

## **Tetelestai Singing Auditions**

1. If you desire to be considered for one of the many solo or ensemble singing parts in the show you are required to audition. However, auditioning does not guarantee you a feature singing role.
2. You will choose any one of the excerpts from the audition selections (located on the website) that you feel will best showcase your singing ability. The particular song you select will have no bearing on which role you will be awarded. (You are not auditioning for a specific part, per se)
3. You will perform with the exact accompaniment found on the website (audition selections labeled “No Vocals”), played over a sound system.
4. It is not necessary to mimic (stylistically) the vocal performances in the “Vocal” versions of the audition selections. They are there only to help introduce you to the selections. You are encouraged to present your own interpretation.
5. While not a requirement, you are encouraged to add as much supporting acting (characterization) as you wish to help “sell” your performance. Compensation, poise, etc. will be taken into consideration. It is also encouraged, although not required, that you have your excerpt memorized.
6. You will audition in front of all the other people auditioning, as well as several staff members. Your audition will be video taped. Audition order will be determined randomly.
7. To help us make final casting decisions, you may be “called back” at a later date to sing a specific part from the musical just to make sure you are the best possible fit.

### **The Audition Excerpts Are:**

Prophets	Bars 1-21, both verses (Prophet 1 and 2)
Remember	Bars 1-10 (Thomas)
Remember	Bars 11-21 (Peter)
Judas Soliloquy	Bars 13-28
Annas’ Inquiry	Bars 1-20
Claudia’s Dream	Bars 1-23

**Good Luck!!**

TRK 1 (6) BAR 1-21 BOTH VERSES

## ACT I

### 1 PROPHETS (Behold)

D (BRISK "3")

(PROPHET 1) BE-HOLD ON THE MOUN-TAIN THE  
(PROPHET 2) THE EYES OF THE BLIND MAN BE-HOLD

FEET OF THE MAN BRING-ING GOOD TI-DINGS OF  
NOW THE SUN THE EARS OF THE DEAF ARE UN

PEACE  
DONE

KEEP YOUR VOWS JU-DAY PRO-CLAIM THE FEAST  
THE LAME RUN LIKE CHILDREN THE CRIES OF THE DUMB

NE-VER A-GAIN  
SAY HE'S COME

NEU-FIN'LY ER A-GAIN  
HE'S COME

SHALL THE

WICK-ED ONE COME  
PRAISE GOD

The musical score is written on six staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a D chord and a tempo marking 'D (BRISK "3")'. The melody for Prophet 1 starts on a whole note D, followed by quarter notes E, F#, G, A, B, and a half note C. The second staff continues the melody with a G chord, followed by quarter notes A, B, C, D, E, and a half note F#. The third staff continues with a G chord, followed by quarter notes F#, G, A, B, C, and a half note D. The fourth staff continues with a G chord, followed by quarter notes E, F#, G, A, B, and a half note C. The fifth staff continues with a G chord, followed by quarter notes D, E, F#, G, A, and a half note B. The sixth staff continues with a G chord, followed by quarter notes C, D, E, F#, G, and a half note A. The lyrics are written below the staves, with some words in all caps and some in title case. There are also some handwritten notes and markings, such as 'Bmi' and 'C'.

TRK 2 (7,8)

## 7 REMEMBER

BAR 1-10 (FEMALE) BAR 11-21 (MALE)

MODERATE "4"

THOMAS: "... AT LEAST WE'LL DIE..."



THOMAS

DO YOU RE-MEMBER HOW A- LONG WE USED TO BE \_\_\_\_\_?



HOW MUCH OUR LIVES WERE CHANGED THE DAY HE CAME AND NOW HE'S LEAVING ARE WE HIS FRIENDS WHY DO WE



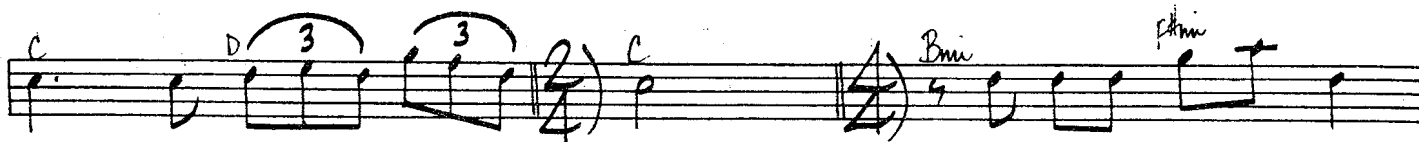
STRUG-GLE TO A- GREE \_\_\_\_\_ MY FRIENDS THERE'S NOTHING TO DIS-CUSS WHAT IF WE DIE! HE'D DIE FOR US \_\_\_\_\_



