

# The Performing Arts

Performing Arts Focus Program

Application  
Package

For September 2016

Wexford Collegiate School for the Arts

# Wexford Collegiate School for the Arts Performing Arts



## Audition Package Checklist

# Performing Arts Focus Program

Auditions...

Each candidate should use the following as a check list:

- Complete the application form for the Wexford Performing Arts Focus Program (attached)
- Complete the Parental Permission Form (attached)
- Complete the Optional Attendance Form (attached)
- \$25.00 administration fee submitted with the application  
– cash (non-refundable; exact change please)
- Submit your June 2015 final Provincial Report Card or Summary of Marks
- Submit your November 2015 Elementary Progress Report Card (or February 2015 Report Card)
- Return the above completed information to the main office by 4 p.m. **November 27<sup>th</sup>, 2015.**
- Prepare your audition using the attached Audition Materials package

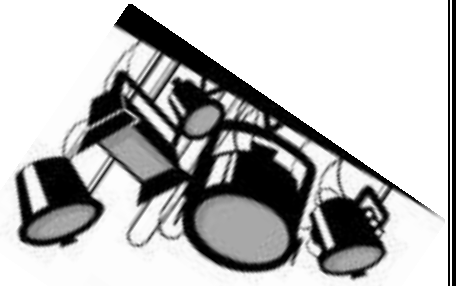
**Please note:** You will be contacted by mail **by February 12<sup>th</sup>, 2016** regarding the results of your audition.

**We place your child in the program where they will achieve the most success. Once your child is in the Performing Arts program at Wexford they can re-audition in January to change their Performing Arts focus course.**

Please do not telephone the school to get this information.

Note: Faxed applications will not be accepted.

# Audition Date Procedures



As part of the admission process in Performing Arts, Students **MUST** take an audition.

When you arrive, proceed directly to the **Studio Space**.

Parents will not be allowed to observe the audition.

The audition times and dates are as follows:

Thursday, JANUARY 7	9:00 am to 12:00 pm	Grade 8s only
Thursday, JANUARY 7	1:00 pm to 4:00 pm	Grade 8s only
Friday, JANUARY 8	9:00 am to 12:00 pm	Grade 8s only
Friday, JANUARY 8	1:00 pm to 4:00 pm	Grade 8s only
Monday, JANUARY 11	9:00 am to 12:00 pm	Grade 8s only
Monday, JANUARY 11	1:00 pm to 4:00 pm	Grade 9 – 12
Tuesday, JANUARY 12	9:00 am to 12:00 pm	Grade 8s only

Location: Students report to the **Studio Space**

Students must choose **one** of these times for the audition and can expect to be here for the three hour audition period. Because of concern for student safety and realizing that students will probably be coming to our school unaccompanied, we require that a parent permission form be signed and returned to the main office at Wexford Collegiate School for the Arts by **Friday, November 27<sup>th</sup>, 2015 at 4 pm**. Students without a signed permission form will not be eligible to audition.

Students will be notified of their acceptance into the Performing Arts Focus Program by **February 12<sup>th</sup>, 2016**.

**PLEASE DO NOT CALL THE SCHOOL FOR YOUR RESULTS.**

# Application form for Wexford Collegiate School for the Arts

## Performing Arts (Performing Arts Focus Program)

Please rank your top two preferences in order (1, 2)

- Performance Vocal
- Performance Instrumental
- Performance Dance
- Music Theatre
- Drama Focus

Please Print legibly using blue or black INK.

Name: \_\_\_\_\_ Age: \_\_\_\_\_

Address: \_\_\_\_\_  
Number Street Apt. Number Town/City

Postal Code: \_\_\_\_\_ Home Phone Number: \_\_\_\_\_

Student E-mail Address: \_\_\_\_\_ Present Grade Level: \_\_\_\_\_

Present School: \_\_\_\_\_ School Phone Number: \_\_\_\_\_

Selected date and time for Audition: \_\_\_\_\_  
(Choose only from previous page)

Please describe your background in music, drama and /or dance. List any training or experience in school or community performances and any instruments played.

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Briefly explain how the Performing Arts Focus Program will be beneficial to your goals.

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# Parental Permission Form

Student's Name: \_\_\_\_\_

Current School: \_\_\_\_\_

Parent's E-mail Address: \_\_\_\_\_

Home Phone Number: \_\_\_\_\_

Parent's Work Number: \_\_\_\_\_

Date and Time of Audition: \_\_\_\_\_

(choose only from previous page)

A photograph will be taken on the day of the audition. This will be used for identification purposes in the audition process.

I have read and understand the details of the Performing Arts Audition and give permission for my son/daughter to attend the audition on the date selected above.

