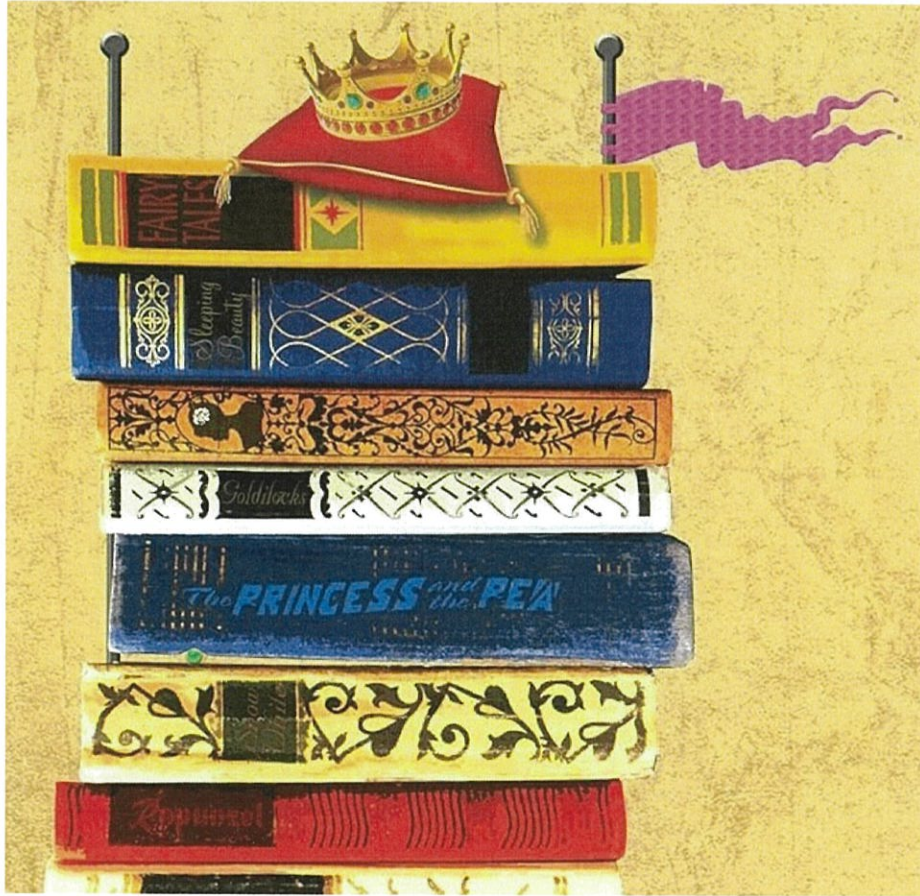




Once Upon A Mattress Audition Packet

Auditions: August 10 / 5-9P & August 11/ 7-10P
Ages 18+

Callbacks: August 12 / 7-10

Performances: Saturdays, October 18 & 25 / 7P
Sundays, October 19 & 26 / 3P

Devonshire Cultural Center 4400 Greenwood Street Skokie, IL 60076

For appointment, email rrhorwitz@skokieparks.org

CULTURAL
Devonshire
CENTER

The Devonshire Playhouse
Audition Notes
Once Upon A Mattress

Welcome to the Skokie Park District Devonshire Playhouse auditions for *Once Upon A Mattress*. Recommended cast ages are 18+. Auditions are by appointment, but walk-ins will be accepted as time allows. Auditions are from 5-9P, Sunday, August 10 and 7-10P on Monday, August 11.

Music Auditions

Prepare 1 minute or a 32-bar cut from music in the same style as the show. An accompanist will be provided as well as a speaker with Bluetooth and auxiliary for those with their own tracks. If you are bringing sheet music, please make sure that it is in the correct key and prepared on card stock or in a binder.

Dance Auditions

Dance auditions will include a general dance/movement call. Please dress to move with shoes that allow for easy movements, turns etc. (i.e. jazz shoes, character shoes or sneakers).

Callbacks

Callbacks will be held on the following schedule:

- Actors being invited to callbacks will read sides contained in this packet. Actors will also be asked to sing the character's song for which they are being called back.
- Callback musical pieces are contained in this packet.
- Select adult actors may be asked to dance at callbacks.

Rehearsal/Performance Schedule

Please see the attached calendar. A more detailed schedule is released after casting is complete. Be sure to list all potential conflicts on your audition application. Not everyone will be called for every rehearsal. It is crucial that all actors be able to attend rehearsals during Pre-tech and Tech weeks: October 5, 6, 8, 9 & 12-16.

Role Offers

We will send role offers out starting Monday, August 18 and will complete the process by Saturday, August 23. Actors have 24 hours to accept emailed notices.

Social Media Cast Announcements

Please refrain from posting any roles offered until the official cast list is released. The release will be emailed to the entire cast.

Strike

Those who are cast should plan to assist with strike following the final performance.

Production Heads

Production Supervisor/House/Playbill
Artistic Director
Musical Director
Choreographer

Robin Horwitz
Eileen Hand
Doug Komandt
Kate Schultz

Stage Manager
Lighting Designer
Set Designer
Set Construction
Props Design/Coordination
Costume Design
Sound Design

Sara Segneri
TBD
Ben Stumpe
Evans Poulos & Paul Pint
Cheryl Yenter
Patty Mueller
Evans Poulos

Staff can be contacted through message left at the front desk 847-674-1500 ext. 2400 or through Production Supervisor, Robin Horwitz at 847-929-7420 or rhhorwitz@skokieparks.org

Production Package Options

Adult - No Frills Package – No fee

Actors receive a commemorative poster of the show and two discounted tickets. Actors may purchase optional items such as additional tickets and photos ala carte as listed under Fees & Costs.

Adult - Full Production Package – \$108

This includes a commemorative poster, digital photos of the show and two complimentary tickets.

If two members of a household are cast and opt for the full production fee, then the 2nd family member receives a 15% discount on their production fee. The third household member would receive a 25% discount. Production Fees are due during the first week of rehearsals.

Fees and Costs You Will/Might Incur

Full Production Package	\$108
Replacement of Rental Script	\$25
Digital Photos ala carte	\$50
Charge for removal of pencil markings in rented script	\$5
*Costumes	\$10-\$40

Tickets Full Price

\$23 – Students/Seniors
\$28 – Adults

Tickets Discounted for No Frills Package

\$20 – Students/Seniors
\$25 – Students/Seniors

*Every effort is made to use costumes that are in stock, but at times, actors may be asked to bring something from home or to purchase items for them to keep (i.e. hose/tights, shoes, socks, some hair pieces, etc.) Costumers work with the cast to produce the best look for the production at the lowest possible cost to the actor.

CHARACTER BREAKDOWN
ONCE UPON A MATTRESS

Character	Vocal Range
Minstrel	D3 to Ab4
Pantomime Characters	Varies
Princess No. 12	Varies
Wizard	Varies
Lady Larken	Db4 to Ab5
Queen Aggravain	A3 to B4
Prince Dauntless	A3 to E4
King Sextimus the Silent	None
Jester	Db3 to Ab4
Sir Studley	Varies
Sir Luce	Varies
1st Knight	Varies
2nd Knight	Varies
3rd Knight	Varies
1st Lady-in-Waiting - Rowena	Varies
2nd Lady-in-Waiting - Merrill	Varies
3rd Lady-in-Waiting - Lucille	Varies
Sir Harry	C3 to G4
Kitchen Wench	Varies
Princess Winnifred	A3 to Db5
Emily	Varies
Lady Mabelle	Varies
Nightingale	A3 to A5
Ladies-in-Waiting, Knights, Soldiers, Servants, Musicians, etc.	Varies

August 2025

September 2025

Su	Mo	Tu	We	Th	Fr	Sa
1	2	3	4	5	6	
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

August 2025

Su	Mo	Tu	We	Th	Fr	Sa
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Jul 27	28	29	30	31	Aug 1	2
3	4	5	6	7	8	9
10 Auditions 5-9p	11 Auditions 7-10P	12 Callbacks 7-10P	13	14	15	16
17	18	19	20	21	22	23
24 Read Through 5-9P	25 Rehearsal 7-10P	26	27 Rehearsal 7-10P	28 Rehearsal 7-10P	29	30
31 No Rehearsal - Labor Day Holiday Weekend	Sep 1	2	3	4	5	6

September 2025

October 2025

	Su	Mo	Tu	We	Th	Fr	Sa
1		2	3	4	5	6	
7	8	9	10	11	12	13	
14	15	16	17	18	19	20	
21	22	23	24	25	26	27	
28	29	30					

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Aug 31	Sep 1 No Rehearsal - Labor Day	2	3 Rehearsal 7-10P	4 Rehearsal 7-10P	5	6
7 Rehearsal 5-9P	8 Rehearsal 7-10P	9	10 Rehearsal 7-10P	11 Rehearsal 7-10P	12	13
14 Rehearsal 5-9P	15 Rehearsal 7-10P	16	17 Rehearsal 7-10P	18 Rehearsal 7-10P	19	20
21 Rehearsal 5-9P	22 Rehearsal 7-10P	23	24 Rehearsal 7-10P	25 Rehearsal 7-10P	26	27
28 Rehearsal 5-9P	29 Rehearsal 7-10P	30	Oct 1	2	3	4

