

SOME THEATRE COMPANY PRESENTS

COME FROM AWAY

AUDITION PACKET

AUDITION DATE _____	PRODUCTION April 2027
LOCATION Bangor, Maine	REHEARSALS Sundays - Thursdays

STCMAINE.ORG

Some Theatre Company | Bangor, Maine

Audition Information

WELCOME

Thank you for your interest in *Come From Away* at Some Theatre Company. This is a fast-moving ensemble show in which performers play multiple characters and work together to create the world of the production.

INCLUSIVE CASTING

For *Come From Away*, we want to create a cast that is as diverse and inclusive as possible. We highly encourage performers of all backgrounds, identities, abilities, ages, body types, and levels of experience to audition. If you are interested in being part of this show, we want to see you. Please do not assume you are not what we are looking for.

A NOTE ABOUT AGES

Character ages listed in this packet are approximate playing ages, not strict requirements for performers. We encourage anyone who feels they can portray a character convincingly to audition.

CONTENT, INTIMACY & STAGING

Content: *Come From Away* takes place in the days immediately following the September 11, 2001 terrorist attacks. While 9/11 is essential to the story and its impact is discussed, the show largely focuses on what happened next: the extraordinary response of the people of Gander and the surrounding communities. At its heart, this is a story about kindness, hope, community, and people caring for one another during an incredibly difficult time.

Intimacy: Diane and Nick share moments of physical intimacy, including kissing. There is no nudity. Any intimate staging will be approached respectfully and discussed and rehearsed with the actors involved.

Violence: There are no staged fights or physical violence planned for this production.

Staging & Technical Effects: This is a fast-moving ensemble production. Actors will frequently move chairs, props, and other scenic elements, sometimes during transitions and in reduced lighting. The production may include flashing or strobing lights, sudden or bright lighting effects, loud sounds and music, theatrical haze, and atmospheric effects.

Questions or concerns? Please talk with us. We want everyone auditioning to understand what participation in the production involves before accepting a role.

Principal Tracks

Each principal performer also plays other roles throughout the production.

BONNIE

A no-nonsense mother of three and head of the Gander-area SPCA. When she discovers animals are trapped on the planes, she stops at nothing to ensure their safety, though frustration can make her lash out.

Playing age: 30 - 40

Vocal: Mezzo with belt up to B

Audition material: Something's Missing; Welcome to the Rock

BEULAH

Head of the Gander Legion, with a firefighter son. She walks Hannah to her church and prays with her.

Playing age: 40 - 60

Vocal: Mezzo with belt up to B

Audition material: My Heart Will Go On (a cappella); Something's Missing; Welcome to the Rock

JANICE

An eager new local TV reporter thrown into the deep end on her first day. Initially naive about the world, she must face the pain and confusion around her.

Playing age: 20 - 30

Vocal: Contemporary soprano; strong pop belt and mix up to E

Audition material: Something's Missing; Welcome to the Rock

BEVERLEY

The first female captain for American Airlines, Beverley Bass has always loved flying when her world suddenly changes.

Playing age: 40 - 60

Vocal: Strong mezzo; easy mixed and belted C#

Audition material: Me and the Sky; Welcome to the Rock

DIANE

A traditional divorcee from Texas, terrified her son may have been flying during the attacks. When she learns he is safe, she discovers a wilder, more carefree side of herself.

Playing age: 50 - 60

Vocal: Warm, natural contemporary soprano; strong mix up to D

Audition material: Stop The World

HANNAH

The mother of a firefighter in Manhattan. Hannah waits for news about her son and is comforted by Beulah.

Playing age: 40 - 50

Vocal: Contemporary soprano; strong pop belt and mix up to E

Audition material: I Am Here

Principal Tracks

CLAUDE

The gregarious, well-liked Mayor of Gander. He loves his work, the townspeople, and his daily traditions, but has never faced a crisis of this magnitude.

Playing age: 40 - 60

Vocal: Gruff, natural baritone with strong high G

Audition material: Screech In; Welcome to the Rock

OZ

The quirky constable in Gander's two-person police force. When the town's population suddenly doubles, Oz helps in unexpected ways.

Playing age: 30 - 50

Vocal: Strong contemporary tenor up to G

Audition material: Prayer; Welcome to the Rock

NICK

An English oil engineer focused on his work whose life is turned upside down when he falls for Diane.

Playing age: 50 - 60

Vocal: Warm natural baritone or baritenor; easy E; strong pop sensibility

Audition material: Stop The World; Welcome to the Rock

KEVIN T

The head of an environmental energy company in Los Angeles, traveling with his boyfriend Kevin J when they are stranded in Gander.

Playing age: 30 - 50

Vocal: Strong contemporary tenor up to G

Audition material: Costume Party; Prayer; Welcome to the Rock

KEVIN J

Kevin T's boyfriend and secretary. Sarcastic and unhappy, he wants to leave as soon as possible.