PETER RE- MEM- BER HOW HE WALKED UP- ON THE SEA IN GAL- I- LEE



AND WITH A LIT-TLE BREAD THE MAN-Y THOUS ANDS ALL HE FED \_\_\_\_\_ WHO THOUGHT HE'D



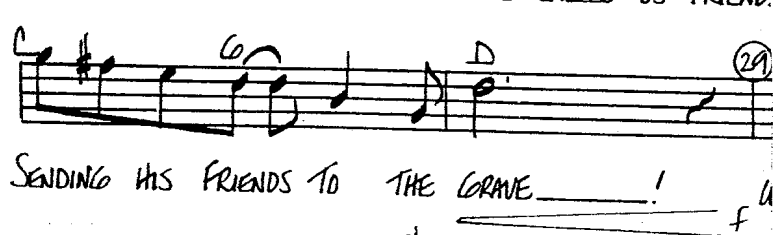
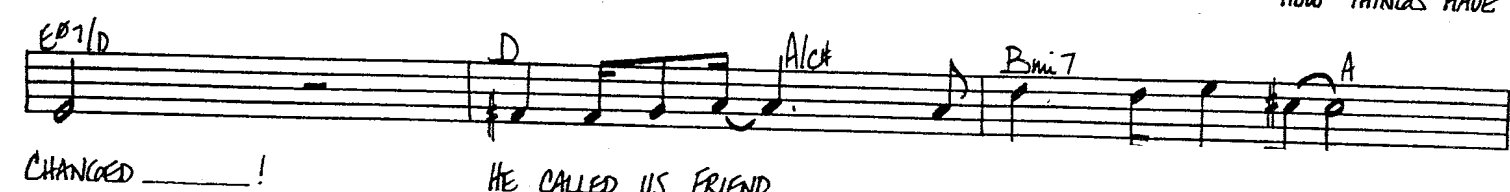
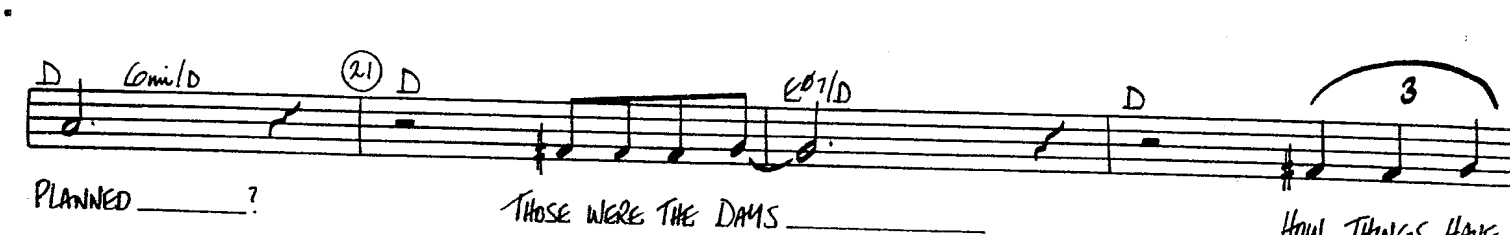
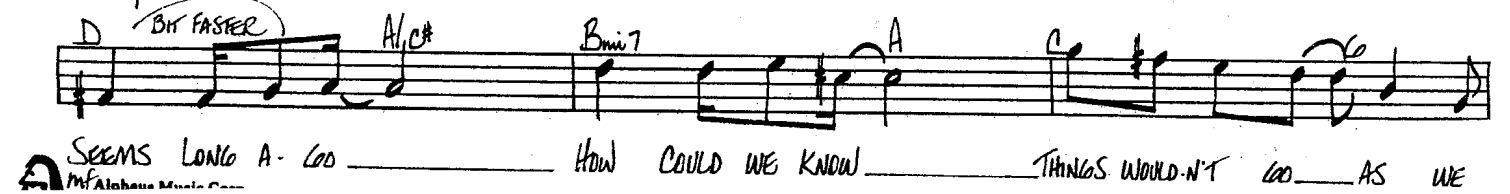
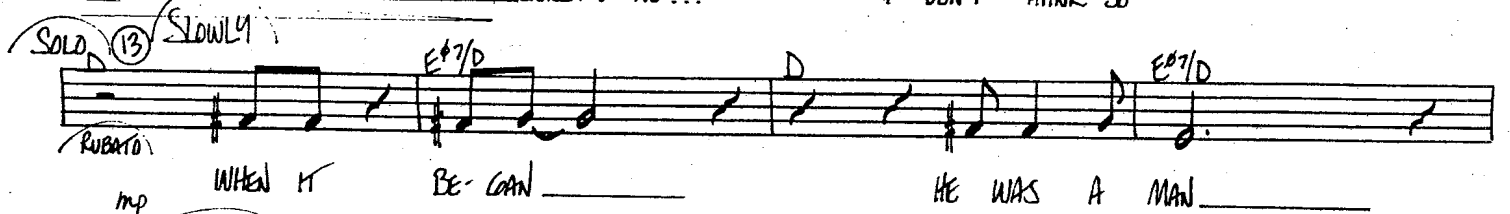
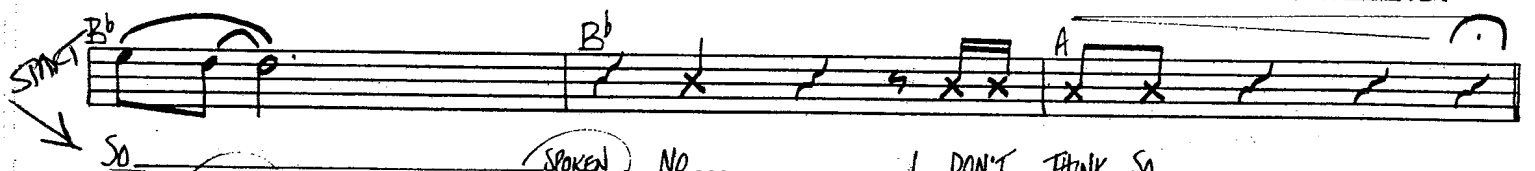
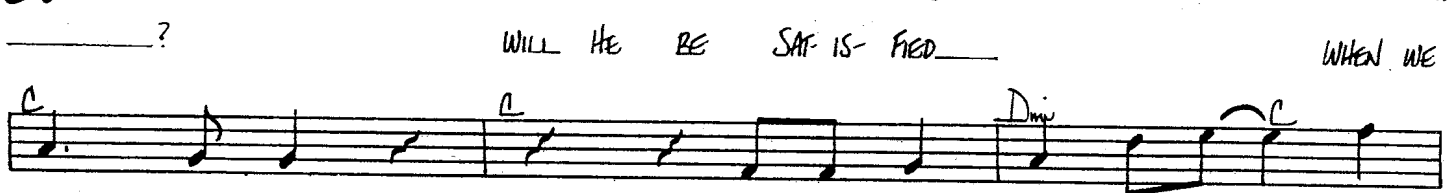
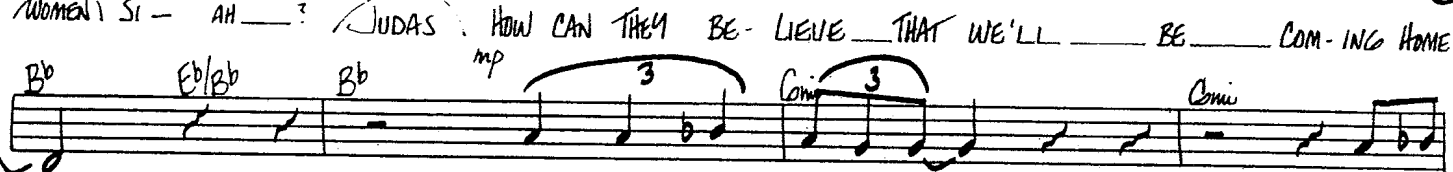
SAVE POOR LAZ-AR-US DEAD IN THE GRAVE \_\_\_\_\_ AND IT'S NO DIFF'RENT NOW