October 2025

October 2025							November 2025						
Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa
5	6	7	8	9	10	11	2	3	4	5	6	7	8
12	13	14	15	16	17	18	9	10	11	12	13	14	15
19	20	21	22	23	24	25	16	17	18	19	20	21	22
26	27	28	29	30	31		23	24	25	26	27	28	29
							30						

SUNDAY		MONDAY		TUESDAY		WEDNESDAY		THURSDAY		FRIDAY		SATURDAY	
Sep 28	29	30	Oct 1	2	3	4							
			Rehearsal 7-10P	Rehearsal 7-10P	Rehearsal 7-10P	Rehearsal 7-10P	Rehearsal 7-10P	Rehearsal 7-10P	Rehearsal 7-10P	Rehearsal 7-10P	Rehearsal 7-10P	Rehearsal 7-10P	Rehearsal 7-10P
5	6	7	8	9	10	11							
Rehearsal 5-9P (Pre-Tech)	Rehearsal 7-10P (Pre-Tech)	Rehearsal 7-10P (Pre-Tech)	Rehearsal 7-10P (Pre-Tech)	Rehearsal 7-10P (Pre-Tech)	Rehearsal 7-10P (Pre-Tech)	Rehearsal 7-10P (Pre-Tech)	Rehearsal 7-10P (Pre-Tech)	Rehearsal 7-10P (Pre-Tech)	Rehearsal 7-10P (Pre-Tech)	Rehearsal 7-10P (Pre-Tech)	Rehearsal 7-10P (Pre-Tech)	Rehearsal 7-10P (Pre-Tech)	Rehearsal 7-10P (Pre-Tech)
12	13	14	15	16	17	18							
Technical Rehearsal 5-9P	Technical Rehearsal 6:30-10P	Technical Rehearsal 6:30-10P	Technical Rehearsal 6:30-10P	Technical Rehearsal 6:30-10P	Technical Rehearsal 6:30-10P	Technical Rehearsal 6:30-10P	Technical Rehearsal 6:30-10P	Technical Rehearsal 6:30-10P	Technical Rehearsal 6:30-10P	Technical Rehearsal 6:30-10P	Technical Rehearsal 6:30-10P	Technical Rehearsal 6:30-10P	Technical Rehearsal 6:30-10P
19	20	21	22	23	24	25							
Performance 3P (Actor Call Time 1:30P)			Pick-up Rehearsal 7-10P										
26	27	28	29	30	31	Nov 1							
Performance 3P (Actor Call Time 1:30P)													

Once Upon A Mattress

Sides

Side #1	Wizard, Princess, Minstrel, Lady Rowena & Lady Merrill	Pg. 3
Side #2	Wizard, Princess, Lady Larken & Minstrel	Pgs. 4
Side #3	Harry & Larken	Pg. 6 & 7
Side #4	Queen & Dauntless	Pgs. 8-11
Side #5	Jester, Minstrel & King	Pgs. 18 & 19
Side #6	Harry & Larken	Pgs. 28 & 29
Side #7	Winnifred, Dauntless & Larken	Pgs. 44 & 45
Side #8	Minstrel & Wizard	Pgs. 50-53

Not far from the dais, on a platform, stands "PRINCESS No. 12" dressed in standard princess attire including a small crown. Beside her is the WIZARD, the QUEEN's confidante who, at the moment, is functioning as a sort of medieval master of ceremonies. KNIGHTS and LADIES form an attentive audience for what appears to be a formal interrogation. Prominent among them is a particularly beautiful girl, the LADY LARKEN, who seems inordinately interested in the proceedings)

MINSTREL: As a matter of fact, the day I arrived at court, they were testing Princess Number 12. A curious quiz was in progress.

WIZARD: Are you ready for the next question? (He reads from a sheet of parchment. There is a hint of the modern tv quizmaster in his manner)

PRINCESS: I guess so.

WIZARD: The next question concerns famous rulers. Are you quite ready?

PRINCESS: Uh-huh.

WIZARD: Well, then: name three kings. Is that clear?

PRINCESS: Yes. (Thinks a moment) Would you repeat the question, please?

WIZARD: Certainly. Name three kings.

PRINCESS: May I take the third king first? (WIZARD nods "Yes") Well, then. Three kings are . . . (She thinks)

MINSTREL (To Lady Rowena): Is this a trial?

LADY ROWENA: No, it's the royalty test to find out if she's a real princess.

PRINCESS: King John, King Arthur, and . . . (She thinks some more)

MINSTREL: Does it matter if she's a true princess?

LADY MERRILL: Oh yes. If she's a true princess, we can all get married.

PRINCESS: King Ethelred.

WIZARD: That is absolutely correct! (The KNIGHTS and LADIES applaud)

DAUNTLESS (In great excitement to the QUEEN as the applause dies): She's smart, Mama. She's the best one yet. Can I marry her now, huh? Can I, Mama?

QUEEN: No, sweetheart. (Saccharine) There's still one more question. (Snaps fingers)

LADY LUCILLE (Sotto voce): This test isn't going to be fair.

LADY MERRILL: It's the law that isn't fair.

MINSTREL: Law?

LADY LUCILLE: The Marriage Law:

'Throughout the land no one may wed
Till Dauntless to the altar's led.'

(The QUEEN has picked out one of the questions. She gives it to the WIZARD who returns to the PRINCESS)

MINSTREL: Dauntless?

LADY ROWENA: The Prince. Until he gets married none of us can.

WIZARD: You have now reached the seventh plateau, and here is your final question. It is divided into four parts and concerns a famous man often referred to as the Knight of the Red Cross. 1. What was his name? 2. What beast did he slay? 3. How many rows of teeth did the beast have and what kind? . . . and 4. What was the middle name of the daughter-in-law of the best friend of the blacksmith who forged the sword that killed the beast? (KNIGHTS and LADIES sigh and look hopelessly at each other)

PRINCESS (Taking a deep breath): 1. St. George, 2. the dragon, 3. twelve rows of teeth and they were iron, and 4. would you repeat the last question please?

WIZARD: What was the middle name of the daughter-in-law of the best friend of the blacksmith who forged the sword that killed the beast?

PRINCESS: The middle name?

WIZARD: The middle name.

PRINCESS: The daughter-in-law?

WIZARD: In law. (He inserts a small hour-glass) You have thirty seconds.

LADY LARKEN: Oh, pass. Please, please, pass.

MINSTREL: Do you speak, my Lady?

LARKEN (Flustered): No . . . (She turns to look at the Princess again)

WIZARD: Twenty seconds.

PRINCESS: Oh . . .

MINSTREL: I wish her success. She's a pretty little thing (He refers to the PRINCESS, but his eyes remain on LADY LARKEN)

WIZARD: Ten seconds.

PRINCESS: Ohhh . . .

WIZARD: I'm terribly sorry . . .

PRINCESS: OHHHHHHHHHHHHH . . .

WIZARD: . . . your time is up.

QUEEN: Too bad, my dear, too bad. You do show a certain aptitude, but as for the true brilliance of royalty . . . well, I'm afraid not. Remember: blood will tell, and yours didn't tell us quite enough. (STUDLEY gives a large dead bird to the QUEEN, who gives it to the PRINCESS and continues . . .) However, to show that there are no hard feelings, here is a nice consolation prize for you. Goodbye; good luck; and get out. (The PRINCESS goes OFF RIGHT, weeping) Sweetheart . . . Dauntless! Stop pouting. (KING gooses a LADY — she screams) Now, don't dilly-dally, Dauntless. It's nearly time for your cocoa. (She exits in a flourish, accompanied by the KING and the WIZARD)

LADIES: THEN SWIFTLY REQUESTED TO GO . . .
 KNIGHTS: BLOW THE TRUMPET! SOUND THE FIFE!
 LADIES: . . . FOR A PRINCESS

KNIGHTS: FOR A GENUINE, CERTIFIED PRINCESS.
 GO AND GET THE PRINCE A ROYAL WIFE!
 LADIES: TELL US WHEN YOU INTEND TO SEND US A GIRL WHO CAN PASS.

KNIGHTS: NONE OF THE LADIES ARE HAVING ANY —
 ALL: NO ONE IS GETTING ANY —
 NO ONE IS GETTING ANY — YOUNGER.
 AND IT'S BEEN GOD KNOWS HOW LONG SINCE
 WE HAVE AN OPENING FOR A PRINCESS
 WHO'S GOOD ENOUGH, NICE ENOUGH, SWEET
 ENOUGH, SMART ENOUGH, RICH ENOUGH
 FOR OUR POOR PRINCE!