Playing age: 30 - 50

Vocal: Tenor or baritenor

Audition material: Costume Party; Welcome to the Rock

BOB

A hardened New Yorker suspicious of where he has landed, who gradually loses some of his New York jadedness.

Playing age: 20 - 40

Vocal: Baritone

Audition material: Somewhere in the Middle of Nowhere; Welcome to the Rock

Audition music follows. Please use the marked material assigned to the track(s) for which you are auditioning.

3/18/17

Music & Lyrics by IRENE SANKOFF & DAVID HEIN
 Arrangements by IAN EISENDRATH
 Orchestrations by AUGUST ERIKSMOEN

Audition piece for Bonnie, Janice and Beulah.
 Track: 4 bars of 6/8 intro. Sing ALL parts.

Freely, colla voce

JANICE: Back to the way that things were.

OZ (8vb): Back to the sim-ple and plain.

DWIGHT (8vb): For

Gtr. 1 (Ac.)

mp G5 C2 G5 C2

1 2 3 4

BONNIE: [CLICK IN]

five days the wea-ther had been so nice, but as they board-ed, it start-ed to rain.

+Gtr. 2 (Mando)

Em Dsus4 C2

5 6 7 8

BEULAH:

At the

Mando

PLAY

Solo

p G5 Csus2 G/B G5/D

9 10 11 12

+Cym. roll

OZ:

end— of the day, af-ter eve-ry-one left, we all tried to go— back to nor - mal ex-cept

CLAUDE:

the

G5 *Csus2* *G/B* *G5/D*

13 *+Bs.* 14 15 16

BONNIE: **BEULAH:**

We all looked the same but we're diff-'rent than we were. The

town was more qui-et and some-how far emp-ti-er.

Fiddle

p

G5 *Csus2* *G/B* *G5/D +Cym. roll*

17 18 19 20

DWIGHT (8vb): **CLAUDE (8vb):**

gym was a sight as I stacked the last cot. Thank-yous writ-ten eve-ry-where and things they for-got. The

mp *Gtrs.* G5 Csus2 G/B Dsus4

21 *Bs cont.* 22 23 24

ALL (men 8vb):

Board of Health says clean it up, eve - ry part, so we

G5 Csus2 Dsus4

25 26

[CLICK OUT]
CLAUDE: 7:42 am. **ALL:** Sunday. **CLAUDE:** September 16th. After five days, they just ran the zamboni over the ice. And played hockey.
Rit.

start.

G5 Csus2 G/B D5

+Drs, Djembe

27 28 29 30

Welcome To The Rock

Audition piece for Claude

Piano/Conductor

2

#1. Welcome to The Rock...3/8/17

CLAUDE: Everybody knows everybody else. And everybody in this room has a story about how they started that day.

Musical score for measures 10-13. The score is in G major (one sharp) and 3/8 time. It features a piano part with a melody in the right hand and a bass line in the left hand. A fiddle part is indicated by a green arrow pointing to the right, starting at measure 12. The piano part has a forte (f) dynamic at measure 12 and a fortissimo (fp) dynamic at measure 13. A chord symbol 'D' is written above the piano part at measure 13.

Musical score for measures 14-17. The score is in G major (one sharp) and 3/8 time. It features a vocal line for Claude, a fiddle/whistle part, and a piano part. The vocal line has lyrics: "Wel-come to the rock! If you come from a - way You'll pro-b'ly un-der-stand a-bout a half of what we say They". The fiddle/whistle part is marked "(Fid, Whistle)". The piano part is marked "PLAY" and "Tutti Drs, Bod". The piano part has a forte (f) dynamic at measure 14 and a fortissimo (fp) dynamic at measure 15. A chord symbol 'D' is written above the piano part at measure 15. The piano part has a bass line in the left hand and a melody in the right hand. The vocal line has a melody in the right hand and a bass line in the left hand. The fiddle/whistle part has a melody in the right hand and a bass line in the left hand. The piano part has a forte (f) dynamic at measure 14 and a fortissimo (fp) dynamic at measure 15. A chord symbol 'D' is written above the piano part at measure 15. The piano part has a bass line in the left hand and a melody in the right hand. The vocal line has a melody in the right hand and a bass line in the left hand. The fiddle/whistle part has a melody in the right hand and a bass line in the left hand.

Come From Away

say no man's an is - land, but an is - land makes a man,

18 19

+ SINGER 4, 5, 7:

WOMEN: ***f***

'Spec - ly when one comes from one like New - found - land. Wel - come to The

SINGER 7, 8, 9: ***f***

SINGER 11, 12/
SINGER 10: ***f***

Wel - come to The

20 21 21A

+Whistle

(Fid)

Wel - come to The

20 21 21A

Audition piece for Bonnie, Beulah, Janice. 2
bars introduction. Sing all parts.