Parent's Signature: \_\_\_\_\_

Date: \_\_\_\_\_

Please return this form with the application package to the  
main office of Wexford Collegiate School for the Arts by

**Friday, November 27<sup>th</sup>, 2015 at 4 pm.**



# Optional Attendance Form

Application for a Secondary Program at a School Outside the Resident Area

(Includes Grade 9 program at Intermediate Schools)

Date: \_\_\_\_\_

<b>Name of Requested Secondary School:</b> <input type="text"/>  <b>Home or Sending School:</b> <input type="text"/>	Requested Start Date: _____	
	For Grade : _____	Number of Credits presently earned: _____
	Does a sibling presently attend the requested school? Yes/No	
If YǪE: Name of Sibling _____		

**Parents please note: Transportation is not provided for Optional Attendance Students**

### Applicant's Information:

Student's Surname: \_\_\_\_\_ Given Names: \_\_\_\_\_ Birthdate: \_\_\_\_\_ (DD/MM/YY)

Student's Address: \_\_\_\_\_ Apt. # \_\_\_\_\_ Postal Code: \_\_\_\_\_

Telephone: \_\_\_\_\_ Present Grade/Class: \_\_\_\_\_ Student School I.D. Number: \_\_\_\_\_

Female  Male  Is the applicant under **Optional Attendance** at the present school? Yes/No

### Parent/Guardian Information:

Parent/Guardian's Name: \_\_\_\_\_ Business Phone Number: \_\_\_\_\_

### Applicant With Child: Child Care Information (Not applicable to all applicants)

If the Applicant's child receives Day Care, please indicate:

Name of Day Care: \_\_\_\_\_ Telephone of Day Care: \_\_\_\_\_

Address of Day Care: \_\_\_\_\_

### Secondary Program Applications:

Specialized Programs/ Schools	Regular Programs/ Schools
1.	1.
2.	2.

Reasons for Applying/Other Considerations:

\_\_\_\_\_

\_\_\_\_\_

Conditions on the reverse of this form have been read and agreed to:

Parent/Guardian **Signature**: \_\_\_\_\_ Student **Signature** (18 years of age or older): \_\_\_\_\_

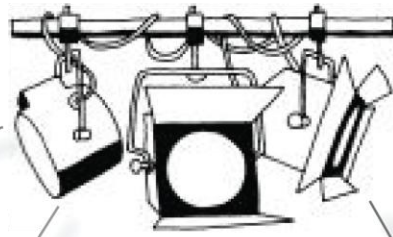
Current School Principal (or Designate) **Signature**: \_\_\_\_\_ Date: \_\_\_\_\_

### For Office Use Only:

Requested School's Decision:  Accepted  Not Accepted

Signature of Requested School Principal: \_\_\_\_\_ Date: \_\_\_\_\_

Distribution:	1 copy: To Parent/Guardian when decision is made
	1 copy: To TDSB Home or Sending School



# The Performing Arts

Performing Arts Focus Program

Audition  
Package

For September 2016

Wexford Collegiate School for the Arts

# The Staff

**The Wexford staff brings to their classes strong teaching backgrounds, as well as continuing experience in professional theatre, television, film and musical theatre.**

## **ANN MERRIAM** (Artistic Director)

Ann Merriam received her training in Music performance and Drama Education at New York University and the University of Western Ontario, and has been directing professionally ever since. As the founding Artistic Director of the Musical Theatre program at Wexford Collegiate School for the Arts. Merriam is also Artistic Director of 'Kids on Broadway' ([www.kidsonbroadway.ca](http://www.kidsonbroadway.ca)), a company devoted to youth performance, and the Performing Art Collaborative (PAC), dedicated to creating opportunities for interested adults in pursuing their love of musical theatre. Merriam has directed professionally for Theatre Passe Muraille, Roy Thomson Hall, and the National Arts Centre in Ottawa. Many of Merriam's musical theatre program graduates continue their studies at Ryerson Theatre School, McGill University, The Boston Conservatory, New York University, University of Toronto and the National Theatre. Merriam's students are currently featured on network television programs (Degrassi, Vampire Diaries), and in professional theatrical productions (Rock of Ages, Shaw Festival, Stratford Festival, Boston Conservatory). Her production of "Blood Ties" received rave reviews at the Edinburgh Fringe Festival this past summer. Ann is also Director of the Wexford Gleeks who won the 2011 Canadian National Showchoir Competition and performed throughout Ontario.

## **ROBERT JOHNSTON**

Bachelor of Music (Honour) (U.W.O.)  
Bachelor of Education (U.W.O.)  
Master of Fine Arts (Music Theatre) (N.Y.U.)  
Bob has been teaching instrumental and vocal music at Wexford since 1986.  
Bob is one of the composers and co-lyricists of *Anne and Gilbert*, (with Nancy White and Jeff Hochhauser), which played in PEI every summer except one from 2005 until 2013, six of those years at the Harbourfront Theatre in Summerside. A&G is now being performed throughout Canada and the United States. It won an East Coast Music Award in 2006.  
Johnston and Hochhauser's York Theatre production of *My Vaudeville Man!*, was nominated for two Drama Desk Awards and two Lucille Lortel Awards, including "Outstanding Musical", for the 2008 Off Broadway season. *Thea Bara and the Frontier Rabbi*, which he also wrote with Jeff has had productions Off Broadway, in Chicago and in Cohoes, N.Y. For many years he was Nancy White's musical director and has produced or co-produced several of her CDs.