(After the song, the KNIGHTS and LADIES disperse with ad libs. "It just seems hopeless." "Twelve tests." "Twelve failures." "Dauntless will never get married." "I've just given up hope," etc. LARKEN strolls to LEFT where she stands talking to a KNIGHT. Other KNIGHTS and LADIES are in small groups talking quietly. The MINSTREL enters DOWN LEFT and crosses to CENTER. The WIZARD enters DOWN RIGHT and goes quickly to him)

WIZARD: Minstrel! You are just arrived!

MINSTREL: Yes, I am, Sir Wizard.

WIZARD: Splendid, splendid! *(He takes out a parchment)* Watch closely. I take a perfectly plain piece of parchment with no cuts, folds, creases or concealed pockets . . . *(JESTER has entered from DOWN RIGHT. He shakes the bells on his jester's stick in the WIZARD's face)* Well, what is it?

JESTER: Excuse me, Cardamon, but I have to take the Minstrel to sign in with the Castle Steward.

KNIGHT #1: This way, please!

MINSTREL: I'm on my way to Normandy. I won't be staying long.
(MINSTREL and KNIGHT exit DOWN RIGHT)

WIZARD: For your father's sake, I put up with a good deal from you. Don't address me as Cardamon in Court. Just because your father and I were in show business together, don't presume. *(WIZARD and JESTER exit DOWN RIGHT. SIR HARRY enters UP RIGHT. He is handsome and manly, but a bit of a stuffed shirt)*

KNIGHT #2: Ho! Sir Harry. *(KNIGHTS and LADIES drift OFFSTAGE)*

LARKEN: My darling, you missed the test.

HARRY: Sweet Larken, my new responsibilities as Chivalric Knight of the Herald keep me busy.

LARKEN: The latest princess was a failure.

HARRY: No!

LARKEN: Yes.

HARRY: Bad luck. But don't despair for we have plenty of time. If a true princess is not found in the next few months I will go out and find one myself . . . or I don't deserve to wear my spurs.

LARKEN: Darling . . .

HARRY: My love?

LARKEN: Do you remember the Royal Joust on Whitsunday, when you won those spurs?

HARRY: Of course.

LARKEN: When you were called Sir Harry, the Fairest and Bravest Knight in all the Land, and everyone agreed that you had a brilliant future ahead of you; that you might someday become Lord Chamberlain, or ever Prime Minister?

HARRY: Well, I don't know about Prime Minister . . .

LARKEN: Do you remember the picnic we all had later on the greensward with the lovely cold pheasant?

HARRY: Yes.

LARKEN: And you and I wandered away from the others to climb the hill and watch the sun go down?

HARRY: Yes.

LARKEN: And a lark was singing in the trees and you said you'd remember that moment forever because the lark's song reminded you of my name?

HARRY: Yes, Larken, yes!

LARKEN: And then we watched the sun go down?

HARRY: Yes!

LARKEN: Well. *(Pauses, takes a deep breath, then speaks)* I'm going to have a baby. *(HARRY is stunned)* So you see, a princess for Dauntless must be found . . . and soon or I shall have to go away somewhere.

HARRY *(Clears his throat)*: Uh . . . uhm . . .

LARKEN *(Suddenly frightened)*: Oh, darling . . . I'm so worried! This could ruin you and you'd never be Prime Minister or anything! Say the word, Harry, and I'll go now. I'll go far away where they'll never find me! *(HARRY hesitates)* Just say the word!

HARRY *(Bravely)*: No! You'll stay here! Why should we both suffer all our lives just because you had a moment of weakness?

LARKEN *(Ecstatically)*: Oh, Harry! *(She throws herself into his arms. Music in)*

HARRY: We're none of us perfect! Everything's going to be all right.

LARKEN: Thank you, Harry!

Harry/Larken #3

Music 4: IN A LITTLE WHILE

HARRY:

IT WON'T BE LONG, IT WON'T BE LONG,
IT WON'T BECAUSE IT CAN'T BE LONG
BEFORE OUR DREAMS COME TRUE.
BECAUSE YOU KNOW I DON'T BELONG,
AND FURTHERMORE I SHAN'T BELONG TO ANYONE
BUT YOU.

LARKEN:

IN A LITTLE WHILE,
JUST A LITTLE WHILE
YOU AND I WILL BE ONE,
TWO, THREE, FOUR.
IN A LITTLE WHILE
I WILL SEE YOUR SMILE
ON THE FACE OF MY SON.
TO BE FOR —

EVER HAND IN GLOVE
IS THE WAY I HAVE IT PLANNED,
BUT I'LL ONLY STAY IN LOVE
IF THE GLOVE CONTAINS YOUR HAND.
IN A VELVET GOWN
I'LL BE COMING DOWN THE AISLE —
AND IT'S BOUND TO SEEM AS THOUGH THE
WAITING'S ONLY BEEN A LITTLE,
IN A LITTLE WHILE.

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

LARKEN (*Counts on her fingers*): November.

HARRY: November?

LARKEN: MY TIME IS AT A PREMIUM,

FOR SOON THE WORLD WILL SEE ME A MATERNAL
BRIDE-TO-BE.

I KNOW I MUSTN'T WORRY, HARRY.
STILL I WISH YOU'D HURRY, HARRY.
HARRY, MARRY ME!

IN A LITTLE WHILE,
JUST A LITTLE WHILE,
YOU AND I WILL BE ONE,
TWO, THREE, FOUR.
IN A LITTLE WHILE,
I WILL SEE YOUR SMILE
ON THE FACE OF MY SON.

HARRY:

Queen/Dauntless

TO BE FOR —

EVER HAND IN GLOVE
IS THE WAY I HAVE IT PLANNED,
BUT I'LL ONLY STAY IN LOVE
IF THE GLOVE CONTAINS YOUR HAND.
I CAN SEE IT ALL
DOWN TO EVERY SMALL DETAIL —
SO I WISH YOU'D LOOK AROUND
UNTIL YOU'VE FOUND
A CASTLE IN THE NEIGHBORHOOD FOR SALE.
(*They exit DOWN LEFT*)

Scene 2

(*Scene: in one. A castle corridor. QUEEN and DAUNTLESS enter, he tagging behind her at some distance*)

QUEEN: Come along darling, don't dawdle. (*Stops and observes him shuffling along*) Dauntless, pick up your feet for heaven's sake and don't squint! I told you not to look at the sun.

DAUNTLESS (*Adjusting*): Yes, Mama.

QUEEN: That's better. (*Hugs him. KING runs on chasing WENCH*) SEXTIMUS! I've told you once, I've told you a hundred thousand times, I will not have you playing these foolish games and running around in the halls. It just isn't dignified. We are the rulers of the kingdom and if we don't set a proper example for the rest of the court, I'd like to know who will. I mean what is the point of being a ruler if one isn't going to behave as a ruler should. (*KING exits DOWN LEFT, in pantomime mimicking her. The KING never speaks aloud, but makes what's on his mind very clear by acting it out*)

DAUNTLESS: Mama . . .

QUEEN (*Stopping*): Now what?

DAUNTLESS: Mama, when am I going to get my Princess?

QUEEN: Dauntless, I don't want to discuss that now. It's time for your cocoa.

DAUNTLESS: But Mama, sometimes I get the funniest feeling that you don't want me to get married.

QUEEN: Don't want you to get married? Don't want you to get married? Dauntless — don't you trust me?

DAUNTLESS: Of course, Mama, but . . .

QUEEN: Well, then how can you say such a thing? (*The Manalogue: spoken as rapidly as is possible to do without sacrificing clarity*) I want you to get

married! How many times have I said to you, "I want you to get married?" Only this morning, I was saying to your father, I said, "Sextimus, I want that boy to get married. It just isn't normal for a boy that age to stay single! And after all, he is the Prince," I said, "Don't forget that. He's next in line to the throne. I mean we're not exactly the oldest people in the world; but on the other hand we're not going to live forever, and I just know that I'd feel much better, much easier and more relaxed in my mind if that boy were married, and settled and set!" And that is absolutely verbatim, *exactly* what I said to your father this morning. Of course, he didn't say anything. He never does. But you know him just as well as I do; I don't have to tell you how impossible he is. But that's my cross of pain; and I don't want you to worry your head one tiny bit about the fact that your father and I don't get along, and never have. If he makes me miserable, and makes me suffer, I just have to put up with it, and I will not allow it to affect my child's attitude toward him or me. He may be a mean, stupid, dreadful, selfish, rotten man, but he is your father and I want you to respect him. There is only one person who really cares about you and really worries about your health and your happiness and your future and that's what I'm talking about right now: your future, and I want to make myself absolutely clear; I *want* you to get married *but* I don't want you to marry just *anybody*. After all, marriage is a lifetime partnership and I wouldn't want to see my little boy make the same mistake I did and wind up miserable the way I did. You *are* a prince and you must marry someone suitable, someone who's good enough and smart enough, and fine enough for my good, nice, sweet, beautiful baby boy. And of course she has to be a princess. I mean a *real* princess. That's one thing I absolutely insist upon. She has to be a real, genuine, bonafide princess just as I was. That's what you really want, isn't it? Someone like me? Of course you do! Oh, God! If I were only twenty years younger — just remember this — you *must* trust me . . . (LARKEN and HARRY enter DOWN LEFT)

LARKEN (*Curtsying*): Your Majesty . . . Your Highness.