Audition piece for Oz, Kevin J, Bob.
2 bars introduction. Sing all parts.
+ Claude

Welcome To The Rock

Continued

Piano/Conductor

6

#1. Welcome to The Rock...3/8/17

SINGER 8: (Men 8vb)

SINGER 12:

Wel-come to the wild-est weath-er that you've ev-er heard of Where eve-ry-one is nic-er, but it's nev-er nice a-bove

Em D

f +Fiddle *f* Drs, Bod cont.

35 36 37 38

Bs. only

SINGER 6:

Wel - come to the far - thest place you'll get from Dis - ney - land

C

39 40

Come From Away

CLAUDE: **+ WOMEN:**

Fish and chips and ship-wrecks, This is New - found - land. _____

SINGER 7, 8, 9: *f*
Wel-come to The

SINGER 10: *f*
Wel-come to The

+Whistle
(Fid)

41 42 42A

WOMEN:

I'm an Is-land-er, I am an Is-land-er. I'm an Is-land-er, I am an Is-land-er.

(7, 8, 9:)
Rock! I am an Is-land-er. I'm an Is-land-er, I am an Is-land-er.

(11, 12/
10:)
Rock! I am an Is-land-er. I'm an Is-land-er, I am an Is-land-er.

Whistle
Fiddle

Em
Rhythym goin'

D

43 44 45 46

S/A: **Top Line**

Top Line
TI/TII+B

I'm an Is-land-er, I am an Is-land-er. I'm an Is-land-er, I am an Is-land-er.

C D

47 48 49 50

8 bars (in 2) rest and then.

BONNIE, BEULAH, ANNETTE:
And I turn on the radio**WOMEN:**
(No BONNIE, BEULAH, ANNETTE)

mp

You are

MEN: *mp*

You are

Gtrs.

D *ff*

94 95

Come From Away

WOMEN:
(No BONNIE, BEULAH, ANNETTE)

+BONNIE.
BEULAH,
ANNETTE:

here _____ at the start of a mom - ent, On the

(MEN:)

here _____ at the start of a mom - ent, On the

+Whistle (Fid out)

mp

PIANO

mp - Djembe, Drs *p*
(Gtrs)
Bs.

96 97 98 99

edge of the world, where the ri - ver meets _____ the sea.

edge of the world, where the ri - ver meets _____ the sea.

Drs, Bod cont.

100 101 102 103

Bottom Line

Here, _____ on the edge _____ of the At - lan - tic, on an

Here, _____ on the edge _____ of the At - lan - tic, on an

Whitlse 8vb

+Fid

+Gtrs. (1/4 chugs)

104

105

106

107

SOPRANOS:

is - land in be - tween there and here.

ALTOS:

is - land in be - tween there and here,

TENOR I:

is - land in be - tween there and here,

TENOR II/BARI:

is - land in be - tween there and here,

108

109

110

111

112

113

Wherever You Are

(Titanic Snippet) Audition piece for Beulah (as Dolores) 1 bar intro: Looking for top note
belt on "ever"

[CLICK IN] DELORES: *(totally drunk)*

Near, far, where - ev - er you

+Fid, Whistle Soli

TITANIC PATCH

f 90s Big Produced Drum toms

f +Gtrs, Bs

260 261 262 263

2/10/17

Audition piece for Beverley.
3 Bars intro (12 beats)

Music & Lyrics by IRENE SANKOFF & DAVID HEIN
Arrangements by IAN EISENDRATH
Orchestrations by AUGUST ERIKSMOEN

[CLICK IN]

Country Folk ♩ = 136 [NO PRE-CLICKS]

Vamp - vocal last x

In this number

In 3 parts

SI: Singer 2

SII: Singer 1, 5

A: Singer 3, 4

In 2 parts

S: Singer 1, 2

A: Singer 3, 4, 5

BEVERLEY:

My par - ents must have thought they had a cra - zy kid.

Mando (Ac Gtr) PIANO

G♭2

1 2 3

'Cause I was one of those kids

D♭/F

4 5

who al-ways knew what I want - ed. They took me down

Gb2 *Db5* *Ab5*

6 7 8 9

to the air - port to see all the planes de-part-ing. Watch-ing them fly, some-thing in - side of me — was start-ing.

+E Gtr
Fiddle
(Gtr. cont...) Lightly. Stay under guitar

p
Gbsus2 *Db/F*

10 11 12 13

I was eight when I told — them that I'd be a pi - lot. But I was too young

Gbsus2 *Ab5*

14 15 16 17

and too short and there were no fe-male captains, and my dad said be pa-tient. He said just see what hap-pens. But I

22 23 24 25

G $\flat$ sus2 D $\flat$ /F

took my first les - son, came down from the sky, and told my fath-er I'd fly for the rest of my life. And I

26 27 28 29

G $\flat$ sus2 *f* (Tutti)

got my first job— fly-ing for a mor-ti-cian. In a ti-ny Bo-nan-za just a corpse and me.— Five dol-

Gtrs.