## **TOM LEIGHTON**

Bachelor of Music, Mt A.: B.Ed (U.W.O.)  
A native of New Brunswick, Tom has performed professionally in Toronto for 20 years with numerous concert and recording credits that include Juno and East Coast Music Award winners "The Irish Descendants", Ron Nigini, Nancy White and "Celtic Connection". His own CDs with Mark Haines are aired nationally. Recent concerts include special guest of the Kingston Symphony, the Ottawa and London Folk Festivals, and the Showboat and Lighthouse Theatres. Ohio's production of "Quamina", the Epcott Centre in Florida and CBC radio's national news themes (every hour and half hour!)

## **DANIEL ROCCHI**

B.F.A. Acting – University of Windsor  
Bachelor of Education – University of Toronto  
Stage Manager/Performer – Stage West  
Selected Performance Background:  
Two seasons with The Stratford Festival, Les Miserables, Forever Plaid, Fiddler On The Roof, The Baker's Wife, Twelfth Night, Camelot, Coriolanus, and Equus.

## **DANIELLE DEVEREAUX** (Co-Curriculum Leader)

Bach. of Arts (Dance) - Queensland U. of Technology (Australia)  
Grad. Dip. of Teaching – Secondary Ed. (QUT – Australia)  
RAD Ballet – Advanced level  
Danielle taught Dance in high schools, and in studios; Dance Director of The Drama Studio - children to adults, movement to Acting students at University of Southern Queensland (USQ) and Dance teacher candidates at Queensland University of Technology in Queensland, Australia over a 16 year period before moving to Toronto in 2008.  
Dance training – Ballet, Modern, Folk, Jazz, creative movement/composition.  
Selected Choreographic credits – USQ Drama productions, school productions, Rock Eisteddfod (Queensland), World Youth Day Liturgy, Toowoomba.  
Performance – Toadshow productions, Brisbane – Sherwoodstock, Phantoad of the Opera.

## **JEFFREY NEWBERRY**

Bachelor of Music, University of Toronto  
Bachelor of Education (*Music and Drama*) Queen's University  
With interests and expertise across the arts, Jeffrey Newberry is an artist and educator with a reputation for his energetic and engaging style. Jeff joined the performing arts team at Wexford full-time in 2014.  
Jeff coaches Toronto performers for auditions and roles on major stages across Canada and the U.S including Mirvish, Stratford, and Broadway. As a music director, he has worked on dozens of theatre productions (*Edinburgh Fringe Festival; Stratford Springworks Festival; Summerworks Performance Festival; Children's Theatre Project*).  
Jeff serves on the board for the Council of Ontario Drama and Dance Educators and has given workshops for the Hospital for Sick Children, Queen's University, and at arts educator conferences across the province.

## **HONEY FRID**

Dance Specialist – Faculty of Education (U. of T.)  
Dance and The Child I & II (York U.)  
B.A.T.D. Jazz and Modern Dance Consultant. Implemented dance programs in North York, Toronto, Scarborough and Peel Boards of Education. Simonson teacher training.  
Selected Choreographic Credits:  
CFTO Sick Kids Telethon, TSN Celebrity Sports Auction for the Special Olympics, numerous Wexford musicals, B.A.T.D. Choreography Award. Choreographer for the Wexford Gleeks.  
Dance Training – Jazz, Modern Ballet, Music Theatre, Creative Movement, Latin and Ballroom with Les Ballet Jazz, Metro Movement, Randolph Dance Theatre, Pollack Dance Studio and Sandra Copeland.

## **ANDREW DICK**

Bachelor of Arts, Advanced Double Major, Theatre & History (U.K.C.)  
Bachelor of Education (U. of T.)  
Company Manager and Actor, Irondale Ensemble Project (1991-1997)  
Performance and Teaching Background:  
A founding member of the Irondale Ensemble Project, Canada and a full ensemble member of the company. Performed in eighteen of Irondale's main stage productions (Rouffe, Enemy of the People, St. Joan of the Stockyards). Performed with Irondale NYC (Company Store, Our Country's Good) and toured Russia with the Nova Scotia Young Company in 1990.

## **SHANNON LEW**

Diploma in Vocal Jazz Performance – Humber College  
Bachelor of Fine Art (Musical Theatre) (U. of Windsor)  
Bachelor of Education (U.W.O.)  
Selected Performance Background:  
She Loves Me, Sweeney Todd, City of Angels, Joseph and the Amazing Technicolor Dreamcoat, Nine, Nunsense, Into The Woods, The Secret Garden & Sylvia.  
Recordings: Promotional Advertisement for "Rock Singer – The Musical".



# Performing Arts Courses of Study

## Music Theatre (Grade 9 – 12)

Wexford has always been known for its cutting edge Music Theatre program. Beginning back in 1987 the program continues to push boundaries and achieve excellence in live theatre and student performance. Our mandate is to stay current with the professional world of Music Theatre therefore our students work, not only with our faculty, but with music theatre professionals who work in New York/Broadway, Toronto, The Stratford, Shaw and Charlottetown Festivals.....and internationally. It is an intense program where our company of students study drama, singing and dancing twice a day for a semester and work towards showcase performances and an annual musical. Currently, we are working with graduates and professionals in the industry to create Musicals specifically for Wexford students.