DAUNTLESS (*He admires SIR HARRY*): Hello, Harry.

QUEEN (*To DAUNTLESS*): Don't interrupt! (*To LARKEN*) Well?

LARKEN: Sir Harry wishes to speak to you, Madame.

QUEEN (*To HARRY*): Well?

HARRY: Madame, I have the honour to request a Perilous Labor. I wish to search for a true princess, a princess of the Royal Blood: one who will suit both Your Majesty and Prince Dauntless.

QUEEN: No!

DAUNTLESS: Mama!

QUEEN: No, no, no! We've been through all the eligible girls in all the neighboring kingdoms. There are none left. We simply have to wait until their little sisters grow up, and that'll take years.

HARRY: But Madame, I plan to head North, over the mountains.

QUEEN: Over the mountains?

HARRY: . . . across the Badlands.

QUEEN: Across the Badlands?

HARRY: . . . and into the marsh land where the beautiful Swamp Lily grows.

QUEEN: Into the marsh land? Are you out of your mind?

DAUNTLESS (*Excited*): Let him go, Mama, let him go.

QUEEN: You won't find anything there, but frogs and tadpoles and things.

DAUNTLESS: Mama!

QUEEN: Do you know what the weather there is like?

DAUNTLESS: Mama, please!

QUEEN: Do you know how damp and foggy and . . .

DAUNTLESS (*Pleading*): Mama!

QUEEN (*Pushes DAUNTLESS out of the way*): Quiet! . . . and humid and oppressive . . .

DAUNTLESS (*Pleading*): Mama . . . let Sir Harry *try*! Please. For me, Mama? Please!

QUEEN (*Stops, looks at DAUNTLESS, then at HARRY*): All right, go ahead. It's your sinus.

DAUNTLESS (*Jumping up and down*): Hooray!

QUEEN (*HARRY and LARKEN bow and curtsy as the QUEEN sweeps out*): Come along, Dauntless, you've missed your cocoa.

DAUNTLESS: Good luck, Harry! Good luck! (*He runs off happily*)

HARRY (*Takes LARKEN in his arm*): Don't be afraid, little Larken. I'll bring back a princess who is not only a real princess, but one who will be able to pass the Queen's test.

LARKEN: I believe you! I'm not afraid.

HARRY: And I shan't be away long.

LARKEN: Only fly as fast as you can, my love! We shall be waiting for you.

HARRY: We?

LARKEN (*Blushingly*): You know. (*Detaches ribbon from her sleeve*) And wear this—

HARRY: Next to my heart!

Jester, Minstrel & King

DAUNTLESS: Well, you're a better swimmer. (As they exit DOWN RIGHT.
KING and LARKEN enter UP LEFT)
LARKEN (Excitedly): Oh your Majesty, I'm so excited. Sir Harry is back!
KING (Because the KING does not speak, what he wishes to communicate is indicated in parentheses): (Embrace)
LARKEN: Yes, he is and he's brought us a sweet princess. Have you seen her?
KING: (No)
LARKEN: Neither have I, but I'm sure she's as delicate as an orange blossom! And I'm to be her Lady-in-Waiting. Sir Harry arranged it.
Isn't he thoughtful? He arranges everything. (KING agrees. LARKEN exits happily DOWN RIGHT. Now KING, worried, paces back and forth.
JESTER and MINSTREL enter UP RIGHT)
JESTER: My father expected me to follow in his footsteps but then I landed this jester job and . . . What's wrong?
KING: (Worried)
JESTER: You're worried?
KING: (Yes)
JESTER: About what?
KING: (Points OFF RIGHT)
JESTER: Who?
KING: (Lady)
JESTER: Some lady? Which lady?
KING: (Two syllables)
JESTER: Two syllables.
KING: (First syllable)
JESTER: First syllable.
KING: (Bird)
JESTER: Bird . . . some kind of bird.
KING: (Yes)
JESTER: Auk, bluebird, catbird, dove, eagle, finch, grouse, hawk, ibis, jay, kiwi, lark, marten . . .
KING: (Claps hands on "lark")
JESTER: Lark!
MINSTREL: Lady Larken.
KING: (Right . . . pantos small word . . . "and")
JESTER: "And" . . .
KING: (Pantos: Knight)
JESTER: A Knight?
MINSTREL: Which Knight?
KING: (Sir Harry)
BOTH: Sir Harry!

#5

KING: (Pantos: "Dust")
JESTER: Dust . . .
KING: (Sounds like)
JESTER: Sounds like dust . . . uh . . . "lust"
KING: (How could you)
MINSTREL: "Must." Must what?
KING: (Erase)
MINSTREL: You're going to start all over, right?
KING: (She's in trouble)
JESTER: She's in trouble.
MINSTREL: What kind of trouble?
KING: (Big)
JESTER: Big trouble . . .
MINSTREL: How many syllables?
KING: (Pregnant)
JESTER: She's going to have a baby.
KING: (Takes off crown, puts it under his tunic, and waddles)
JESTER: Does anyone else know?
KING: (Sir Harry)
JESTER: Sir Harry.
MINSTREL: Of course! But does anyone else know besides Sir Harry?
KING: (No . . . and you must keep the secret)
JESTER: Don't worry, we can keep a secret! The question is . . . can you?
KING: (Me? I can't even talk. "Locks" his mouth and swallows the "key")
MINSTREL: We know you can't talk . . . (GIRL crosses; KING starts after her but is pulled back by MINSTREL. Music in) You can't talk but you manage to communicate.
KING: (Yes)

Music 6b: THE MINSTREL, THE JESTER AND I

MINSTREL & JESTER (The words in parentheses are mimed by the KING):
WE HAVE ONLY TWO VOICES AMONG US AND YET
THERE'S A THIRD VOICE: A VOICE IN DISGUISE.
YOU'LL BE HEARING A TRIO, AND NOT A DUET
IF YOU LISTEN WITH BOTH OF YOUR EYES.
KINDLY (LISTEN) WITH BOTH OF YOUR (EYES).
WE PRODUCE A UNIQUE AND REMARKABLE BLEND
WHEN WE RAISE OUR THREE VOICES ON HIGH.
WE'RE IN PERFECT ACCORD FROM BEGINNING TO
(END).

Harry/Larken

LARKEN (Controlled): Sir Harry is not very good at describing people, Your Highness.

WINNIFRED: Well, he may not know how to describe 'em, but he sure knows how to pick 'em. Now, if you'll excuse me . . . (She picks up an armful of the leftover dresses) I have to return these to the 4th floor. (She goes out up)

LARKEN (In horror): I've never been so humiliated in my life!

HARRY: What's the matter?

LARKEN: I thought she was a chambermaid!

HARRY: What?

LARKEN: A chambermaid!

HARRY (Shocked): Larken, how could you? How could you mistake the Princess for a chambermaid?

LARKEN: How could I? How could you mistake that chambermaid for a Princess?

HARRY: Don't say such a thing. Just because you made a stupid mistake . . .

LARKEN: I made a mistake? Don't you dare try to blame it on me.

HARRY: I do blame it on you.

LARKEN: She was on her hands and knees scrubbing the floor.

HARRY: She's a real lady wherever she was. That's more than I can say for some people around here!

LARKEN: I hate you!

Music 9: FIGHT — FIGHT

HARRY: Well, I hate you, too!

LARKEN: Get out!

HARRY: Don't worry, I'm going! (Crossing up)

LARKEN: Goodbye!

HARRY: Goodbye!

LARKEN: Goodbye!

HARRY: Goodbye! (He exits up)

(Blackout)

Scene 6

(Scene: A corridor in the castle. The QUEEN enters DOWN LEFT, followed by the WIZARD)

QUEEN: After all, you're a Wizard. You should be able to think of something that will help that what's-her-name to sleep. Don't

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forget to whip up a sleeping potion and some of that good heavy incense. And that hypnotic mirror, too. Wait! The most important thing is that she's tired out first. We'll have an Official Ball tonight. (A COUPLE enters DOWN RIGHT and crosses to DOWN LEFT) We'll make what's-her-name dance until she drops. Now, what can we do? Do you know the Saracen Brawl . . . (The COUPLE begins to demonstrate) No, not tiring enough. I have it! We can do that new dance. The Spanish Panic — it's absolutely exhausting. Do you know it? (WIZARD shakes his head 'no') Well, it's the rage in Venice. (She turns to the COUPLES ONSTAGE) Everybody, listen. There's to be an Official Ball tonight and everyone is to attend. (Other COUPLES drift on stage and listen) We're all going to do that new dance, The Spanish Panic, so you might as well learn it right now. The basic step is Flip your skirts, open, close, right, right, right. It's like the Magic Step only forwards. Just that easy. Now, try it. (The COUPLES try it awkwardly) Flip your skirts, open, close, right, right, right, WRONG!!! Doesn't anyone here know the Spanish Panic?

