

Once Upon a Mattress

Vocal Audition Material Instructions

Please Note: If you are not a vocalist, please still audition. We will work with you during this section of the audition to determine your strengths.

If you are not interested in a speaking/singing role, please sing the following selection:

*Chorus - Opening for a Princess

If you are interested in being considered for a Speaking/Singing Role, please see below for your vocal audition options:

Unsure of which role to audition for or unsure of your vocal range, please sing the following selection:

*Chorus - Opening for a Princess

Baritone/Bass:

*Wizard - Sensitivity

Tenor (both selections):

*Harry - In a Little While [Note: the Reprise is only for Callbacks]

*Minstrel - Many Moons Ago

If you are interested in being considered for the role of "Prince Dauntless," please sing *either* the Baritone/Bass *or* the Tenor selections *AND* sing:

*Dauntless - Song of Love

If you are interested in being considered for the role of "Queen Aggravain," please sing:

*Sensitivity

If you are interested in being considered for the roles of "Princess Winnifred" or "Lady Larken", please sing both selections below:

*Winnifred - Shy

*Larken - In a Little While [Note: the Reprise is only for Callbacks]

If you are interested in any of the other female speaking/singing roles, please sing:

*Chorus - Opening for a Princess

Once Upon a Mattress

Character List

Queen Aggravain	Alto/A-B	Prince Dauntless	Baritone/D-E
Princess Winnifred the Woebegone	Mezzo-Soprano/Bb-F	Minstrel	Tenor/D-B
Lady Larken	Soprano/C-F	Jester	Tenor/D-B
Lady Rowena		Sir Harry	Tenor/D-G
Lady Lucille		Wizard	Baritone/A-B
Princess #12		King Sextimus the Silent (until the very end)	Pantomimes majority of his lines/songs
Lady Mabelle			
Lady Merril		Sir Studley	
Nightingale of Smarkand	Soprano/Gb-F#	Sir Luce	
Lady Beatrice	Featured Dancer	Sir Harold	Featured Dancer
Emily, a scullery maid		Knight 1	
Ladies-in-waiting		Knight 2	
		Knight 3	
		Knights of the Kingdom	

Chorus - Measures 27 - 59

Ladies - Sing parts marked "All" and parts marked "Ladies"
Men - Sing parts marked "All" and parts marked "Knights"

ALL: 