PLAY

mp *+Shaker Drs* *etc.*

30 (Bs) 31 32 33

- lars an ho-ur for fly-ing dead bo-dies. I had to climb o-ver their fa-ces just to get to my seat. And

Fiddle *f*

34 35 36 37

sud-den-ly— the wheels lift off, the ground— is fall-ing

(*Fid.*) (*Gtr.*) *p*

p *D $\flat$ 5/G $\flat$* *cresc. poco a poco* *D $\flat$ 2/F*

38 *Bs cont.* 39 40 41

back - wards, I — am sud - den - ly a - live. —

Db5/Gb *Db2/F* *(Tutti)* *f* *Ab* *fp*

42 43 44 45

Driving

Sud-den-ly I'm in the cock - pit. Sud-den-ly eve-ry-thing's changed. —

Fiddle *f* *Bbm (Rhythm cont.)* *Ab* *Gb2* *Ab5*

46 47 48 49

Sud-den-ly I'm not too young — or too short, and the pas-sen-gers in — the back — don't com-plain!

Gtr. scratches *(Tutti)* *Ab*

Bbm *Ab* *Gb2*

50 51 52 53

V.S.

Sud-den-ly I'm fly-ing com-pan-y char-ters, and sud-den-ly eve-ry-thing's high.

Bbm (*Rhythm cont.*) Ab Gb2

54 55 56 57

Sud-den-ly there's no-thing in be-tween me and the sky.

Bbm Ab (*Tutti*) Db

58 59 60 61

A - mer - i - can Air -

mp

Gb Ab mp

62 63

lines had the pret-ti-est planes, so I app- lied as a

(Mando)

Fiddle

(Gtr.) *mp* Gb2 +Shaker

+Cym.

64 65 66 67

(Bs 8va)

flight en- gi- neer, but the World War Two pi- lots, they all com- plained. They said, "Girls should-n't

Gb9(no3)

Db/F

68 69 70 71

be in the cock - pit. Hey la-dy, hey ba - by, hey, why don't you grab us a drink?" — And the flight at-tendants

Fid. 8vb

OFF

(Mando)

mp
Gb^bsus2

Db/F

72 (Bs) 73 74 75

weren't my friends back then, — and they said, "Are you bet-ter than us, — do you think?" But

Gtr, Man, Dr.

76 77 78 79

Building

I kept— get - ting hired, and the World War Two crew, they re-tir - ed, and the

Gtr.
mp *cresc. poco a poco*

(Rhythm cont.)
mp *Db5/Gb* *cresc. poco a poco* *Db2/F*

80 81 82 83

girls all— thought— much high-er of me. Nine-teen eight-y six, the first fe - male A-mer-
FLIGHT ATTENDANTS:

(claps)

f *Ab*

f *Ab*

Db5/Gb

84 85 86 87

- i - can cap - tain in hi - sto - ry.

Fiddle 9 *f*

+Tutti Rhythm

mp *f*

G $\flat$ A $\flat$

88 89

Driving

Sud - den - ly I'm in the cock - pit. Sud - den - ly I've got my wings.

FLIGHT ATTENDANTS: Ah Ah

SINGER 1, 2:

(Rhythm cont.)

B $\flat$ m A $\flat$ G $\flat$ 2

90 91 92 93

Sud-den-ly all of those pi - lots pro-test-ting me, well, they can get their own drinks!

ALL:

94 95 96 97

(Tutti)
Gb2

Ab

Bbm

10

Sud-den-ly there's no one say-ing stay ground-ed. Look-ing down, pass-ing them by, _____

SINGER 1, 2:

Ah _____

(Rhythm cont.)

98 99 100 101

(Rhythm cont.)
Bbm

Ab

Gb2

10

sud-den-ly there's no-thing in _____ be-tween me and the sky. _____ Sud-den-ly I've got

ALL:

Bbm Ab Db Drs Ab

102 103 104 105

an all fe-male crew. _____ The news caught made head-lines a-cross the world. Sud-den-ly _____ it stopped,

(claps)

Gb Ab Bbm

+Gtrs

Solo Drs.

Gb Ab Bbm

106 107 108 109

(+Bs)

no one's say-ing you can't can't or you won't or you know you're not an - y - thing 'cause you're a girl.

you can't, you won't, you know, 'cause you're a girl.

Tutti Rhythm

110 111 112 113

Slowly building in intensity

Sud - den - ly I'm get - ting mar - ried, and we're put - ting pins on a map where we've flown.

Fiddle

mp $G\flat_2$ (Rhythm cont.) $A\flat$ $G\flat_2$ $A\flat$

114 115 116 117

Sud - den - ly I am a moth - er and sud - den - ly shocked at how much they've grown.

+Shaker >

118 119 120 121

Sud-den-ly I'm— won-d'ring how my par-ents would feel see-ing me teach-ing men— to be pi-lots, 'cause

Fiddle

(Bs)

122 123 124 125

sud-den-ly I— am a sen-ior in-struct-or, and some-how I'm— fif-ty one.