HAROLD & BEATRICE: Yes, Your Majesty.

Music 10: SPANISH PANIC

QUEEN: Well, thank heaven somebody is up-to-date around here. Why don't we all watch while Court Dancers Sir Harold and Lady Beatrice demonstrate? (SIR HAROLD and LADY BEATRICE do a slick, tricky variation of the step . . . very fast, very hard, and only 4 bars. All applaud) Thank you, Sir Harold and Lady Beatrice! Now, was that hard? Suppose we all try it. Take partners, please! Prepare! Et! (QUEEN takes SIR HAROLD and WIZARD dances with LADY BEATRICE. Music in and everyone tries it. To WIZARD) Don't you just love it? Doesn't it make you want to fly? WHEEEEEEEEE! (Music builds. QUEEN dances off with SIR HAROLD)

WIZARD: Are you sure you know what you're doing? (They exit DOWN LEFT, dancing)

Music 11: TENTS

Scene 7

(Scene: Tents in the courtyard. Late evening. LARKEN crosses from RIGHT to LEFT crying. Kitchen WENCH enters UP RIGHT. CROSSES DOWN CENTER. KING following. He chases her OFF LEFT. KING crosses back to CENTER, sees

(Scene: DAUNTLESS has several books and is reading from one. He is helping WINNIFRED cram for the test they both think is tomorrow)

DAUNTLESS (Reading): "Sum."

WINNIFRED: Sum. S-U-M, sum.

DAUNTLESS: "Summer."

WINNIFRED: "Summer." S-U-M-E-R. "Summer."

DAUNTLESS: Good. Well, if Mama tests you in Literature or Spelling, you're sure to pass, Fred. (Changes book) That leaves . . . (Ready) "History."

WINNIFRED: History. That takes in quite a lot but let's give it a whirl.

DAUNTLESS (Reading): The first chapter is called, "The Bravery of Prince Waldere."

WINNIFRED (Absently): . . . Waldere . . .

DAUNTLESS (Reading): "Young Waldere, wishing to slay the dragon Fafner . . ."

WINNIFRED: Who?

DAUNTLESS (Reading): ". . . wishing to slay the dragon Fafner —"

WINNIFRED: Oh, yeah, Fafner, that one.

DAUNTLESS: Takes his father's sword "Minning."

WINNIFRED: . . . Minning . . .

DAUNTLESS (Reading): "Disguised as the West Wind, he goes into the forest, surprises Fafner in his lair and slays him, whereupon he is enabled to understand the speech of birds. Meanwhile, Waldere's father, Alberich, disguised as the Sacred Goat, tells him that the spirit of Gunthere . . ."

WINNIFRED: Oh, yeah, Gunthere? But I thought . . . (But LADY LARKEN, still dressed as a boy, enters dazedly. WINNIFRED questions DAUNTLESS) Did you ring for a pageboy?

DAUNTLESS: No.

WINNIFRED (To LARKEN): You've got the wrong room, son. (But now LARKEN recognizes her, gets up and goes to her) Aren't you Larken?

WINNIFRED (Numb): Yes, Your Highness.

WINNIFRED: What's the matter?

LARKEN: I . . .

DAUNTLESS (Who has been curiously studying LARKEN's attire): I have a suit just like that.

LARKEN: I am in disguise, Your Highness. I . . . I was running away.

WINNIFRED (Warily): I see. Well, sit down and rest. Dauntless, pull up a chair. (DAUNTLESS goes and tries to pull up chair)

LARKEN: But, the Queen has ordered me . . .

WINNIFRED: Never mind what the Queen has ordered. (WINNIFRED helps DAUNTLESS slide chair into place) Just sit here.

LARKEN: But, Your Highness . . .

WINNIFRED: Oh, sit down. Now then, what's this all about?

LARKEN: I'll just go out on the parapet and stand there naked and catch a chill and die and that'll show him.

DAUNTLESS: Show him what?

LARKEN: He'll be sorry . . .

DAUNTLESS: Who?

LARKEN: Horrible Harry . . .

DAUNTLESS: You mean big, nice Harry?

WINNIFRED: Just a minute. (Carefully) What did you do to him? (LARKEN very slowly comes back to life. She turns to WINNIFRED)

LARKEN: What did I do to him?

WINNIFRED: Well, you must have done something. You're talking the way I did once when I was afraid to go home because I'd given my little brother a bloody lip. (DAUNTLESS pulls away from her. She speaks to DAUNTLESS with an airy wave of the hand) It was an accident. (He is reassured)

LARKEN (Evasively): We had a little disagreement.

WINNIFRED: So you decided to run away?

LARKEN (Defending herself): He said some perfectly horrible things to me.

WINNIFRED: Oh . . . I see. Well, in that case, I guess you were right. I guess about the only thing you can do is . . . pack up and . . . get out. Unless, of course . . . you just go to him and say you're sorry. Listen, that Harry is a wonderful boy . . . and he really loves you. Why, we were on the road for two weeks and he never laid a finger on me.

LARKEN: Oh, Your Highness!

WINNIFRED: Now, you just get into something pretty that shows you're a girl and patch things up with him. Oh, and Larken — try and act a little helpless — men don't like girls that are too strong.

DAUNTLESS: I do!

LARKEN: Dear, dear Princess, I don't know how to thank you! If . . . if it's a girl, I'm going to name her Fred! (Exits)

DAUNTLESS: What if it's a boy?

WINNIFRED: Dauntless, you'd better go to bed. And leave the history book.

DAUNTLESS: I'm positive you're going to pass Mama's test tomorrow. (No reaction) Well, I'm pretty sure . . . If you don't . . . I'll understand. (He leans down, kisses her and goes out tip)

Minstrel/Wizard

Bee flies to girl flower . . .
Dust touches girl flower.
Oh, I see . . .

(Sung)

NO, I DON'T SEE.

IT'S VERY INTERESTING, BUT STILL NOT CLEAR TO ME.

(Spoken)

Woman: is like girl flower.

Man: is like bee and like boy flower . . .
Man, that's me!

(Sung)

BUT TELL ME MORE

I'VE GOT TO KNOW ABOUT WHAT GETTING MARRIED
IS FOR.

(Spoken)

Sounds like . . . carry. Sounds like carry . . . marry . . .

Man and woman get married . . .

Winnifred in white . . . love each other . . . Knight . . .
And then one night . . .

(Sung)

YES, YES, ONE NIGHT,

IT'S VERY INTERESTING WHAT HAPPENS IN THE
NIGHT?

(KING starts to draw pictures on floor)

WHAT HAPPENS? WHAT HAPPENS?

OH, TELL ME FATHER, PLEASE.

(But when DAUNTLESS comes over, KING quickly rubs it out
with his foot before the Prince gets a look)

SHALL I GO AND PICK SOME FLOWERS?

SHALL I GO AND CATCH SOME BEES?

(Spoken)

Princess Winnifred . . . and I . . .

Will get married . . . and then . . .

One night . . .

(KING, defeated, decides to take the easy way, pantos "stork"
by placing his crown in his kerchief and dangling it from his
teeth, while standing on one leg, and flapping his "wings")
The stork . . . ?

(Disappointed)

The stork will come and bring us a baby?

Oh, father, I know all about the stork.

Mama told me about that years ago.

(KING sadly puts back his crown and starts to depart, STAGE
RIGHT. DAUNTLESS, starting OFF LEFT, suddenly "gets the
message")

No, wait a minute, father.

(Sung)

FLOWER, SEED, MAN, WOMAN, BEE, BABY, SMALL . . .
IT ISN'T THE STORK, IT ISN'T THE STORK, IT ISN'T THE
STORK AT ALL!

(Delighted!)

OH, LIFE IS GRAND!
IT'S VERY INTERESTING. I THINK I UNDERSTAND.

I THINK, I THINK, I KNOW.

IT'S VERY INTERESTING.

(Crosses to KING, who is now mopping his brow in happy
relief)

THANK YOU, FATHER . . .
AND FATHER, I LOVE YOU SO!

(Puts his arm around KING, who responds by suggesting in
pantomime: "You? Come with me? Have a little drink to-
gether?" DAUNTLESS agrees, and they GO OFF RIGHT, arm-in-
arm, and beaming)

Scene 4

(Scene: The WIZARD's chamber. He is alone in the room looking at a
cauldron of steaming chemicals. The JESTER comes down the stairs followed
by the MINSTREL)

JESTER: Pardon, Sir Wizard.

WIZARD: What do you want?

JESTER: Our friend, the Minstrel, is a great admirer of yours.

WIZARD: No soft soap, if you please. (Walks away)

MINSTREL (Stepping forward): This is not soft soap. And I wouldn't even
say it except for the fact that I've been banished. And before I go —
well — I hope this won't embarrass you, but . . . I had to tell you
what a great artist you are . . . Cardamon.