## Performance Drama (Grade 9 – 12)

The Drama Focus program is an intensive program for students who display strong acting skills or potential in acting. Drama Focus, a developmental program with students in the junior grades performing large group pieces, grade 11 students focus on scene study and the program culminates in grade 12 with a full length theatre piece. These works are presented during our Drama Focus Theatre Festival. The students also work on sketch comedy creation performing in our Seasonal Variety Show and assemblies. As with all of our programs the students of Drama Focus have intensive work periods with professional film, television and stage actors from North America and abroad.

## Performance Dance (Grade 9 – 12)

Performance Dance is a specialized dance program created for students with a high level of performance and technical ability in dance. Not only do the students participate in extensive modern, jazz and ballet technical training, they learn movement therapies that strengthen their bodies and enhance their dancing. Student choreography is another important component of the course. The students learn to create their own solos, duets and group dances through a variety of improvisation and composition workshops.

Wexford performance dance students are very fortunate to work all throughout their semesters with professionals currently working within the dance world both in Canada and internationally. These professionals include Riley Sims (Artistic Director of Social Growl Dance), Nicola Pantin (Dora Award Winner, Stratford Choreographer), Valerie Stanois (Rock Of Ages Broadway) & Angela Blumberg (Professional Dancer/Choreographer).

Our dancers also have many performance opportunities throughout their time at Wexford. These performances occur both within our school showcases and often for professional performances in association with our Wexford Gleeks.

## Performance Vocal (Grade 9 – 12)

This exciting program is designed for students who have demonstrated considerable technical proficiency and a sophisticated understanding of musical style and the creative process. This enriched program offers an innovative curriculum, field trips to concerts, and diverse opportunities to perform. This year guest artists include alumnus Ryan Allen (**Book of Mormon** on Broadway, **Oil and Water National Arts Centre**), and celebrated Canadian Music Director Bob Foster (*Mirvish Productions; Drayton Entertainment; CBC Triple Sensation*). Performance Vocal students have access to our GLEE course, which is the only one of its kind in Canada. The Wexford Gleeks perform frequently in Toronto, have been featured several times on *CBC* Television and Radio, and were recently the focus of the *TVO* documentary **Unsung: Behind the Glee**, and **The Real Glee** on *Global's 16:9*.

## Performance Instrumental (Grade 9 – 12)

This dynamic program is designed for students who have demonstrated considerable technical proficiency on their instrument, and a strong understanding of theory and musical style. Highlights include mentoring from professional musicians and many opportunities to perform one-of-a-kind orchestrations done by our in-house arrangers.

**THE PERFORMING ARTS FACULTY WILL DECIDE THE COURSE OF STUDY  
FOR EACH ACCEPTED STUDENT**

## Special Courses

Theatre Production	Grades 11 & 12
Set Design & Construction	Grades 11 & 12
Music Business	Grade 12



# The Difference

Because of their continuing ties to the professional film, television and theatre community in Toronto, the Wexford staff arranges workshops for their students conducted by some of Toronto's leading artists. This gives the Wexford students the strongest background possible. These ties to the professional community have also given professional opportunities to some talented Wexford students in film, television, musical theatre and radio jingles. We have established, over the past years, a great relationship between our Music Theatre students and the Children's Aid Society Benefits which are held at the Metro Convention Centre.

In our classes, we have professional actors, such as Julian Richings (Superman, X-Men – The Last Stand, Saw IV, Urban Legend, and TV series Slings and Arrows) work as acting coaches for our Drama Focus students. They also have the opportunity to work with professional directors, such as Jordan Pettle (Soulpepper Theatre) and Aaron Willis (Theatre Passe Muraille, Convergence Theatre, Stratford Festival, Luminato ) for their Grade 12 production. Valerie Stanois (Oz from We Will Rock You, Rock Of Ages and Hair) conducts workshops and choreographs our dance students.

In the past, our students have performed live both on CBC and TSN network, live on stage at the New Yorker Theatre recorded the original song "Keep the Spirit Alive" for the Special Olympics performed at the Celebrity Sports Auction, performed with Robert Pilon at Casa Loma for CEOs from all over the world including the President of Sony, Jane Fonda and Ted Turner; along with the Leahys and Andre Philippe Gagnon; Wexford Music Theatre entertained 5000 representatives from all over North America at the Metro Convention Centre. In 2013 the Wexford Gleeks performed for the "Me to We" concert with Commander Chris Hadfield and the Barenaked Ladies. More recently the Wexford Gleeks have performed for President Bill Clinton, President George W Bush and Goldie Hawn.