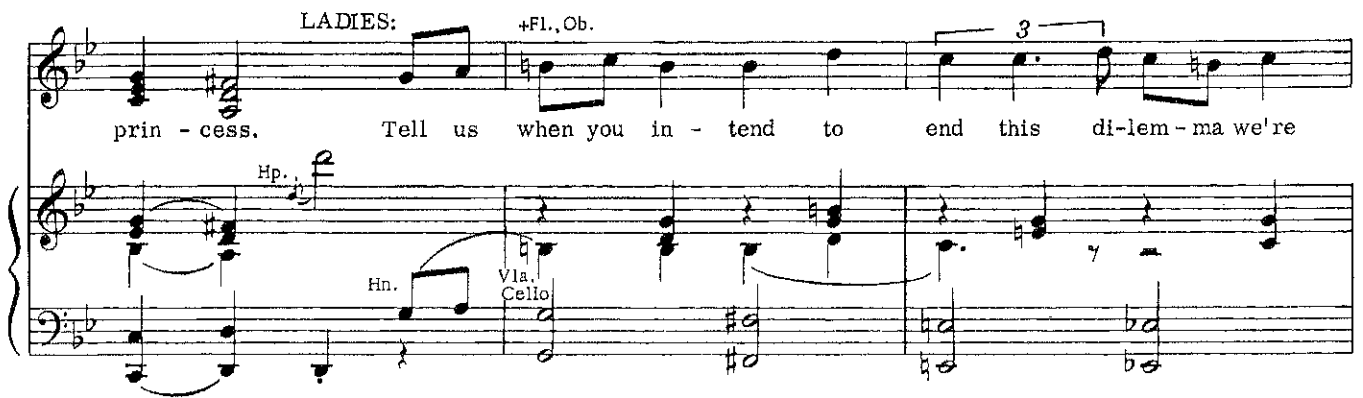
We have an

Opening for a Princess

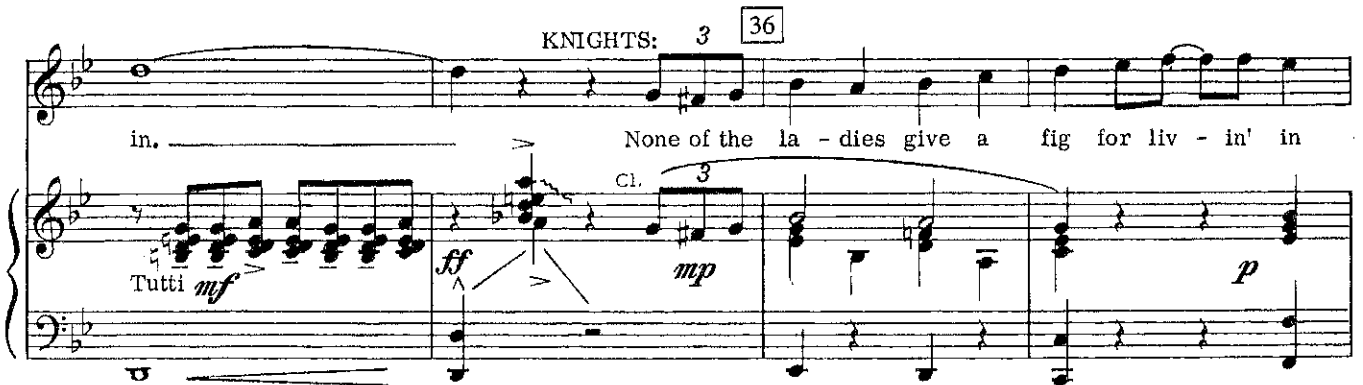
28



o - pen - ing for a prin - cess, For a gen - u - ine cer - ti - fied
W. W.
Str.



LADIES: +Fl., Ob. 3
prin - cess. Tell us when you in - tend to end this di - lem - ma we're
Hp.
Hn. Vla. Cello



KNIGHTS: 3 36
in. None of the la - dies give a fig for liv - in' in
Tutti *mf* *ff* *mp* *p*
Cl.



ALL: 40
sin! We have an o - pen - ing for a prin - cess, For a
Fl. Bva
W. W.
f *p* *mp* Str.

LADIES: +Fl., Ob.

beau - ti - ful, bon - a - fide prin - cess. Where's the du - ti - ful knight who'll

Hp. *f*

Hn. Vin., Cello

KNIGHTS: 3

right all the wrong we've been done? None of the

ci. 3

Tutti *mf* *ff* *mp*

50 Hn. Solo

LADIES: +Ob.

la - dies are hav - in' an - y fun. What to

mf Br.

LADIES:

do? What to do? Pi-ty the la - dies - in - wait - ing.

KNIGHTS:

What to do? What to do?

p Tutti

56

LADIES:

Four, eight, ten, e-lev-en,

KNIGHTS:

KNIGHTS:

Pi-ty the gen-tle-men two.

Six, eight, ten, e-lev-en,

Piano accompaniment for the first system. The left hand plays a steady bass line with chords, while the right hand plays chords and moving lines. Dynamic markings include *fz.* and *mp*. There are also markings for *Br.* (Brass) and *Fl.* (Flute).

LADIES:

twelve con-ten-ders in a row.

KNIGHTS:

twelve con-ten-ders in a row. They

Piano accompaniment for the second system. It continues the accompaniment from the first system. Dynamic markings include *Br.*, *tr* (trill), and *Fl.*. The piano part features chords and melodic lines in both hands.

Dauntless - Measures 1 - 60

No. 14

Song of Love

cue: WINNIFRED: You can call me by my nickname.

DAUNTLESS: Winnie?
WINNIFRED: Fred.

Slowly

Dialogue continues - - -

Piano

W. W., Str.

p

5 Rubato

WINN:

like you, Fred, I like you! You're just say - ing those words to be

DAUNT:

WINN:

kind. No, I mean it. I like - - I mean, I love you, Fred! He is

W.W.+Cello

13

DAUNT:

out of his me - di - e - val mind. I'm per - fect - ly sane and sound! I

nev - er felt bet - ter in my life! Ev - 'ry - bod - y! Ev - 'ry - bod - y! Ev - 'ry - bod - y, come and

17 Bright 2

meet my in - cip - i - ent wife!

DAUNTLESS: Cl.

I'm in

25 +Fl. etc. etc.

love with a girl named Fred! My rea - sons must be clear. When she

Tpts.

B. Cl. *p*

CHORUS:

shows you all how strong she is You'll stand right up and cheer! With an

DAUNT:
+Fl. 8va

F and an R and an E and a D And an F - R - E - D, FRED, Yea! I'm in

mf Tutti

37 etc. etc.

love with a girl named Fred. She drinks just like a lord. So come

Cl. Vlns.

p Vla. Br.

Cl.
sing a mer - ry drink - ing song And let the wine be poured.

W. W.
Trb.

45 CHORUS:

+Vlns.
Fill the bowl to o - ver flow - ing. Raise the gob - let high. With an

W. W. *tr*
f Tutti

DAUNT:

+Vla.
F and an R and an E and a D, And an F R E D, FRED, Yea! I'm in

Hp. *gliss.*

53

love with a girl named Fred. She sings just like a bird. You'll be

Fl.
Hn. W. W. Vlns.

left com-plete-ly speech-less when her gen-tle voice is heard!

tr *tr* *tr*

Hp.

Harry - Measures 1 - 26, 45 - 68

No. 4

In A Little While

Cue: LARKEN: Oh! Harry!

($\text{♪} \text{♪} = \overset{3}{\text{♪}} \text{♪}$)

HARRY: 3 *Ad lib.*

It won't be long, it won't be long, It

Br. W. W.

Hn. *f* *p* Str., Hp.