WIZARD (To JESTER): Cardamon? Don't call me by that name.

MINSTREL: I use that name with honor, sir. I don't think I'll ever forget
seeing you in command performance at Glastonbury in '92. What a
show, what a triumph! You took seven curtain calls.

WIZARD: Eight.

MINSTREL: Do you happen to remember a little boy in the second row
who stood up and yelled "Bravo" that night?

WIZARD: Yes . . .

MINSTREL: I was that boy.

WIZARD: I can't believe it.

MINSTREL: Of course, now I'm in show business, too. And sir . . . if it's any interest to you, it was your inspiration that brought this about. WIZARD: You must belong to the guild. *(They perform elaborate ritual handslaps)* Camelot Local 714! To think that someone remembers those days.

MINSTREL: Yes. Well, I just wanted to tell you what that performance meant to me, Cardamon. I'd better be going now.

WIZARD: No. Stay awhile. Sir Minstrel — *(Flower trick)* for you.

MINSTREL: Thank you.

WIZARD: Here — have a seat.

MINSTREL: No, the Queen wouldn't like it if she knew I was still around. WIZARD: Never mind her. Sit down. This is between us.

MINSTREL: Anyway you're probably busy with that test for tomorrow.

WIZARD: Oh, that's all right. The test is all taken care of.

MINSTREL: I don't suppose you could tell an old Guild brother what it is? WIZARD: Well, I'm sort of under oath . . .

MINSTREL: I understand. Well, I'd better be going.

WIZARD: No. Wait a minute. May I borrow your handkerchief?

MINSTREL: What handkerchief? *(WIZARD produces handkerchief, then plucked chicken)*

WIZARD: Some people think my act is pretty fowl.

MINSTREL: Cardamon the Great!

WIZARD: I bet you can't guess what the test is about.

MINSTREL: Astronomy?

WIZARD: No. You'll never guess. *(Conspiratorially)* Sensitivity. *(They laugh)*

MINSTREL: Sensitivity! *(To JESTER)* Did you hear? *(JESTER rolls on his back and kicks his feet. They all laugh)* Cardamon the Great.

WIZARD: Cardamon the Greatest. *(He makes cane turn into two silks)* Now let me tell you the rest. *(Looks at JESTER)* No, I'd better not.

JESTER: I'll go — but may I ask one favor, Cardamon? May I have this? *(Picks up flowers)*

WIZARD: What do you want with that?

JESTER: A memento of the good old days, because of my father. *(Starts out slowly)*

WIZARD: Keep it.

JESTER: Thank you.

WIZARD: Jester! *(JESTER comes back. Magnanimously the WIZARD gives him the ritual handshake)*

JESTER: Oh, thank you, sir. *(He exits up stairs)*

MINSTREL: That was a wonderful thing, you did for that boy, Cardamon. WIZARD: Well — for his father's sake.

MINSTREL: Say — I don't actually have to get out of here until daybreak. Why don't we go down to the wine cellar, split a bottle, and talk some more about — uh — talk some more.

WIZARD: Fine — fine. But first I've started something here I'd like to finish. Go ahead and I'll join you in two seconds.

MINSTREL: I'll be waiting. *(MINSTREL exits and WIZARD uses cauldron as inhalator, clears his nose and lights fade as he goes up steps)*

Scene 5

(Scene: A corridor. The JESTER comes in carrying the WIZARD's flowers. He sits at STAGE RIGHT. SIR STUDLEY and a GIRL enter RIGHT and go across. They see him sitting there)

STUDLEY: What's the matter, Jester?

JESTER: Oh, nothing.

STUDLEY: Say something funny.

JESTER: Have you ever heard of my father, Sliding Peter Jingle? *(GIRL laughs wildly)*

STUDLEY: Is that funny?

LADY: I don't know.

STUDLEY: I think the clown is losing his touch. *(They go out DOWN LEFT)*

Music 19: VERY SOFT SHOES

JESTER:

(Verse)

I AM FAR FROM SENTIMENTAL OR ROMANTIC
AND I LIKE TO THINK I'M STRICTLY UP TO DATE,
BUT AT TIMES THE DANCES GET A BIT TOO FRANTIC
IN THESE HECTIC DAYS OF 1428.
SO INDULGE ME AS I PAUSE TO RAISE MY CHALICE
TO A QUAIN AND CHARMING DANCE THEY USED TO
DO

IN THE DAYS WHEN MY DEAR FATHER PLAYED THE
PALACE

BACK IN 1392.

(Chorus)

MY DAD WAS
DEBONAIR,
AND QUITE AS LIGHT AS AIR

Callback Music

Minstrel – “Prologue” m50-72

Sir Harry – “Little While” m4-11 & 46-61

Lady Larken – “Little While” m12-45

Princess Winnifred the Woebegone – “Shy” m44-79

Queen Aggravian – “Sensitivity” m16-55

Prince Dauntless – “Song of Love” m25-44 & 157-164

Jester – “Soft Shoes” m13-54

Nightengale – “Nightengale” m52-end

46 **A tempo** 47 48 49

she. Now

mf (Ens)

(Ob)

(Trp)

(Bs) *mf*

50 51 52

bed was soft and ex - treme - ly tall, But the dain - ty lass did - n't

(Fl, Ob)

(Bsn, "Stgs," Stgs)

(Hrp) *mp*

(Ob, "Hrp," "Stgs," Stgs)

53 54 55

sleep at all, And she told them so next day. Said the

(Fl, Ob)

(Ob, Vln, Vla)

(Bsn, Vc)

(Brass)

(Ob, Vlns)

(Bsn, "Stgs," Vla, Vc, Bs)

56 57 58 59

queen: "My dear, if you felt that pea, Then we've proof e-nough of your roy-al-ty. Let the

("Stgs," Vlns, Vla)

("Tip") (Bsn, Vc)

(Ob, Vln, Vla)

60 61 62 63

wed-ding mu-sic play." And the peo-ple shout-ed qui-et-ly: "Hoo-ray!" For a

(Cym)

(Bell)

p (Tpts)

pp (Trom)

("Stgs," Stgs)

ril.

(Us)

64

Tempo ♩

65 66 67

prin-cess is a del-i-cate thing, Del-i-cate and dain-ty as a dra-gon fly's wing. You can

(Sus Cym)

("Hp")

p

(Vw's, Brass, "Stgs," Stgs trem)

68 69 70

re - cog - nize a la - dy by her el - e - gant air, But a gen - u - ine prin - cess is ex

("Hp")

(Ww's, Stgs)

pp rit.

71 Slowly 73

ceed - ing - ly rare.

(+ "Stgs")

(Ens)

("Hp")

(Protales)

p

(Fl)

pp

74 [Dialogue] 75 76

(Vin, Vla)

pp

(Vc)

(Cl)

(Vla)

(Cl, Vc)

In A Little While

Orchestration: Bruce Coughlin

Larken: "Ob Harry!"
(She runs to him.)

Harry: "We're none of us perfect.
Everything's going to be all right."

Larken: "Thank you, Harry."

Harry: It

HARRY

(Cls) 3 2 1 2 2 (Vln.) (Cls, Stgs, "Hp", "Stgs")

pp mf p rit.

(Stgs)

4

Poco rubato

won't be long, it won't be long, It won't be-cause it can't be long Be -

5

E9

p

(Cl, Tbn, Vr, "Stgs")

6 7 8

fore our dreams come true. Be - cause you know I don't be-long and

(Bls, Cl, "Hp", "Ob")

(Cl)

(Tpt, "Hp", "Stgs", Vn)

(Tb, Vc)

(Cl, Stgs)

9 10 11

fur - ther more, I shant be-long to an - y - one but you.

(Tpt, Cls, "Hp", "Stgs", Stgs)

Fin

(Tpt, Cl)

"Hp" gliss

12

LARKEN

Larken:

13 14 15

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

(Tpt, "Hp")

(Vln, "Stgs", Vla & Vc)

(Vln. solo)

(+ Bls, Pizz Stgs)

mp

(Cl, "Hp", Trb)

("Hp", "Bsn", Bs)

16 In a lit-tle while, 17 I will see your smile 18 On the face of my son to be 19 For-

(Clis, "Hp", Stgs) (Clis, "EH") (Stgs) (Tpt) 3 3 (+ "Hp", Vin Sva)

(Vcl) (Trb) (Tbn)

("Hp", "Stgs", Bs)

20 ev - er hand in glove 21 Is the way I have it planned. But I'll 22 23

(Vin, "Stgs") (Vin, Vla, "Stgs", Vcl Bb) (Clis, "Fl")

(Clis, Pno) (Clis, Pno) *poco* *molto*

(Trb, Vcl) (Trb, Vcl, "Stgs")

(Pno, Bs)

24 on - ly stay in love 25 If the glove con-tains your hand. 26 27

(Tpt, "Fl") *dolce espr.* (Tpts, Pno, "Fl", Vin, Vla) (Clis) (+Trb)

(Clis, "Stgs", Vin Sva) (Pno, Vla) (Clis) *mf* (Trb, Vcl)

(Bs) ("Bsn", Bs)

28

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

(Vln solo)

(Cl)

(Stgs, "Stgs")

(Cl, Vla)

("Hp", Stgs)

(+Cls)

(Tbn)

(Cl, Vc)

31

And it's bound to seem as though the wait - ing's on - ly been a lit - tle, In a lit - tle

(Vln)

(Tpt)

(Cl, "Hp")

(+Vla, "Stgs")

(+Tpts)

(Cls, Tln, "Hp", Stgs)

(Vla) rit.