## Past Performing Arts Performances

Joseph and the Amazing Technicolour Dreamcoat	2015	Metamorphoses	2009	West Side Story	1999
As You Like It	2014	Fiddler On The Roof	2008	Bye-Bye Birdie	1998
Summerland	2014	Monument	2008	Fiddler On The Roof	1997
A Midsummer Night's Dream	2013	Grease	2007	Oliver	1996
Les Miserables	2013	The Laramie Project	2007	A Chorus Line	1995
Ash Girl	2012	Urinetown	2006	Hamlet	1994
Hairspray	2012	Never Swim Alone	2006	Hair	1993
Our Town	2011	Marion Bridge	2006	West Side Story	1992
Evita	2011	Pirates of Penzance	2005	*Godspell	1991
Welcome To Thebes	2010	Godspell	2004	Godspell	1990
Rent	2010	Kiss Me Kate	2003	Grease	1989
Antigone	2009	The Music Man	2002	Fame	1988
The Music Man	2009	Anne of Green Gables	2001	Little Shop of Horrors	1987
		Hair	2000		

(\* Selected to the Sears Drama Festival Ontario Showcase as one of the top ten productions in the province.)

## Upcoming Performances

The Seasonal Variety Show – December 9<sup>th</sup>, 10<sup>th</sup> & 11<sup>th</sup>, 2015.

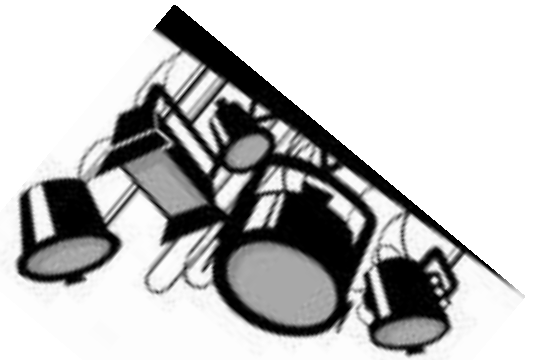
## Graduates

KAWA ADA	ALPHONSO BURKE	NINA DOBREV	BRYAN HINDLE	VALERIE STANOIS
KRISTIN ADAMS	NANCY CHAPELLE	FEFE DOBSON	JAMIE McKNIGHT	MICHELLE WHITE
RYAN ALLEN	PETER DEIWICK	SHANNON HAMILTON	KENT SHERIDAN	

### Special

TORRI WEBSTER	Life With Boys (Tess Foster), The Town Christmas Forgot (Trish Benson).
TED BANFALVI	Co-created the Dance Program at Wexford with Ann Merriam and starred as Eddie in the Tony Award winning musical Movin' Out on Broadway, New York City.

# Wexford Collegiate School for the Arts



## Audition Procedure Guidelines for the Wexford Performing Arts Program.

Thank you for your interest in Wexford Performing Arts Focus programs (Dance, drama, music and Musical Theatre).

We are looking forward to meeting prospective students through our compulsory audition process, which will take place at Wexford Collegiate School for the Arts on **Thursday, January 7<sup>th</sup>, Friday, January 8<sup>th</sup>, Monday, January 11<sup>th</sup> and Tuesday, January 12<sup>th</sup>, 2016.**

### The Audition. All applicants **MUST DO ALL** of the following:

- 1) **DRAMA** – Students **must** memorize and present one of the monologues enclosed or a monologue of your choosing (approximately one minute in length). Costumes and properties are optional but not necessary.
  
- 2) **VOCAL MUSIC** – Students **must** sing a solo from the **Musical Theatre Repertoire**. Sing loudly and clearly with lots of energy.  

If you think you can't sing, just go for it – we can train you. Please prepare one of the song options found below. An accompanist will be provided for you at your audition.  
You may prepare your own **MUSICAL THEATRE SELECTION**. If you do, please bring the sheet music for the accompanist to play. **Do not bring recorded music. NO POP MUSIC, PLEASE.**  
Note: you are only required to sing a shortened version of your selection.
  
- 3) **DANCE** – Students will be asked to follow a basic dance routine along with a group.  
Note: If you have extensive dance background (i.e. strong technical ability and **at least** 4 – 5 years of dance training in ballet, modern or jazz) please prepare a solo (approximately 1 minute in length) and provide your music on a CD.

**Note: Please come prepared in appropriate attire (comfortable clothing that you can move in and dance or running shoes – NO BOOTS).**

**If you play an instrument, please bring it along.**

## Female Selections

### The Fantasticks (Comedic)

By Tom Jones

LUISA:

This morning a bird woke me up. It was a lark, or a peacock; something like that. So I said hello. And it vanished, flew away, the very moment I said hello! It was quite mysterious. So do you know what I did? I went to my mirror and brushed my hair two hundred times, without stopping. And as I was brushing it, my hair turned mauve. No, honestly! Mauve! Then red, then some sort of a deep blue when the sun hit it...I'm sixteen years old, and every day something happens to me. I don't know what to make of it. When I get up in the morning and get dressed, I can tell...something's different. I like to touch my eyelids, because they're never quite the same. Oh, oh, oh! I hug myself till my arms turn blue, then I close my eyes and cry and cry till the tears come down and I can taste them. I love to taste my tears. I am special. I am special! Please God, please, don't let me be normal!

