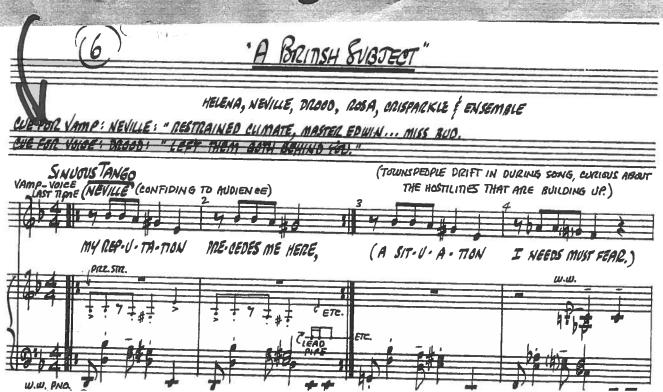
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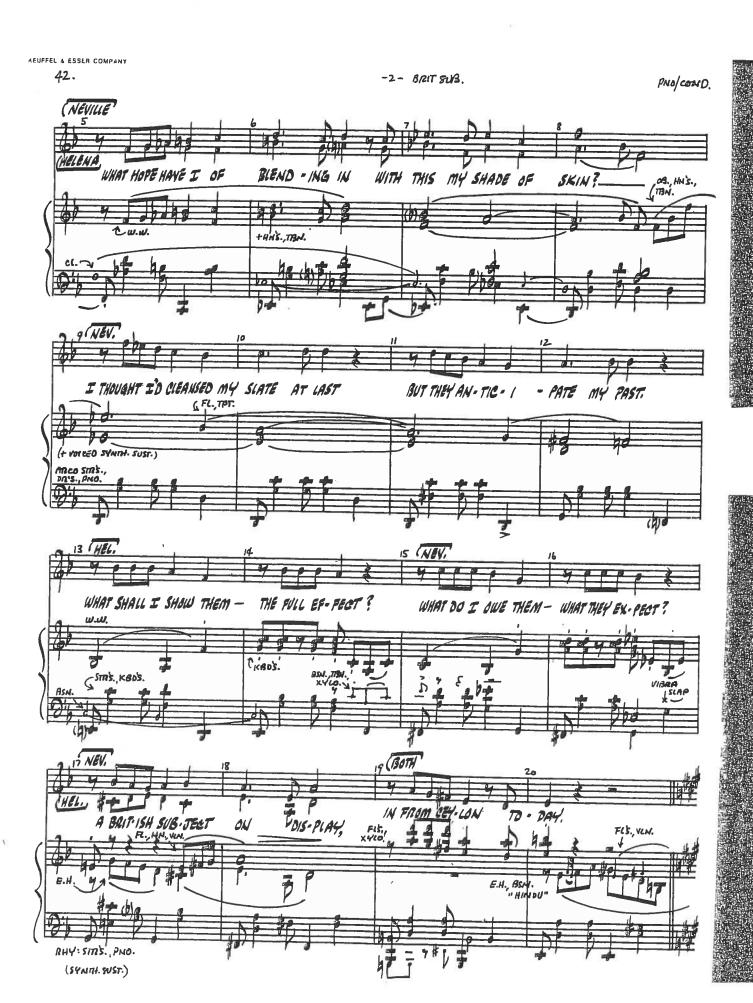




A British Subject

start at beginning





Sing from beginning

2

"TWO KINSMEN"

DROOD ; TASPER QUE: DROOD: "AND TRUST YOU! BOTH HANDS, JACK!"





Start at beginning

SEUFFEL & ESSER COMPANY

60. PNO/CONO. "PERFECT STRANGERS" DROOD & ROSA CUE FOR ORCH: DROLD: "I AM SORRY, ROSA." ROSA: "AND I FOR YOU." THE COLD OF THE STATE OF THE ST MODERATO CON MOTO IF WE WERE PER- FECT STRAN-GERS. HOW PER . FECT LIFE COULD BE! CHM. P I'D KNOW IF - YOU'D KNOW IF A-DORE YOU = YOU LOVE ME .__



LEUFFEL & ESSER COMPANY 62. -3- PERFECT PNO/COND. VLUS. 一一, MET ... ?. WHERE WE AH. PETL FECT STEAM GERS +8VA W.W. P Jampito STNIN. SEE THE PATH BE-FORE ME. WAY ID FIND MY I'D SEE THE 6+84Aw.w. PATH BE-FORE ME. THE FOR- EST THE TREES. FROM FOR- EST חוב הובנו. COULD LIFE BE REAL FIZOM WITH-OUT YOU? BSN.

start at the beginning