(Trb, Vcl)

(Bs)

34

A tempo

35

36

37

Larken:

while. Harry: "I have you any idea how soon my love?" Larken: "November" Harry: "November." My

(Tpt, Trb)

(Vln, Vla - trem)

(+Bls 8va)

p ("Hp", Vcl)

("Hp")

(Vcl - trem)

(+ "Stgs", "Bsn")

(Bs)

("Hp", Bs)

38

time is at a preim - i - un, For soon the world will see me a ma -

(Tpts, "Stgs", Vln, Vla)

mp (BsCl, Tbn, Vc)

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

(Fl, "Hp")

(Hp)

(Fl, "Hp")

(Clb)

(Hrs, "Stgs", Stgs)

mf *mf*

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

Slower

(Hrln Kln)

quasi f

mp (Clb, BsCl, Pno, "Stgs", Stgs)

(Tbn) *mp dolce*

(Pno gl)

rit.

46

A tempo (with vigor)

Harry:

47 48 49

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

("Stgs", Vn)

(Tpts, Pno, Tbn) (Fl, Ob) ("Stgs, Stgs") (Fl, Ob)

(HsCl, Pno, Hs)

50 51 52 53

Harry:

In a lit - tle while, I will see your smile On the face of my son to be For -

(Vn, Vl, Tpts, "Stgs") (+Celesta)

(Tb, "Stgs", Vc)

p

54 55 56 57

ev - er hand in glove Is the way I have it planned, I have it

ev - er hand in glove Is the way I have it planned. But I'll

(Fl, "Stgs") (+Ob)

(Pnn)

(BsCl, Vc)

(Tbn)

(Bs)

58 59 61

planned and it the glove con - tains your hand, Oh, Har - ry.

on - ly stay in love If the glove con - tains your hand.

(Tpt)

sp

marc.

mp

("Stgs", Its 8lv)

44

Moderately fast 4 (swing)

WINNIFRED

Shy, I con - fess it, I'm shy! Can't you guess that thi

(+Drs-time)
("Arco Stgs"/Vn/Vla)
mp

("Pno"/Cls/Trb)
mp
(+Vc)
(Bs)

45 3 3 46 47 3 3

con - fi - dent air is a mask that I wear, 'cause I'm shy? And you may be

(Snare Dr.)

(Tpts/Trbs)
p mf f
("Harp") Solo Bb9
(Bs)

48 3 3 49 3 3 50 51 3

sure way down deep I'm de - murc. Though some peo - ple I

(+Drs-time)
("Arco Stgs"/Vn/Vla)
mp

mp
("Pno"/Cls/Trb)
(+Vc)
(Bs)

52 3 3 53 3 3 54 55 3 3

56 3 3 57 3 3 58 59 3 3

know might de - ny it, At bot - tom I'm qui - er and pure! I'm a - ware that it's

(Snare Dr)

p

(+Tpts/Trb/Stgs)

p

(+WW's/Brs)

mf

60

61 3 62 3 63 3 3

wrong — to be meek as I am; My chanc - es may pass me by. I pre - tend to be

Solo, ad lib
(Pno")

loco

(Vibes)
(+Stgs)

F m7^b5 B^b7 E^bm9 E^bm/D^b F m7^b5/C^b B^b7^b9 B^b7 E^bmaj7

(Bs)

64 3 65 3 66 3 67

strong — but as weak as I am, All I can do is try, God knows I

(Cl. solo)

p

(+Cl)

(Tpt-harmon poco ad lib)

mp

F m7^b5 B^b7 E^bm9 E^bm/D^b A^bm/C^b A^bm7

(Trb)

mf

(Bsn)

68 69 70 71

try! Though I'm fright-ened and shy And de-spite the im-

(+Drs-time)
("Arco Stgs"/Vn/Vla)

mp

("Pno"/Clis/Trb)

mp

(Vc)

(Us)

72 73 74

pres-sion I give, I con-fess that I'm liv-ing a lie,

(+VWV's/Drs/Stgs)

mf dim. p mf

(Us)

75 76 77

— be-cause I'm ac-tual-ly ter-ri-bly ti-mid and hor-ri-bly

Rubato (slower)

(Bell of Cym.)

("Arco Stgs"/Stgs)

p

("Hp"/Stgs/"Stgs")

(+Hrs)

mf

(Bsn)

78

shy. (Pic/OB)

mf (Cl/Vn arco)

(+Pizz Stgs) (+Tpts) mf (+Trb)

79 80 81

Though a

82 83 84 85

la dy may be drip - ping with gla - mour, As

(+Mark tree) (WV's)

p

mp

86 87 88 89

oft - en as now she - 'll stum - ble and stam - mer When

sfz (Cl/Vn arco)

(+Tpts) (+Vc)

16

Safety (vocal last x)

Queen:

Sen - si - tiv - i - ty, sen - si - tiv - i - ty, I'm just load - ed with that.

(Hp)

(Bells, "Hp")

mp

(Cls, Stgs) (cued in Kb 2)

(Cl, "Bsn," Vc)

(Bs)

20

In this one word is the e - pi - to - me of the a - ris - to - crat.

(Hp)

(Ob, Vins)

(+Tpts) --- (Cls only)

(Brass)

(Cl, Trom)

("Bsn," Vc)

(Cls)

("Bsn," Vc)

Sen - si - tive soul and sen - si - tive stom - ach, Sen - si - tive hands and feet;

(Hp)

(Bells, "Hp")

("Stgs," Vins)

(Brass)

(Cls)

p

("Bsn," Vc)

(Brass)

(+Cl)

28 Queen: 29 30 31

This is the bless-ing, Al - so the curse of Be - ing the true e - lite.

("Organ") ("Tlp") (Cls)

(Brass) (Cls, Stgs) (Brass) (Cls, Stgs) (+ "Ob" 8va) (Tpt, Vlns) (Brass)

(Vc, Bs) (Via, Vc) (Via) mp (Vc)

32 33 34 35

Com-mon peo - ple don't know what Ex - quis - ite a - gon - y is,

("Tlp") ("Elec Pno")

(Cl, Stgs) (Cl, Tpt, Stgs) (Cl, Stgs) (Cl, Tpt, Stgs) (+ "Ob" 8va)

p (Trom, "Ban")

36 37 38 39

suf - fered by gen - te peo - ple like me! Just get your hands off me. Think up a trick - y

(Brass) (Fl)

(EH, Cl, Stgs) (Vc) (+Trom)

40 Queen: 41 42 43

test for that wretch - ed moat swim - ming prin - cess, tell me what you sug - gest

(Fl, "Stgs," Stgs)

(Cl, Trom) (+ "Elec Pno" 8va)

(EH, "Bsn," Vc)

(Tpts)

(EH, Trom)

44 45 46 47

Don't take all night, I'm not well, I need my rest.

(Fl, Ell, Bells)

(Ww's, Tpts, "Hpscd," Stgs)

(EH, Cl, Stgs)

(+Tpts)
(+Fl 8va) - - - -

(Cl, EH, Stgs)

(Brass, "Hpscd")

(Cl, Stgs)

(Trom)

("Stgs," Vc)

(Bs)

(Bsn)

48 49 50 51

Not that I'll ev - er sleep on that lump - y mat - tress; Oh God, my back!

(Fl, Cl, "Elec Pno")

(+ "Ob")

(Stgs, "Stgs")

("Stgs," Vc)

(Tpts)

Queen: 52 53 54 55

Sen - si - tiv - i - ty, bane of roy - al - ty; That bed's a tor - ture rack.

(Ww's) ("Stgs," Stgs) (+Ww's, "Hpscd") (+Fl 8va)

(Trom) (Vc, Bs) V V V (Brass, "Hpscd")

56 57 58 59

Oh, I hate to sound tramp - y.

("Stgs," Stgs) (+EH) (Ww's) mf

("Hp," Vla) ("Um," Vr) (curd in Trom) ("Hp," Bs)

60 61 62 63

But my nerves are so jump - y.

(Ww's, "Hp") (curd in Trom)

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PRINCE DAUNTLESS

17

Brite 2

18

19

20

(Picc, Cl, "O", "Stgs)

(Tpts)

(Trom)

("Stgs," Vc)

(Bs)

21

22

23

24

(Wu's, Tpt, "Hybrid")

(Trom, "Stgs,"

Stgs)

("Bsn," Bs)

Dauntless:

I'm in

25

26

27

28

love with a girl named Fred!