### Our Town (Dramatic)

By Thornton Wilder

EMILY:

I don't like the whole change that's come over you in the last year. I'm sorry if that hurts your feelings, but I've got to – tell the truth and shame the devil. Up to a year ago I used to like you a lot. And I used to watch you as you did everything? because we'd been friends so long? and then you began spending all your time at baseball? and you never stopped to speak to anybody any more. Not even to your own family you didn't? and, George, it's a fact, you've got awful conceited and stuck up, and all the girls say so. They may not say so to your face, but that's what they say about you behind your back, and it hurts me to hear them say it, but I've got to agree with them a little. I'm sorry if it hurts your feelings, but I can't be sorry I said it.

## Male Selections

### Marvin's Room (Comedic)

By Scott McPherson

HANK:

Bugs don't bother me. They crawl out of the drain in the boys' shower. They hide in the lumber in the wood shop. They float in the soap basins on the sink. You get used to them. One dude in my room – there's twelve of us in this room, and this one dude catches bugs and puts them on a leash. A hair leash. He pulls out a strand of his hair and ties it around the bug and the other end he tacks down under his bunk. He had this whole zoo of bugs walking I little circles under his bed. Till this other dude smashed them all with the back of this cafeteria tray. It was funny. It's not like anybody ate off the tray. It was an old tray. We use it to clock pitches for the National League East. He clocked me with his radar gun going fifty. Man, it was something.

### Split Second (Dramatic)

By Dennis McIntyre

VAL:

That's right! I lost it! I finally lost my "cool". I snapped, and it was all out front. And do you want to know how long I've been waiting to do it? All my life. The "chip" just got too heavy, and I didn't want to carry it around anymore. One split second, that's all it took to knock it off, and that make him dead. No, it didn't happen to you. Not you. But let's say it did happen. One time, one night, when you'd finally heard it once too often. It was hot out. It was dark. You were alone. The scum of the earth, spitting it out at you. And you didn't want to take it anymore. You couldn't take it anymore. And then "click". Nobody heard the shot, and nobody heard him fall. Who was he anyway. Nobody. What would you have done? Thrown it all away? Just because somebody, the lowest of the low, screamed at you once too often and once too loud?!

# Female Song Selections

16

Nº 2

## SONG—(Anne with Matthew) “GEE, I'M GLAD I'M NO-ONE ELSE BUT ME”

*Cue:* (Anne) “But it would be nice to think you had a choice”

Moderato (in 2)

§ Verse # 1.

**A** Anne

Once I thought I'd  
D'you sup-pose that

ANNE

like to be a blos-som grow-ing on a tree; White and pink and  
it could be the wounds of trag-ic des-ti-ny, Drip-ping from a  
(Flt. col voce 8va)

ANNE

la-zy as can be. But I'd be King just  
blood-stained fam-ly tree? An ev-il spell that  
w.w. mf Hn. p  
(Flt. col voce)

ANNE

ag - ine that it's Rose - in - Bloom - y, You can think the  
 fam - i - ly in feuds en - gag - ing, Drench - ing all your

Hn.

ANNE

things you want to be. \_\_\_\_\_ So when all is  
 loc - al soil with gore! \_\_\_\_\_ There as far as

w.w.

C

ANNE

said and done, Im - ag - in - ing's a lot of fun, But when there are  
 I can see, I've just cleared up the mys - te - ry, Of why your roads are

Flt. (col voce 8va)

ANNE

bat - tles to be won \_\_\_\_\_ Be what you are, it's  
 red per - pet - ual - ly! \_\_\_\_\_ (Matthew) The an - swer's found not

w.w.

mf

Hn. P

Flt. (col voce)

*rit.* *to Coda*  $\oplus$  *a tempo*

ANNE  
 best by far, And soon you'll be in clo - ver. Gee, I'm glad I'm no-one else but  
 in the ground, In your im - ag - in - a - tion!  
 (Spoken) "Buggy's waitin'"

*rit.* *(a tempo)*

*Dialogue:*  
*Cue to continue:*  
 (Matthew) "But I don't think he could have meant it"

ANNE  
 me!  
 W.W.  
 mf *p*

$\oplus$  CODA Anne  
 Gee, I'm glad I'm no-one else,  
 Ft. *p*

*D. % al*  $\oplus$  Coda

ANNE  
 Gee, I'm glad I'm no - one else, Gee, I'm glad I'm no - one else but

Hns. Ft.

ANNE  
 me!

*f* Tutti Harp gliss.

*Segue*



*"not that simple little bird"*

When I Grow Up June 2016

Conductor

(new cue)

Oh, I see.

