

(HARMONY & INDEPENDENCE)



JAN AUDITION PACKET



GREASE

ROGER
JAN

ROGER / JAN – PRE “MOONING”

MARTY: Hey, watch it! It belongs to this big jock at Holy Contrition.

DANNY: Wait'll ya see me wearin' one of those things. I tried out for the track team today. *(Several heads turn to look at him. Ad libs of: What? Zuko, No!)*

MARTY: Are you serious? With those tree trunks? *(Kids react, Roger laughs)*

DANNY: Hey, better hobby than yours, Rump.
(Kids laugh at remark, giving Roger calls of “Rump... Rump”)

JAN: How come you never get mad at those guys?

ROGER: Why should I?

JAN: Well, that name they call you... Rump!

ROGER: Well, it's just a nickname. It's sorta like a title.

JAN: Whattaya mean?

ROGER: I'm the King of the Mooners.

JAN: The what?

ROGER: I'm the mooning champ of Rydell High.

JAN: You mean showin' off your bare behind to people? That's pretty raunchy.

ROGER: Nah, it's neat! I even mooned old Lady Lynch once. I hung one on her right out the car window... and she didn't even know who it was.

JAN: Too much! I wish I'd been there. *(Quickly)* I mean, y'know what I mean.

ROGER: Yeah. I wish you'd been there, too.

JAN: You do? How come?

SONG (8): “MOONING”

GREASE

**MARTY
PINK LADIES**

MARTY & THE PINK LADIES

VINCE V-O: Hey, hey, this is the main-brain, Vince Fontaine, at Big Fifteen! Spinin' the stacks of wax, here at the House of Wax (OOO-GA HORN SOUND) W-A-X-X. Cruisin' time, 10:46. (RICOCHETING BULLET EFFECT) Sharp-shooter pick hit of the week. A brand new one shootin' up the charts like a rocket by "The Vel-doo Rays" – goin' out to Ronnie and Sheila, the kid's down at Mom's school store, and especially to Little Joe and the LaDons – listen in while I give it a spin! ("*Baby, baby, how I want ya...*" – RADIO FADES)

RIZZO Hey, Frenchy, throw me a ciggie, will ya?

FRENCHY: Ya want one, Sandy?

SANDY: Oh, no thanks. I don't smoke.

RIZZO: Ah, go on try it. It ain't gonna kill ya. (*Sandy inhales and starts coughing*)

RIZZO: Oh, I shoulda told ya, don't inhale if you're not used to it.

MARTY: That's okay, Sandy. You'll get better at it.

FRENCHY: Yeah, then I'll show ya how to French inhale. That's really cool.

JAN: Phtyyyyaaaaagghh! That's the ugliest thing I ever saw!

FRENCHY: Nah, the guys really go for it. That's how I got my nickname, Frenchy.

RIZZO: Sure it is.

MARTY: Jeez, it's getting' kinda chilly. I think I'll put my robe on.

JAN: Wow! Hey, Marty, where'dja get that thing?

MARTY: This guy I know sent it to me. He's a Marine. And a real doll, too.

RIZZO: How long you know this guy?

MARTY: Oh... just a couple of months. I met him on a blind date at the roller rink... and the next thing I know, he joins up. Anyway, right off the bat he starts sendin' me things – and then today I got this kimono – Oh, yeah, and look what else!

SANDY: Oh, neat!

FRENCHY: Jeez! Engaged to a Marine!

~11~

IT'S RAINING ON PROM NIGHT

COLLA VOCE

Jan

I was de - prived of a young girl's dream by the

etc.

mp G G A Bm7 E7

1

Sandy

cruel force of na - ture from the blue. In - stead of a night full of

In - stead of a night full of

Em7 A7 DMaj7 D7 G A7

4

ro - mance su-preme, all I got was a run - ny nose, and a - si - at - tic flu. It's

ro - mance su-preme, all I got was a run - ny nose, and a - si - at - tic flu.

Bm7 *Abdim* *GMaj7* *E7* *G#* *A9*

7

A TEMPO ♩=108

CLICK 3,4

rain - ing on prom night my hair is a mess, It's

It's rain - ing on prom night oh oh my hair is a mess,

mp *D* detached (but not too short) *Bm* *G* *A7*

10

run - ning all o - ver my taf - fe - ta dress. It's

It's run - ning all o - ver oh oh my taf - fe - ta dress.