My rea- sons must be clear.

When she

(Wu's)

p

("Hp")

("Stgs," Stgs)

("Hp," Bs)

("Bsn")

The musical score is for a piece titled "The Fred Astaire Show". It is written in 4/4 time and the key of D major (indicated by two sharps). The score is divided into four systems, each containing vocal lines and piano accompaniment.

System 1 (Measures 29-32): The vocal line begins with the lyrics "shows you all how strong she is You'll stand right up and cheer!". The piano accompaniment includes a brass part marked *mf* and a string part marked *mf*. An ensemble section is indicated at the end of the system.

System 2 (Measures 33-36): The vocal line continues with the lyrics "F and an R and an E and a D And an F - R - E - D, FRED, Yea! I'm in". The piano accompaniment includes a brass part marked *mp* and a string part marked *mp*. A section marked "Dauntless:" is indicated at the end of the system.

System 3 (Measures 37-40): The vocal line continues with the lyrics "love with a girl named Fred. She drinks just like a lord. So come". The piano accompaniment includes a brass part marked *mp* and a string part marked *mp*. A section marked "Dauntless:" is indicated at the end of the system.

System 4 (Measures 41-44): The vocal line continues with the lyrics "love with a girl named Fred. She drinks just like a lord. So come". The piano accompaniment includes a brass part marked *mp* and a string part marked *mp*. A section marked "Dauntless:" is indicated at the end of the system.

The score includes various musical notations such as notes, rests, and dynamic markings (*mf*, *mp*, *f*). It also includes performance instructions like "(Brass)", "(Cl, 'Stgs,' Vc)", "(Hr)", "(Fl, 'Celeste')", "(Ob, Cl)", and "(+pizz Stgs)".

Skip Ahead

41 42 43 44

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

(Brass, Vln, Vla)

(F7) (Ob, Cl, "Celeste")

mf (Cl, "Stgs," Vc)

("Dsn," Bs)

45 Ensemble: 46 47 48

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

(Fl, Ob, "Celeste")

mp (C, Brass, "Hp," "Harmoonium," "Dsn," Stgs)

49 50 51 52

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

mp (Ww's, Brass, "Hp," Stgs)

mf (Cl, Brass, "Stgs," Stgs)

(Ww's) ("Hp" gliss)

Dauntless:

149

Ensemble:

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

(Wu's)

mf (Brass, "Hp," "Stgs," "Bsn," "Stgs")

153 154 155 156

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

(+Wu's Bva)

mf (Brass, "Hp," "Stgs")

(+Pno, "Stgs")

157

158 159 160

love with a girl named Fred. A cle - ver clown - ish wit. When she

(Wu's in Bva)

(+Xylo)

(Tpts, "Hp")

mp (Trom, "Stgs," Vc)

("Hp," Bs)

161 162 163 164

does her fun - ny pan - to - mime Your sides are sure to split!

(Sigs, Sigs) (Slide Whistle) mf (Ww's) (Tpts, Sigs) (Ww's) (Brass, Pno, Sigs)

p marc. (Trom) mp

(Sigs, "Bsn")

165 Ensemble: 166 167 168

Ha, ha, ha, ha, Ho, ho, ho, ho, Ha, ha, ha, ha, Ho!

169 Winnifred: 170 171 172

(strumming lute) ("Lute") mf (Ww's, Brass, Jazz Sigs) (Brass) ("Bsn," Vc, Bs)

JESTER

"Soft Shoes" [12/9]

9 10 11 12

Jester:

So, it.

(Cl/Vn)

(+ "Cesta")

(Vla)

(Trb)

(Trb/Vc)

13 Doppio Minuto

14 15 16

dulge me if I pause to raise my chal - ice. To a

(Cl/Vn)

(Cl/Vla)

(Vc)

(+ Trb)

(Us/Bs Cl)

(Vc2)

("Pno")

17 18 19 20

quaint and charm - ing dance they used to do. In the

(Cl/"Pno")

(Trb/Vc)

(Tpts)

p

(Cl)

21 22 23 24

days when my dear fa - ther played the pal - ace, Back in

(Pno")

rit.

(Bs CI)

(CI)

(Trb)

(CI)

25 26 27 Dictated

thir - teen nin - ty two. My Dad was

(+Tpts)

mp

(Bs p122)

(Clars)

(+Trb)

(Bs CI)

28 Moderate 4 (Swing)

29 30 31

deb - o - nair, And quite as light as air In his ver - y soft shoes. How he could

(11.11. very light)

p

(Drum Kit-brushes)

(WW's)

(Pizz Stgs/ "Pizz Stgs")

p

(arco)

(+Trb)

(Stgs/WW's)

(Bs CI)

32 Dip and glide, And skip and slip and slide In his ver - y soft shoes. I used

33

34

35

p

(WW's)

(Pizz Stgs/ "Pizz Stgs")

(Tpts)

(arco) (+Trb)

("Pno" slow gliss)

p

(pizz) (WW's)

(Bs Cl)

36 stand and watch him ev - 'ry day;— He was al - ways smooth— and cool. I used to

37

38

39

(Drs "Easy"-brushes)

p

(Stgs/"Pno")

p (VIV's)

(Bs/Vcl pizz)

(+ "Arco Stgs")

40 love to hear the peo - ple say.— He's a reg - u - lar danc - ing fool. He bare - ly

41

42

43

(Sand Blcks) 3 3 3

(Tpts/Trb) (+VIV's) (Pizz Stgs) (Cls/Tpt)

non cresc.

44 touched the ground and nev-er made a sound But I've no-ticed in all his re-

(Cym)

(WW's)

(+Brs if needed)

(Pizz Stgs/ "Pizz Stgs")

(arco)

(+Ds)

47 views, That when he took his bow to the crowd and the crown,— The

(Sus Cym-stix)

(Drs "Vaudeville")

cresc. poco a poco

(Tutti)

mf

(Vc/Trb)

(Trb)

(Us)

(VW's/Stgs)

50 crowd went cra - zy and the house came down When Dad-dy wore his ver - y soft

(Drs out)

(Cts)

(Tpts)

p

pp

(Vc's pizz)

P/C

"Soft Shoes" [r12/9]

54 *poco p* 55 56 *Andante* 57

shoes.
(Drs) +

(Vn/Trb)
p

(Stgs/"Stgs"/Cl)s

(Bs)

(Tpt2/"Pno"/"Hp")
cresc. poco a poco
(Stg Vc)

58 59 60

("Pno"/Vla/Vc)
mf cresc.

(Brs/A.Sx)
mf

(CUBsCl)

(+ "Bsn")

(+BsCl)

61 62 63

(Tpts/A.Sx)

(Stgs/"Stgs")

(Vc/Trb/Cl)

(Tpts)
(+A.Sx)

(Stg pizz/A.Sx/Tpt/Trb)
(+ "pizz stgs"/"Hp")

(BsCl/Vc/Bs pizz)

NIGHTENGAL

"Nightingale"

P/C

42

Tempo I^o

Cut off on cue

52

"Take it from the top."

GO!

56 57 58 59

(+EH, Tpt)

(+Bsn)

(Bsn, Bs)

60 61 62 63

(Cl, EII)

mf

(Brass, Vlns, Vla)

mf

(Bsn, Vc)

(+EH)

(+Bs)

64 65 66 67

(Cl, EII, "Hrp," "Celeste," Vlns, Vla)

mp

(Bsn, Vc)

(+Bs)

68 69 70 71 9

tr (N)

p (Cl)

(Tpt, Vlns)

(EH, Vla)

(Vc)

(Bsn, "Hp," Vc, Bs)

(+ "Celesta 15ma)

rit.

72 Tempo I°

73 74

(Fl)

(Bsn, "Hp," "Celesta," Stgs)

mp

Stop on cue: "Quiet!"

75 76 77 78 Safety

(+EH)

(EH, Bsn, "Hp," Stgs)

("Celesta" - 1st x only)

D E V O N S H I R E



P L A Y H O U S E

Once Upon A Mattress - Audition Application

Name_____

Address_____

Preferred Phone_____ E-Mail_____

Date of Birth_____ Preferred Pronouns_____

Do you prefer a particular role?_____

Would you accept another role if offered? (circle one) Yes No

What vocal part are you?_____ Vocal range if known_____

What song are you singing?_____

Do you have any special skills/talents/tricks (i.e tumbling, juggling, etc). Please list.

Please state any conflicts that you may have within the proposed rehearsal schedule. (see rehearsal calendar included in the audition packet).

Please attach a resume and picture if you have one OR complete pages 2 and 3 of this application

Performance Experience

Please list other plays, dance, and vocal performances here or attach a performance resume.

[illegible]

Educational Performing Experience

Please list workshops and classes in theatre, vocal, and dance training

Class/WorkshopStudio/SchoolYear(s)This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.