# When I Grow Up June 16.2015

Johnson, Johnston, Wilde  
orch by Bob Johnston

Guitar line:

G-

mf

5

I found my self a gain as I do now and then  
Please try to un - der - stand I must re - lease my hand

Hann - ah Oh Han - nah

G G

9

a way a way a way Can't spend e - ter - ni - ty a drift and dream in'  
in Nev - er, Nev - er land On - ly e - ter - ni - ty Re - mem - ber

C G

13

Though day is done, the night is young And But  
 When at last I wake my heart will break But

When at last you wake But you'll be

D(sus4) D Em(add9) Cmaj9

things will have to change 4 bars into

17

I'll be wis er to mor row  
 I'll be wis er to mor row

G D free. G

21

When I grow

G

25

I will know the rea - sons why Must I grow

Am<sup>9</sup> up Em<sup>7</sup> Gmaj<sup>7</sup>

29

up Must I live be - fore I die I have found

Am<sup>9</sup> Cmaj<sup>7</sup> Em<sup>7</sup> Gmaj<sup>7</sup>

This system contains measures 29 through 32. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "up Must I live be - fore I die I have found". The piano accompaniment is in grand staff. Chord symbols are placed above the piano part: Am<sup>9</sup> (measures 29-30), Cmaj<sup>7</sup> (measures 31-32), Em<sup>7</sup> (measures 29-30), and Gmaj<sup>7</sup> (measures 31-32).

33

my way a - round a no-man's land a mid-dle ground I don't want

Am<sup>9</sup> D/F# G(add<sup>9</sup>) D/F# Em

This system contains measures 33 through 36. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "my way a - round a no-man's land a mid-dle ground I don't want". The piano accompaniment is in grand staff. Chord symbols are placed above the piano part: Am<sup>9</sup> (measures 33-34), D/F# (measures 35-36), G(add<sup>9</sup>) (measures 33-34), D/F# (measures 35-36), and Em (measures 33-34).

37

to go a - lone But I have to go A - lone

Am<sup>7</sup> Cmaj<sup>9</sup> C

This system contains measures 37 through 40. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "to go a - lone But I have to go A - lone". The piano accompaniment is in grand staff. Chord symbols are placed above the piano part: Am<sup>7</sup> (measures 37-38), Cmaj<sup>9</sup> (measures 39-40), and C (measures 37-38).

41

G

This system contains measures 41 through 44. The piano accompaniment is in grand staff. A chord symbol 'G' is placed above the first measure.

# Belle – Reprise

Allegro  $\text{♩} = 134$

(BELLE) (2nd time)

Me, The wife of that boor-ish, brain-less...

(Ob, Clar)  $\Delta$  (Fl, Ob)  $\Delta$

*mp*

5

"Ma - dame Gas - ton!" Can't you just see it?

(Rds) *mp*

(+Brs, Str pizz, Synth)

(Synth)

"Ma - dame Gas - ton!" His "lit - tle wife."

(Rds) *mp*

(Synth)

(11/21/04)

No, sir. Not me! I guar - an - tee it! I

(Rds, Vln) *mf* *mf*

(Synth) *mf*

13 14 15 16

want much more than this pro - vin - cial life. (Fl, Vln, Synth) *f* *espress.*

(Ob) *mf* *espress.*

17 18 19 20

*f* *allarg.*

(+Vc Tr)

21 22 23 24

*f* (Tpt) *ff*

25 26 27 28

29 Grandly but still moving

I want ad - ven - ture in the great wide some - where!

(Rds, Vln, Synth)

*mf espress.*

*mf*

29 (+Vc 8va) 30 31 32 ritard

I want it more than I can tell! And for

*dim.*

(Strs, Synth)

*mp*

33 34 35 36

37 Freely-In 4

once it might be grand to have some - one un - der -

*p (light)*

(+Rds, Hn)

37 38 39 ritard

stand. I want so much more than they've got planned.

(+Strs) *cresc.*

40 41 42

# Male Song Selections

56

N<sup>o</sup> 10

SONG (Gilbert)

"WOND'RIN'"

Cue: (Mr Phillips) "Dismiss in an orderly fashion" (Class exits)

Moderato

**A** Gilbert

Wond - 'rin', All at once I'm wond - 'rin'

Flt.

Hn. *fp* Str. *rall.* *mp a tempo* Str.

GIL

— What it's like to grow up — And have some-one show up —

+ W.W. Hn. *mf*

GIL

Who'll be — Aw-ful nice and you'll be — Such a sil - ly fool she'll —

Ob. *mp*

**B**

GIL

— Ne-ver look your way. — Wond - 'rin', Now they'll all be

Flt. *mp a tempo* Str. *rall.*

+ W.W. Hns.

GIL

wond - 'rin', \_\_\_\_\_ And they'll gab like par - rots, \_\_\_\_\_ 'Cause I called her

The first system of music shows the vocal line for Gil. The lyrics are "wond - 'rin', \_\_\_\_\_ And they'll gab like par - rots, \_\_\_\_\_ 'Cause I called her". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The key signature has one sharp (F#).

GIL

"car - rots." \_\_\_\_\_ Wond - 'rin' \_\_\_\_\_ What it was that hit

+ W.W. Hn. *mf* *mp* Ob. Flt. Ob.

The second system continues the vocal line with lyrics "car - rots." \_\_\_\_\_ Wond - 'rin' \_\_\_\_\_ What it was that hit". The piano accompaniment includes woodwinds (Ob., Flt. Ob.) and strings (+ W.W. Hn.). Dynamics are marked *mf* and *mp*. The key signature remains one sharp.