(Tutti Rhythm)

126 127 128 129

Sud-den-ly I'm— fly-ing Par - is to Dal-las, a - cross the At-lan-tic, and— feel-ing calm. But

mp

G♭2 mp *A♭* *G♭2* *A♭*

130 131 132 133

Music Preparation:

sud-den-ly some-one on air to air traff-ic says at eight for-ty six—there's been a ter-ror-ist ac-tion. And the

134 135 136 137

Chords: G $\flat$ 2, A $\flat$, G $\flat$ 2, A $\flat$

[CLICK OUT]

one thing I loved more than an - y - thing was used as the bomb.

138 139 140 141

Chords: G $\flat$ add2, A $\flat$ add2, B $\flat$ m(add2)

f (Tutti Rhythm)

ANDY- lowest B $\flat$ triggers "Cannon" effect from #3

8 $\flat$

Freely

Sud - den - ly I'm in a ho - tel. Sud - den - ly some - thing has died.

Solo Mando. (Ac Gtr)

mp *pp*

+Tri *G^bsus2* *A^b* *+Sus. Cym.*

142 143 144 145

(BEV answers the phone.)

BEVERLY: Hello? I'm on my way.

rit.

Sud - den - ly there's some - thing in be - tween me and the...

p

Mando (Ac Gtr) *+Mando (Ac Gtr)* *PLAY* *loudly*

pp *+Cym. scrape*

Bs.

146 147 148

Somewhere In The Middle Of Nowhere

Audition piece for Bob.

Sing all parts in the lead up to your solo.

2 bars introduction

DIANE:

and though he's here next to me, in a sec-ond he'll go

BOB:

Look-ing out the win-dow at the world un-der-neath

mf (Rhythm continues...)

25 26 27 28

KEVIN J:
Look-ing out the win-dow

KEVIN T:
Kev-in talk to me, please.

HANNAH:
and out the win-dow we see a place we all know be-low.

WOMEN:
a place we all know be-low.

MEN:
a place we all know be-low.

29 30 31 32

(BEVERLEY hands BOB the microphone.)

BOB:
Is this on? Oh. It's on. Sor-ry, eve-ry one. Hi! Like most eve-ry-one, I am sor-ry say-ing good-bye.

+Gtrs.
mf
+Shaker (Bod)

33 Bs. 34 35 36

So I want-ed to thank them for all that they did. So I'm do-ing just that, and I'm pass-ing a hat for the peo-ple who gave

Tutti rhythm
mp

37 38 39 40 41

8 —up their time, and they gave — up their town. So let's give them a scho - lar-ship! Pass — the hat down! 'Cause

+Fiddle fill

f *mp*

42 43 44 45

SOPRANOS/MEN (8vb):

Some - where, in the mid-dle of no - where, in the mid-dle of

ALTOS:

Some - where, in the mid-dle of no - where, in the mid-dle of

Fiddle

f

f *+Gtrs., Drums (rhythm)*

46 47 48 49

(SOPRANOS/MEN (8vb):)

who knows where _____ there you'll find _____

(ALTOS:)

who knows, who _____ knows, there you'll find _____

A fill

50 51 52 53

Detailed description: This block contains the musical notation for measures 50 through 53. It features two vocal staves at the top: Sopranos/Men (8vb) and Altos. The Sopranos/Men staff has lyrics: "who knows where _____ there you'll find _____". The Altos staff has lyrics: "who knows, who _____ knows, there you'll find _____". Below the vocal staves is a piano accompaniment consisting of a right-hand treble staff and a left-hand bass staff. The right-hand staff contains a melodic line with eighth and sixteenth notes, some with accents. The left-hand staff contains a bass line with sustained chords and moving lines. Measure numbers 50, 51, 52, and 53 are indicated at the bottom of the piano staves. A section labeled "A fill" is marked above the piano staff in measure 53.

SOPRANOS/MEN (8vb):

some - thing, in the mid-dle of no - where, in the mid-dle of

ALTOS:

some - thing, in the mid-dle of no - where, in the mid-dle of

+Whistle (8vb)

f

f

54 55 56 57

Detailed description: This block contains the musical notation for measures 54 through 57. It features three vocal staves at the top: Sopranos/Men (8vb), Altos, and Whistle (8vb). The Sopranos/Men staff has lyrics: "some - thing, in the mid-dle of no - where, in the mid-dle of". The Altos staff has lyrics: "some - thing, in the mid-dle of no - where, in the mid-dle of". The Whistle staff is marked with a forte (f) dynamic. Below the vocal staves is a piano accompaniment consisting of a right-hand treble staff and a left-hand bass staff. The right-hand staff contains a melodic line with eighth and sixteenth notes, some with accents. The left-hand staff contains a bass line with sustained chords and moving lines. Measure numbers 54, 55, 56, and 57 are indicated at the bottom of the piano staves. The piano part is marked with a forte (f) dynamic.