D *Bm* *G* *A7*

18

wilt - ing the quil - ting in my maid - en form, and mas -

It's wilt-ing the quilt-ing oh in my maid - en form,

D Bm G A7

22

ca - ra flows right down my nose be - cause of the storm. I

Mas-ca - ra flows right down my nose be - cause it's rain - ing. I

D Bm G A7

26

don't e - ven have my cor - sage, Oh Gee, It

Don't e - ven have my cor - sage, Oh Gee, It

mf D G F#m D7

30

fell down a sewer with my sister's I. D. It's

fell down a sewer with my sister's I. D.

G B7 Em Em7 A7

34

rain - ing on prom night oh what can I do? It's

Sandy spoken dialogue

p D Bm G A7

38

rain - ing rain from the skies it's rain - ing tears from my eyes o - ver

D Bm G A7

you. _____ It's rain - ing on prom__ night oh

poco cresc. D B \flat 7 *mp* E \flat Cm

42

what can I do? _____ It's rain - ing rain from the skies__ it's

Sandy What can I do? It's rain - ing rain from the skies__ it's

f A \flat B \flat 11 B \flat 7 E \flat Cm

45

rain - ing tears from my eyes o - ver you, _____ Rain - ing,

rain - ing tears from my eyes o - ver you, Oh__ rain - ing,

A \flat B \flat 7 E \flat Cm

49

RALL...

DIRECTED

CLICK 3,4,OFF

The musical score consists of three staves. The top staff is the vocal line, the middle staff is the vocal line with lyrics, and the bottom staff is the piano accompaniment. The score is divided into three measures. The first measure is in 5/4 time, the second in 5/4 time, and the third in 4/4 time. The piano accompaniment includes chords and a melodic line in the right hand, and a bass line in the left hand. The lyrics are: "Rain - ing, Rain - ing, Rain - ing. Oh rain - ing on Prom night, Rain - ing." The piano accompaniment includes chords: A^b6, A^b, and A^bm6. The piano part also includes a dynamic marking of *mp* and a chord of E^b.

Rain - ing, Rain - ing, Rain - ing.

Oh rain - ing on Prom night, Rain - ing.

A^b6 A^b A^bm6 *mp* E^b

53

(HARMONY ONLY)



SHIRLEY AUDITION PACKET

(JAN)

ROYAL CARIBBEAN PRODUCTIONS

Female Vocal
Piano

Roar for Casting

Columbus

♩ = 95

I've got the eye of the ti - ger a fight - er Danc -

Ab

2

Detailed description: This system contains the first two measures of the piece. The vocal line is in 4/4 time, starting with a quarter rest followed by a quarter note G4, then eighth notes A4, B4, C5, and D5. The piano accompaniment features a bass line with a quarter note G2 and a treble line with a quarter note G4. A double bar line is present after the second measure. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4. The tempo is marked as quarter note = 95. The first measure has a '2' below the bass line. The second measure has an 'Ab' chord symbol above the treble line.

ing through the fire. 'Cause I am a champ ion, and you're gon - na hear me roar

Bbm Fm Db

3 4 5

V.S.

Detailed description: This system contains the next two measures. The vocal line continues with eighth notes D5, C5, B4, A4, G4, F4, E4, and D4. The piano accompaniment continues with a bass line of quarter notes G2, F2, E2, and D2, and a treble line of quarter notes G4, F4, E4, and D4. A double bar line is present after the second measure. The key signature remains three flats. The first measure has a 'Bbm' chord symbol above the treble line, the second has an 'Fm' chord symbol, and the third has a 'Db' chord symbol. The piano accompaniment has '3', '4', and '5' written below the bass line in the first, second, and third measures respectively. The system ends with 'V.S.' on the right.

Loud - er, loud - er than a li - on 'cause I
 am a champ - ion, and you're gon - na hear me roar
 oh, oh, oh, oh, oh Oh oh, oh, oh, oh, oh

Chords: A^b , B^bm , Fm , D^b , A^b , B^bm , Fm

Measure numbers: 6, 7, 8, 9, 10, 11, 12

You're gon - na hear me roar _____ Oh oh, oh, oh, oh, oh _____

Db Ab Bbm

13 14 15

Now hear me roar, You're gon - na hear me roar _____

Fm Db Ab

16 17 18

(INDEPENDENCE ONLY)



FEMALE SINGER AUDITION PACKET

(SANDY, RIZZO, JAN, MARTY & FRENCHY)

ROYAL CARIBBEAN PRODUCTIONS

ALL BY MYSELF

4 Clicks to Bar 1

VOCAL ARRANGEMENTS:
TAYLOR ROBERTS

All By Myself

♩ = 112

Female Vocal

When I was young — I nev-er need-ed an - y - one, —

Piano

G Cm⁶/G G

1 2 3 4 5 6

Female Vocal

and mak-ing love was just_ for fun, — those days_ are gone. —

Piano

G⁹/F E7(SUS4) E7 Am Cm⁶ G/B Am7(b5)D/F#

7 8 9 10 11 12

rall.

A tempo

Female Vocal

All by_ my - self, — don't wan-na be_ all by_ my - self_

Piano

G Bm7 Dm/F E7(SUS4) E7

13 14 15 16 17 18

V.S.

PIANO/VOCAL

Female Vocal

an - y - more.

Piano

Am Am7(b5) B D#m7

19 20 21 22 23 24 Slower
♩ = 98

Female Vocal

Don't wan-na be all by my - self

Piano

F#m/A G#7(sus4)G#7 C#m E/F# F#(sus4)

25 26 27 28 29

ONCE UPON A TIME

VOCAL ARRANGEMENTS:
TAYLOR ROBERTS

Once Upon A Time

♩ = 138

Female Vocal

Once up-on a

BGV's

Once u-pon a time, Once___ u-pon a time, doo-doo, doo, doo, doo, ooh.___ Once___

Piano

Ami G Ami G Ami

Female Vocal

time

Once u-pon a

BGV's

___ u-pon a time, once___ u-pon a time, doo-doo, doo, doo, doo, ooh.___

Piano

Ami G Ami G Ami

V.S.

FEMALE AUDITION

Female Vocal

dream a man will come and give her ev-'ry-

Piano

Ami⁶ F/A Ami

9 10 11 12

Female Vocal

thing she wants and loves, but in the morn-ing

Piano

Ami⁶ F/A Ami

13 14 15 16

Female Vocal

she'll a - wake to face the room a - round her, it's just a-noth-er

Piano

G Ami

17 18 19 20

Female Vocal

lone - ly day, Bit-ter-ness sur - rounds her.

Piano

C/G Emi⁷ Ami

21 22 23 24

(preferred belt or strong belt/mix)

Female Vocal: Aah... Oh... Won't you come with

BGV's: Aah... Oh... Ooh, ooh, ooh, ooh.

Piano: F/A, Ami⁷, E(b5)

25 26 27 28

(ms. 30-35 'fill' this up. HOWEVER, it is not to be busy riffy but rather long phrases. Notes indicated are a guide or an option.)

Female Vocal: me. Join our fan-ta-sy

BGV's: Once u-pon a time, Once u-pon a time, doo-doo, doo, doo, doo, ooh. Once

Piano: Ami, G, Ami, G, Ami

29 30 31 32

top note optional

(RETURN TO THE NOTES HERE)

Female Vocal: Once u-pon a

BGV's: u-pon a time, once u-pon a time, doo-doo, doo, doo, doo, ooh.

Piano: Ami, G, Ami, G, Ami

33 34 35 36

FEMALE AUDITION

Female Vocal

time.....

BGV's

Aah.....

Piano

F/A Ami⁷ Dmi/A Ami

37 38 39 40

Female Vocal

opt. 8^{va}.....

Aah.....

BGV's

Aah..... Ooh, ooh,

Piano

F/A Ami⁷ E(b5) E(b5)

41 42 43 44

(preferred belt or strong belt/mix)

Female Vocal

Oh,..... Once U - pon A Time.

BGV's

ooh, ooh, ooh, ooh, ooh...

Piano

E(b5) Ami⁷

45 46 47