GIL

me, \_\_\_\_\_ And blund - 'rin', \_\_\_\_\_ Like I might be wond - 'rin' \_\_\_\_\_

The third system continues the vocal line with lyrics "me, \_\_\_\_\_ And blund - 'rin', \_\_\_\_\_ Like I might be wond - 'rin' \_\_\_\_\_". The piano accompaniment continues with chords and bass line. The key signature remains one sharp.

GIL

*poco rall.* \_\_\_\_\_ If she might be wond - 'rin', \_\_\_\_\_ A-bout me this way. C

Vlns. Vla. Clt. Tutti Brass Cello Bsn.

The fourth system concludes the vocal line with lyrics "If she might be wond - 'rin', \_\_\_\_\_ A-bout me this way. C". The piano accompaniment includes strings (Vlns. Vla.) and brass (Clt. Tutti Brass, Cello Bsn.). Dynamics are marked *poco rall.*. The key signature remains one sharp. A handwritten "end." is written on the right side of the page.



## PROLOGUE - ANY DREAM WILL DO

JOSEPH

Jo. I closed my

C K.3 Finger clicks Dm/C C Em/G

5  
Jo. eyes, drew back the cur - tain, To see for

C Em/G G7 C F

9  
Jo. cer - tain, what I thought I knew. Far, far a -

C G C Em/G G7

13

Jo. way, some - one was weep - ing, But the world was

+ K. 2/4 Strs.

C Em/G G7 C F

17

Jo. sleep - ing. An - y dream will do. I wore my

ALL JOSEPH

C G7 C Em/G G7

21

Jo. coat with gol - den lin - ing bright col - ours

Choir I wore my coat. Ah

CHOIR/GIRLS

C Em/G G7 C F

PROLOGUE - ANY DREAM WILL DO

33

Jo. wak - ing. An - y dream will do. A

Choir Ah An - y dream will do.

Ten./II *SEAN, BELFUS, PAPA* TENORS SPIKE, STEPHEN, TOM An - y dream will do.

Bari./Bs. *COFF, JEN, GEORGE* BARI/Bs. *ANDREW, MATHIAS*

Tpts. + K. 4 Horns K. 2/3 Strs. *mf*

C G<sup>7</sup>

37

Jo. crash of drums, a flash of light, My gol - den coat flew out of sight. The

Choir The

Ten./II Ah Ah The

Bari./Bs.

Tutti

F F<sup>6</sup> Fma<sup>7</sup> F<sup>6</sup> D<sup>7</sup> D D<sup>9</sup> D<sup>7</sup>

PROLOGUE - ANY DREAM WILL DO

end

41

Jo. col - ours fa - ded in - to dark - ness, I was left a - lone.

Choir col - ours fa - ded in - to dark - ness, Ah Ah

Ten./II col - ours fa - ded in - to dark - ness,

Bari./Bs.

Tpts. +  
K.3 Bells

C/G G C G<sup>7</sup> C/G G C/G G Dm/G G D<sup>7</sup>/G G G<sup>7</sup>sus<sup>4</sup>

*mp*

3 3

46

Jo. May I re - turn to the be - gin - ning,

Choir May I re - turn Ah

Ten./II May I re - turn Ah

Bari./Bs.

Strs.

G<sup>7</sup> C Em/G G<sup>7</sup> C

# No. 8

# "The Kite"

(Charlie Brown)

Cue: SALLY: Thank you, Miss Othmar. The squeaky wheel gets the grease! (She exits.)

[3]

Allegro comodo (♩ = 152)

Fl., Pno. *mf*

Cow Bell

Pno., H-H

Fl. (tr) Va. (tr) (tr) (tr)

*mp cresc.*

1 acoustic Bs. Dis. (H-H swing eighths)

(C. BROWN enters guiding the string of a kite flying offstage.) *safety repeat [three times]*

*mf*

Pno., Va., H-H

*sfz*

(Bs. tacet to bar 14.)

[9]

CHARLIE BROWN

Lit - tle more speed, lit - tle more rope, Lit - tle more wind, lit - tle more hope,

*mp*

Got - ta get this stu - pid kite to fly. Got - ta make sure it does - n't snag,

Fl. *tr*

Pno., Va., H-H

[C. BROWN]

Does-n't droop, does-n't drag, Got-ta watch out for ev'-ry lit-tle, Whoops!

Fl., C.B. Pno., Va., H-H  
+W.B. +Bs.

[17]

Lit-tle less speed, lit-tle more tack, Lit-tle less rise, lit-tle more slack.

Pno., Va., (H-H sixteenths)  
*mp*  
Pno., Bs., B.D.

Got-ta keep my wits a-bout me now. Got-ta make sure it does-n't get the

Fl. *tr*  
(Va. sust.) *8va Pno. gliss. sfz* *mp* Pno., Va., Bs. H-H *tutti rhythm*  
B.D. (choke Splash Cym.)

best of me Till I get it in the air some-how.

Fl. *poco cresc.* Va.  
(+Cym roll)

end