S/A:

clear, blue air, you found your heart but left a part of you be-hind.

T/B:

clear, blue air, you found your heart but left a part of you be-hind.

8

8

58 59 60 61 62

(Tutti)

Bs.

Detailed description: This is a musical score for the song 'Come From Away'. It features vocal parts for Soprano/Alto (S/A) and Tenor/Bass (T/B), and piano accompaniment. The vocal parts have lyrics: 'clear, blue air, you found your heart but left a part of you be-hind.' The piano part includes measures 58 through 62, with a 'Tutti' marking at measure 60. The score is written in G major (one sharp) and 4/4 time. The piano part features arpeggiated chords and a melodic line in the right hand, with a bass line in the left hand. The vocal parts are in harmony with the piano accompaniment.

2/10/17

Music & Lyrics by IRENE SANKOFF & DAVID HEIN
 Arrangements by IAN EISENDRATH
 Orchestrations by AUGUST ERIKSMOEN

[SEGUE AS ONE]

Freely ♩. = 60

NICK:

Stop the world. Take a pic-ture. Try to cap-ture to in - sure this mo-ment

Mandolin

mf

PIANO
+Gtr. 1 (Ac)

F#5 B2 D#m B C#
+Cym. roll

1 2 3 4

lasts. We're still in it, but in a min-ute— that's the lim-it,— and this pre-sent will be

B2 D#m B2 B C#

5 6 7 8

Come From Away

Audition for Nick and Diane.

[CLICK IN] Gentle groove ♩ = 60

8 past. So here we are where the world has come to - ge-ther.

Fiddle
mf
+Gtrs., Drums (rhythm)

cont. figure

B2
mf

C#sus4 C# F# F#/A#

9 +Bs 10 11 12

So here she'll be in this pic - ture for - ev - er.

Mandolin
(Gtr 1)

PLAY

B2 C#sus4 C# D#m

13 14 15 16

Poco rubato

DIANE: Look at this: Five hundred forty million years ago, the continents of the world crashed together right here. And two hundred million years ago, they separated again, moving apart from each other.

Whistle
p

p

17 18 19 20

NICK: Huh. **DIANE:** But a little piece of them was left behind. *(A pause as they take it in. Nick lifts his camera, pointing it at Diane.)*

The musical score for 'The Rose Tree' is presented in a three-staff format. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It contains a single whole note chord in the first measure, followed by a whole rest in the second measure, and then a whole note chord in the third measure. The middle staff is a treble clef with a key signature of three sharps and a common time signature. It contains a single whole note chord in the first measure, followed by a whole rest in the second measure, and then a whole note chord in the third measure. The bottom staff is a bass clef with a key signature of three sharps and a common time signature. It contains a single whole note chord in the first measure, followed by a whole rest in the second measure, and then a whole note chord in the third measure. The score is divided into four measures, with measure numbers 21, 22, 23, and 24 indicated below the staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).

DIANE: I should move. You're missing all the scenery- **NICK:** No, no. Stay where you are. **DIANE:** Really? **NICK:** Really. It's perfect.

[illegible]

A tempo
DIANE:

Stop the world. Seize the mo-ment. But the min-ute he goes, you're a-lone and it's through.

Fiddle

PIANO *mf*

E5 +E Gtr Mando (Ac Gtr) strumming +Shaker A2 C#m Bsus4 B

29 30 31 32

Pinch your-self. Tell your-self you're just dream-ing. That means he'll for-get ab-out

A2 E/G# A2 A2 B

33 34 35 36

you. But here we are where the con - ti-nents once crashed to-ge-ther,

A2 B C#m Bsus4 B

37 38 39 40

be - fore _____ they went their se-p'rate ways for - ev - er, so

41 42 43 44

A2 Bsus4 B C#m *mp* B

stop the world stop the world stop the world from spin²-ning 'round.---

NICK: stop the world_____ stop the world_____ from spin²-ning 'round.---

+Whistle 8va *mf*

45 46 47 48

A2 B C#m Bsus4 B

(DIANE:)

I'm _____ on a look-out ov - er-look-ing some-thing worth tak-ing the time to stop fly-ing

(NICK:)

I'm _____ on a look-out ov - er-look-ing some-thing worth tak-ing the time to stop fly-ing

WOMEN: *mp* Oh _____ Oh _____

MEN: *mp* Oh _____ Oh _____

(Whistle out)

A2 B C#m Bsus4 B

49 50 51 52

by. And look down. Stop be-ing scared and look 'round. Just tell him

by. And look down. Stop be-ing scared and look 'round. Just tell her

[CLICK OUT]

now, and look now. _____ Take a

now, and look now. _____ Take a

Poco rubato

DIANE/NICK (8vb):

Rit.

pic-ture of the scen-'ry of a look-out, of a mo-ment which is ov-er, of the o-cean, of the ri-ver, of the trees,

Whistle

+Gtrs.