Vla. (Clar. cue)

won't be-cause it can't be long Be - fore our dreams come true. Be -

W. W. *mf* Hn.

cause you know I don't be-long And fur - ther more, I shant be - long to

Ob., Bell

11

an - y - one but you. In a lit-tle while, Just a lit-tle while,

You and I will be one, two, three, four. In a lit-tle while, I will see your smile

19

On the face of my son to be For - ev - er hand in glove Is the

way I have it planned. But I'll on - ly stay in love If the

Larken - Measures 27 - 44

27 LARKEN:



In a vel-vet gown I'll be com-ing down the

+Ob. 8va



Musical score for Larken's vocal line and piano accompaniment from measure 27 to 32. The vocal line continues with the lyrics: "aisle And it's bound to seem as though the wait-ing's on-ly". The piano accompaniment includes parts for Flute (Fl.), Oboe (Ob.), and Harp (Hp.).

33 HARRY: Have you any idea how soon, my love?

Musical score for Harry's vocal line and piano accompaniment from measure 33 to 36. The vocal line has the lyrics: "been a lit-tle, In a lit-tle while." The piano accompaniment includes parts for W.W. (Waltzes), Vlns. 8va, Tpts. (Trumpets), Cello, Hn., Trb. (8va), and Hp. (Harp). The tempo marking is *poco rit.* followed by *a tempo*.

LARKEN:
November.

HARRY:
November?

LARKEN: 37 (♩ = $\overset{\sim}{\underset{\sim}{3}}$)

Musical score for Larken's vocal line and piano accompaniment from measure 37 to 44. The vocal line has the lyrics: "My time is at a prem-i-um, For soon the world will see me a ma-". The piano accompaniment includes parts for W.W. (Waltzes) and Sr., Hp. (Harp).

ter - nal bride to be. I know I must-n't wor-ry, Har - ry,

W.W. Hn. Ob., Bell *p*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a treble clef with a key signature of three flats and a common time signature. The lyrics are "ter - nal bride to be. I know I must-n't wor-ry, Har - ry,". The bottom two lines are piano accompaniment in a grand staff (treble and bass clefs). The piano part includes dynamic markings such as *mf* and *p*. Instrumentation labels include "W.W." (Woodwind), "Hn." (Horn), and "Ob., Bell" (Oboe and Bell).

Still I wish you'd hur - ry, Har - ry. Har - ry, mar - ry me.

+Ob. Str. Hp.

Detailed description: This system contains the next two lines of music. The top line is a vocal melody in a treble clef with the same key signature and time signature as the first system. The lyrics are "Still I wish you'd hur - ry, Har - ry. Har - ry, mar - ry me." The bottom two lines are piano accompaniment in a grand staff. The piano part includes dynamic markings and a crescendo hairpin. Instrumentation labels include "+Ob." (Oboe), "Str." (Strings), and "Hp." (Harpsichord).

Larken - All

No. 5

In A Little While—Reprise

Cue: LARKEN: I believe you.

Slowly
Cl. Solo *dialogue continues - - -* Hp. 8va

Piano

p
Low Str.

Vla.

7 LARKEN:

In a lit - tle while, Just a lit - tle while, You and I will be

Bell w.w. Hns. Hr.

Str. L.H.

HARRY:

one, two, three, four. In a lit - tle while I will see your smile

Ob.

15

On the face of my son to be for - ev - er hand in glove Is the

w.w. Fl. Str. Cls. Strs.

way I have it planned. But I'll on - ly stay in love If the

23 BOTH:

glove con-tains your hand. In a vel-vet gown { I'll be com-ing down the
you'll

aisle. And it's bound to seem as tho' the wait-ing's on - ly

been a lit-tle, In a lit-tle while.

MINSTREL - Measures 1-41

No. 2

Prologue—Many Moons Ago

1 **Brightly**

W.W. 8va

W.W.

Br.

ff

Vln. pizz.

5 **MINSTREL:**

6 **Freely - in 4**

(on cue) Man - y moons a - go in a far off place Lived a

mp Hp. (orch. opt.)

Celesta

p +Hp., Cello

hand-some prince with a gloom-y face, For he did not have a bride. Oh, he

Ob.

Cl.

Hn.

Vla., Cello

12

sighed "a - las" And he pined a - las, But a - las, the prince could -n't

W. w.

Ob.

Hn.

Cello

find a lass Who would suit his moth - er's pride. For a

Fl.

Str.

18

prin - cess is a del - i - cate thing, Del - i - cate and dain - ty as a

Hp.

(dolce)

Str.

dra-gon fly's wing. You can re-cog-nize a la - dy by her el - e - gant air, But a

24

26 *Keep moving*

gen - u - ine prin - cess is ex - ceed - ing - ly rare.

Col. Sva

(Str. sust.)

rit.

mf W. W., Hn., Cls.

Bells

30

On a storm - y night, to the cas - tle door, Came the

lass the prince had been wait - ing for. "I'm a prin - cess lost" quoth she. But the

36

queen was cool and re - mained a - loof And she said: "Per - haps, but she'll

need some proof. I'll pre - pare a test and see. I will

Spoken: