Sunday in the Park
Auditions

January 22nd and 23rd, 2019
McArdle Theatre

7:00pm Please arrive at 6:45 to complete audition forms

At 7:00pm, we'll begin with Ensemble Music. When this segment is complete, we'll hear songs for Dot, followed those for George, George and Dot, The Old Lady, and Marie. See the next page titled “Dear singers” for a list of suggested songs to prepare. Music follows organized as indicated above.

January 24th
McArdle Theatre
Callbacks for dance and specific characters

7:00pm Please arrive early and dress in comfortable clothing for movement.

Music Rehearsals begin TBA by ensemble and individual singers
Staging begins TBA by Staging Unit
Polishing Rehearsal begin March 24th (Requires entire cast is available)
Technical Rehearsal begin April 3th (Requires entire cast is available)
Performances April 12th and 13th (Requires entire cast is available)

As you prepare for auditions please keep in mind, this production will not be like the 1984 original production. We encourage you to think about the characters and the songs as you feel them.

Thanks for joining us at Auditions.
Dear Singers,

Attached is a packet of music to prepare for the musical portion of the auditions for Sunday in the Park with George. We have included the list of what is included below along with some general instructions about why this selection is being used. **All singers should prepare the ensemble music.** If you would like to sing for George, Dot, Marie, or the Old Lady there are additional excerpts. These excerpts will be used in the initial audition and in the callbacks.

**Ensemble:** All members of the cast will have some kind of individual singing role and significant presence on stage in both Acts. As is the case for most Sondheim shows the “chorus”, is a combination of all of the character roles in the musical.

p. 78-80 “The Day Off (Part VII)”. All of the characters will sing this portion in the production.

p. 128-131 “No. 24 Sunday”. For this audition all singers please prepare the top line (Celeste #1/2). Divisions will be determined later when we have a cast.

p. 136-37 “No. 25 It’s Hot Up Here”. All singers please sing m. 15-30.

**Dot:** This character is present throughout Act 1 and then reappears at the end of Act 2. In many productions this actor also plays the part of Marie, but that may not be the choice in the Tech production.

p. 4-6 and 10-11 “No. 3: Sunday in the Park with George”. The reasons for including this is to explore both the low and the high range of the voice as well as the dramatic delivery of the music that has a kind of sung/spoken effect (yes, it will be sung on the pitches). The excerpt has a lot of patter with the words that require facility of enunciation and good breath support.

**George:** This role spans both the first and second act of the musical. George is on stage for most of the show. This is a demanding role that will expect a lot from an actor.

p. 36-38 “No. 8B: Color and Light (Part III)”. This excerpt requires clear enunciation of text as well as a few vocal and musical gymnastics to sing it correctly. The orchestra supports at the beginning, but much of this section is also sung without support in the instruments.

p. 65-66 “No. 12: The Day Off (Part I)”. In this excerpt George has to sing the character voices of two dogs that he is sketching. Fifi begins the excerpt on page 65 and is sung up the octave, in falsetto. Spot is sung in m. 103. His character sings in the normal tenor range. The actor can have freedom to characterize the voices as he wishes, but efforts should be made to skip back and forth from falsetto to regular range. There will be some freedom earlier in the song in regards to spoken/sung pitches, but in this excerpt efforts should be made to sing the correct pitches.

p. 194-196 “No. 29P: Putting it Together (Part XVII)”. This is a long song, with a whole lot of words and lots of different sections. There is a lot of repetition of musical material. The words are key here. The audience needs to understand all of the words and the statements about a contemporary art scene. This excerpt has most of the musical material of the song, including a key change at m. 46.

**George and Dot:**

p. 223-227 “No. 33: Move On”. (Measure 55-89) This is one of the duets between George and Dot. This excerpt will allow us to hear how voices work together.

**Old Lady:** This singer has to be comfortable singing in a low range with a mature sounding voice, with flexibility to sound “old”.

p. 116-118 “No. 19: Beautiful”. This is a really lovely part of the musical, an intimate moment between George and his mother, who is an unnamed person in George’s painting.

**Marie:** This singer also has to be comfortable low, but also higher than the Old Lady. This part can be double cast with Dot (as other productions do). It can also be double cast with the Old Lady. It can also be a stand-alone part.

p. 204-206 “No. 30: Children and Art”. This song contains one of the main messages of the musical…the only things that remain when we are gone are children and art.
No. 12F

THE DAY OFF (Part VII)
(COMPANY)

Animato \( ( \text{j} = 152) \)

ALL.
(to 15) \( \text{j} = 15 \)

Taking the day on Sunday

OLD LADY: Nurse!

After another week is dead.

sempre staccato
ALL:

Getting away on Sunday

Brightens the dreary week ahead.

OLD LADY Nurse!

ALL:

Leaving the city pressure

Be-

hind you,

Off where the air is fresher.
O.L.

Where green, blue, Blind you--

DOT:

HEL.

\textit{Attacca}

No. 13

\textbf{EVERYBODY LOVES LOUIS (DOT)}

\textit{Rubato (} \textit{d} = 144)\textit{)

lo, George... Where did you go, George? I know you're near, George. I caught your eyes, George. I want your
Maestoso e non rubato \( (J = 60) \)

GEORGE, CELESTE #1,

21 CELESTE #2: 24p

25

Sun-day, By the blue Purple yel-low red

DOT:
P

YVONNE, OLD LADY:

FRIEDA, MRS.*, LOUISE:

Sun-day,

BOATMAN:
P

SOLDIER, LOUIS,

MR., JULES, FRANZ:

Sun-day,

\[ \text{w} \text{a} \text{t} - \text{e} \text{r} \quad \text{On the green} \quad \text{P} \text{u} \text{r} \text{-} \text{p} \text{e} \text{l} \text{-} \text{y} \text{e} \text{l} \text{-} \text{low} \quad \text{g} \text{r} \text{a} \text{s} \text{s}, \quad \text{L} \text{e} \text{t us} \]

\[ \text{w} \text{a} \text{t} - \text{e} \text{r} \quad \text{Let us} \]

\[ \text{w} \text{a} \text{t} - \text{e} \text{r} \quad \text{Let us} \]

\[ \text{Let us} \]
pass
Through our per-fect park.

pass
Through our per-fect park,

pass
Through our per-fect park,

Paus-ing on a Sun-day

By the cool Blue tri-ang-u-lar

Paus-ing on a Sun-day

Paus-ing on a Sun-day
cresc. poco a poco
As we walk upon the soft green elliptical grass
As we pass through arrangements of shadows
As we walk upon the soft green elliptical grass
As we pass through arrangements of shadows
Towards the verticals of trees
Towards the verticals of trees
Towards the verticals of trees

A tempo ev - er...
By the blue _ Purple yellow red water_

A tempo
SOLDIER: These hel-mets weigh a lot on us.
OLD LADY: This tree is block-ing my view. I can’t see an- y-thing.

BOATMAN: Why are they com-plain-ing? It could have been rain-ing. I hate these peo-ple. It’s

Più mosso ( \( \dot{\mathbf{j}} = 104 \) )

hot up here A lot up here. It’s hot up here for-ev-er. A

Risoluto ma leggiero

mp sempre staccato

lot of fun It’s not up here. It’s hot up here, No mat-ter what. There’s
not a breath Of sir up here And they're up here For-ev-er. It's

not my fault I got up here. I'll rot up here, I am so

cresc. poco a poco

YVONNE: Darling, don't clutch Mother's hand quite so tightly. (Safety) Thank you.

CELESTE #1:

hot up here.

It's hot up here.

JULES: (To Dot) I trust my cigar is not bothering you -- unfortunately, it never goes out. (She pays him no attention) You have excellent concentration.

FRIEDA: At least you have a par-a-sol.

SOLDIER, NURSE, YVONNE, LOUISE: Well, look who's talk-ing, Sit-ting in the shade.
A trickle of sweat.
The back of the head.
He always does this.

(Hiss) Now the foot is dead.
Sunday in the park with George.
One more

Piu mosso (d = 92)
(Slow twitch)

The collar is damp,
Beginning to pinch.
The bustle's slipping-

(Hiss) I won't budge one inch.
Who was at the zoo, George?
Who was at the zoo?
GEORGE: Don't move, DOT: please.

The mon-keys and who, George? The mon-keys and who? Artists are bi-

Strict tempo \( \text{\textit{\( \bullet \)}} = 92 \)

zarre. Fixed. Cold. That's you, George, you're bi-


Cold. God, it's hot out here. Well, there are
worse things than staring at the water on a Sunday. There are

worse things than staring at the water as you're posing for a picture being painted by your lover in the

middle of the summer on an island in the river on a Sunday.

(george rearranges her a bit, as if she were an object, then resumes sketching)
(safety)
Cantabile

65

(Looking at George)

D

All it has to be is good.

And, George, you’re

69

good.

You’re really good.

73

(Front)

George’s stroke is tender.

George’s touch is pure.

77

Piu mosso, poco rubato (in 1)

him, looking over his shoulder, then at him)

eyes, George. I love your eyes, George. I love your beard,
George. I love your size. George. But most, George, of all.

**A tempo (d = 92)**

But most of all,

I love your painting...
No. 8B
COLOR AND LIGHT (Part III)
(DOT, GEORGE)

Con moto (\( \dot{J} = 138 \))

GEORGE: (Muttering, trance-like, as he paints)

Red red red red red orange Red red orange Orange pick up blue pick up red pick up orange From the

blue-green blue-green blue-green circle on the violet diagonal Di - ag - ag - ag - ag - o - nal nal

(Humming, massaging numb wrist)

(Sniffs, smelling Dot’s perfume)

Yellow comma yellow comma Num-num num num-num-num Num-num num...
Blue blue blue Blue still sitt-ing Red that per-fume Blue all night Blue -
  green the win-dow shut dut dut dut

Dot Dot sitt-ing Dot Dot wait-ing Dot Dot get-ting fat fat fat More yel-low Dot Dot wait-ing to go

Out out out but No no no George Fin-ish the hat fin-ish the hat Have to

fin-ish the hat first Hat hat hat hat Hot hot hot it's hot in here...
(Whistle) (Sung) Sunday!

Color and light!

* Optional in Bars 168 and 169: this voice may be either whistled or played in the orchestra.
much attention a dog can take.

Being alone on Sunday,

Rolling around in mud and dirt.

Begging a bone on Sunday,

Setting for a spoiled dessert.

Everything's worth it Sunday,

The day off.
(Sniff) Something fuzzy... (Sniff) Something furry... (Sniff) Something pink That somebody
tore off in a hurry... What’s the mud-dle In the middle?

That’s the mud-dle Where the pood-le did the piddle.

Segue

Optional Ending *

* The Optional Ending is to be used if applause is desired following measure 121. If the Optional Ending is used do not play bracketed measures 116 and 119.
(As she turns briefly away from him and rummages through her purse for a cigarette, George rushes offstage and brings on cut-out #5, which he sets up in front of her during the following)

**DANIELS:**
Don’t get me wrong. You’re a talented guy. If you weren’t, I wouldn’t waste our time with my opinion. I think you are capable of far more. Not that you couldn’t succeed by doing Chromolume after Chromolume -- but there are new discoveries to be made, George.

**GEORGE:**

I dis-a-gree.

(As she holds up her cigarette and waits for a light from the cut-out)

**GEORGE:**

(Con moto \( \dot{d} = 116 \))

(Vamp)

(Last time) \( \text{mf} \) (to 38)

(Be)

They tell you till they’re blue,

George:

new,

George.

You’re new or else you’re through,

George,

And ev-en if it’s
true, George-- You do what you can do...

wanders among the cut-outs, checking them)

Bit by bit,

Putting it together...

Piece by piece,

Working out the vision night and day. All it takes is
time and persistence, With a little luck along the way, Putting in a personal appearance, Gathering supporters and adherents...

(Blair, getting impatient for her light, leaves the cut-out to join another group. George notices) HARRIET:

...But he combines all these different trends... Mapping out the

(Moves to cut-out smoothly) (Adjusting it)

right configuration, Starting with a suitable founda-

(cresc. poco a poco al fine)
The choice may have been mistaken,
You have to move on.

Look at what you want, Not at where you are, Not at what you'll be. Look at all the...
things you've done for me: 

Op-ened up my eyes,

Taught me how to see,

No-tice ev-'ry tree...

Under-stand the

GEORGE:

...No-tice ev-'ry tree...
light--
Con-cent-rate on now--

...Un-der-stand the light...
I want to move on.

cresc. poco a poco

I want to ex-plore the light.

want to know how to get through,
Through to some-thing new,
Some-thing of my own--

DOT:
Move on.

Move on.

Move
D. on. Stop

G. on.

D.

wor-ry-ing if your vi-sion Is new.

D.

Let oth-ers make that de-ci-sion— They
No. 19

BEAUTIFUL
(OLD LADY, GEORGE)

OLD LADY: And now, look across there --

Andante \( \text{ } j = 66 \) \hspace{1cm} \text{ Focó con moto } \( \text{ } j = 72 \)

OLD LADY: (cōnt'd) -- in the distance -- all those beautiful trees cut down for a foolish tower.

3

How I loved the view from here ...

OLD LADY: Rubato

3

GEORGE: I am quite certain that was an open field ...

(OLD LADY):
(GEORGE): I used to play there as a child...

OLD LADY: mp

I see towers
Where there were trees.

rall.

A tempo mp

Going.

18

mp

poco rall.

All the stillness.

The
No. 30

CHILDREN AND ART
(MARIE)

ELAINE:
...tonight was a wonderful experience for Marie. I don't remember seeing her so happy. It was very good of you to include her.

GEORGE:
She is something, isn't she?
Poco rubato (q = 80)

ELAINE:
Yes, she is...

MARIE:
(Staring up at the painting)

You would have liked him,... Ma-ma, you

would.

Ma-ma, he makes things--... Ma-ma, they're good.
(Starts nodding off)

Just as you said from the start—Children and art... Children and art...

(Waking suddenly)

a tempo

Happy—Mama, he's blue. What do I do?

You should have seen it, It was a sight! Mama, I

mean it—All color and light—!
don't under-stand what it was, But, Ma-ma, the things that he does—— They
twin-kle and shim-mer and buzz——

MARIE: Henry ... Henry?
liked them ... It ... Him ...