C#m B A2 B

(Cym) *p*

59 (Bs out) 60 61 63

Detailed description: This block contains the musical notation for measures 59 through 63. The vocal line (DIANE/NICK) is in treble clef with a key signature of three sharps (F#, C#, G#). It features a melodic line with a four-measure rest in measure 60 and a fermata in measure 61. The lyrics are: "pic-ture of the scen-'ry of a look-out, of a mo-ment which is ov-er, of the o-cean, of the ri-ver, of the trees,". The piano accompaniment consists of three staves: a grand staff (treble and bass clefs) and a separate whistle staff. The grand staff shows chords C#m, B, A2, and B. The whistle staff has a single note in measure 61. The piano part includes a cymbal (Cym) and a piano (p) dynamic marking. Measure numbers 59, 60, 61, and 63 are indicated at the bottom.

Stop the world. Please

+Whistle (Fid out)

+Bs

64 65

Detailed description: This block contains the musical notation for measures 64 and 65. The vocal line continues with the lyrics "Stop the world. Please". The piano accompaniment includes a whistle part marked "+Whistle (Fid out)" and a bass line marked "+Bs". Measure numbers 64 and 65 are indicated at the bottom.

I Am Here

Audition for Hannah

Rit. and then I check on **Hannah**. talking to anyone she can reach. **HANNAH:**

13 14 15

Slightly slower ♩. = 80

here, I am here on an is - land. Hel-

Gtr. (+Fiddle)
swells

PIANO *+Mand. (8va)*
mp *+Sys. Cym.* *+Sys. Cym.*

16 17 18 19

Come From Away

lo? Hel-lo? It's me a-gain, Yeah, my son. He's with Res-cue two. A-ny news?

20 21 22 23

Bs.

I am his mo-ther, I'm far a-way, stuck here. I'm try-ing to find out if... Fine. I'll hold a-gain.

Gtr.

Fiddle

Mandolin

24 25 26 27

V.S.

I should be down there and check-ing the hos - pi - tals, put-ting up signs, do-ing some-thing. In-stead, I am

attack *mf*

mf

28 29 30 31

here, I am here in Can - a - da I am

Fiddle

Gr. (harm. - 8th note delay) *Mando. (harm.)*

8va

sub. mp

32 33 34 35

tell - ing you, list-en My son, he takes risks He's not miss-ing He's help-ing or hurt He'll get out of this

Whistle

Fiddle

mp

Bs. (8va)

36 37 38 39

Yes, I'll keep try-ing, and yes, here's the num-ber, and yes, at the grade school in Gan - der. I'll be right here.

40 41 42 43

I should be there, when it's o - ver and done, when he comes through the door and says,

44 45 46

"I am home, mom" I should be there for my son, but in - stead I am

Fiddle only *+Whistle*

pp *f* *mf*

8va *+Gtrs.*

sub.p

47 48 49

here... I am here...

mp *Gtr. (harm.)* *+Mandolin*

mp

50 51 52 53

BEULAH: She leaves message after message for her son. Until there's no more room on his answering machine.

Gtrs. *Sus. Cym.*

mp

mp

58 59 60 61

Freely

know is you are there. You are there, and I am

mp *mp* *mp*

Tutti

mp *pp*

62 63 64 65 66 67

A Tempo

BEULAH: She finally got some news.

here.

Gtr. *+Mandolin*

mp

mp

68 69

Screech In

Sing all named parts
2 bars introduction

The musical score is written for three voices, each on a separate staff. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The first two staves begin with a forte (*ff*) dynamic marking. The lyrics are as follows:

Staff 1: Hey hey, come on to-night. Take a risk and take a ride. Jump right in with both feet tied, and you'll be a New-found-land-er.

Staff 2: Hey hey, come on once more. Noth-ing ven-tured, no-thing sore. Af-ter it's o-ver, out the door and you'll be a New-found-land-er.

Staff 3: **Slower**
CLAUDE:
Af - ter it's ov - er, you'll re-mem-ber that you're a New-found-land-er. _____

Audition for Oz
Sing part marked for Rabbi.
Kevin T - Sing from start

2/10/17

Music & Lyrics by IRENE SANKOFF & DAVID HEIN
Arrangements by IAN EISENDRATH
Orchestrations by AUGUST ERIKSMOEN

Gently ♩ = 98 [2 PRE-CLICKS]

KEVIN T: ...but for some reason that song was in my head.

KEVIN T: Make me a chan - nel of your

HARMONIUM (acoustic)

Gtr.

mf F5

1 2 3

peace: where there is ha - tred, let me bring your love, where there is in - ju - ry, your par - don,

Fiddle

F5(maj7) Bb5/F

4 5 6 7

[CLICK OUT]
Rit.

Lord, and where there's doubt, true faith in

+Bouzouki

Bb +Cym Roll C

8 9

A Tempo

HANNAH:

Make me a chan-nel of your peace.

Where there's des-pair in life, let me bring hope,

where

(KEVIN T:)

you.

Make me a chan-nel of your peace.

Where there's des - pair in life, let me — bring

Gtr.

D5

A5

(HANNAH:)

there is dark - ness, — on - ly light,

and where there's sad - ness, ev - er

hope.

where there is dark - ness, — on - ly light,

RABBI:

O -
Bouzouki (8vb)

G2

G5

VII

(HANNAH:)

joy.

(KEVIN T:)

joy.

(RABBI:)

seh sha - lom bim' - ro - mav, hu ya'a - seh sha - lom a - lei - nu

mp +Whistle

(Fid) D5 Gm D5

17 18 19 20

v' - al kol y'is - ra - el v' im ru, v' im ru a -

(+Fid 8vb)

A5 D5 A5 A5

21 22 23 24

RABBI: There is a man here in town. He's lived here nearly his entire life.
He heard that there was a rabbi diverted here and he came to find me and tell me his story.

men.

(Pans 8vb)

+Fiddle harmonic

D5 Gm D5

Costume Party

Sing all male parts (not Diane/Hannah) Sing correct line for Kevin J/T when it separates.

The musical score is written for three staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It contains a measure of rest, followed by a measure with a repeat sign and a measure with a repeat sign and a measure with a repeat sign. Above the first measure is the instruction "[Safety]". Above the third measure is the instruction "DIANE:". Below the third measure is the lyrics "In a crowd - ed". The middle staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It contains a measure of rest, followed by a measure with a repeat sign and a measure with a repeat sign. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one flat (B-flat). It contains three measures. The first measure is labeled "B $\flat$ sus2". The second measure is labeled "C5". The third measure is labeled "C5 +Tri". The measure numbers 38, 39, and 40 are written below the piano staff.

A tempo **KEVIN T: (at pitch)** **DIANE:**

room filled with strang-ers sleep-ing, an air - plane blank-et and pil-low on the floor, the sun comes

Gtr. 1
mf

mf
+Shaker

41 42 43 44

**DIANE/
KEVIN T (at pitch):**

stream-ing through the win-dow, and I can't sleep an-y - more...

KEVIN J:
Star-ing at these

Fiddle (8vb)
mp

45 46 47 48

HANNAH:

KEVIN J:

stran- gers wak- ing up a - round me Sit- ting in a crowd of peo- ple wait- ing for the phone, and in a town

49 50 51 52

Detailed description: This block contains the musical notation for measures 49 through 52. It features three staves: a vocal line for Hannah, a vocal line for Kevin J, and a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and chords in the right hand. The vocal lines are in a B-flat major key signature. Measure 49 starts with a whole rest for Hannah and a half note for Kevin J. Measures 50-52 continue the vocal lines with various note values and rests, while the piano accompaniment remains consistent.

HANNAH/
DIANE:

KEVIN J:

that's sud- den- ly dou- bled pop- u - la - tion, I feel so a - lone. It's like

KEVIN T & J:

I feel so a - lone.

53 54 55 56

+Drs

Detailed description: This block contains the musical notation for measures 53 through 56. It features three staves: a vocal line for Hannah/Diane, a vocal line for Kevin J, and a piano accompaniment. The piano part continues with the same eighth-note bass line and chords. The vocal lines show a transition where Kevin J enters in measure 54. Measure 56 includes a piano dynamic marking of '+Drs' (piano + drums). The notation includes various note values, rests, and a double bar line at the end of measure 56.

DIANE:
an - y of us could have died on Tues - day, I'm feel - ing diff - 'rent,

KEVIN T: and like we're dared to see things diff - 'rent - ly ____ to - day. **HANNAH:** Dis - tant

Fiddle (loco)
mp

p *Gtrs. (Rhythm)*

57 58 59 60

KEVIN J: Strange **HANNAH:** Where am I? **DIANE + HANNAH:** Who am I if I don't feel like the me from yes - ter - day?

KEVIN T: Who are these peo - ple here? **DIANE:** No - one knows me here **KEVIN T & J:** Who am I if I don't feel like the me from yes - ter - day? And it's

And it's

61 62 63 64

(DIANE:)

some-how like we're at a cost-ume par - ty You are not — your - self

(KEVIN T:)

some-how like we're at a cost-ume par - ty And for a sec-ond, you — are not your - self. And you

Gtr.

simile

86 87 88 89

B $\flat$

C

F

C/E

Dm

/C

Bs. only

— and bare-ly e-ven rec-og-nize the per-son in the mir-ror who's turned in-to some-one else.

look a-round and blink your eyes

the

per-son in the mir-ror who's turned in-to some-one else.

simile

90 91 92 93

B $\flat$

C

B $\flat$ /D

B $\flat$ /D

C/E