I DO RE- LIEVE THAT WE'LL COME THRU' IT ALL SOME HOW \_\_\_\_\_

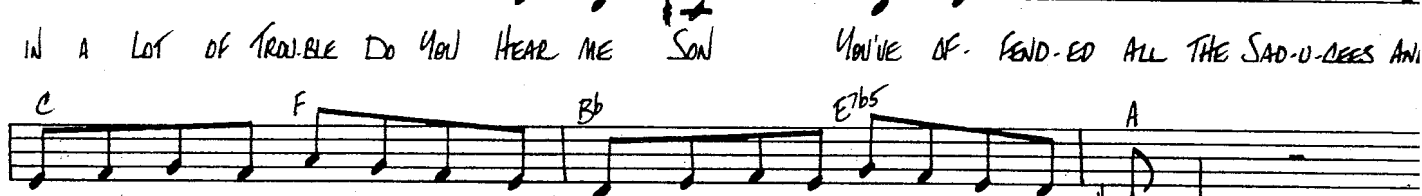
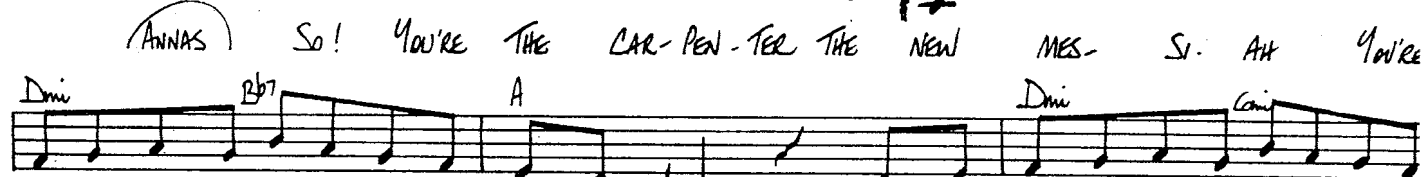
# 9 JUDAS' SOLILOQUY

(MEDIUM SLOW)



## 38 ANNAS' INQUIRY/JESUS' REPLY

FREELY

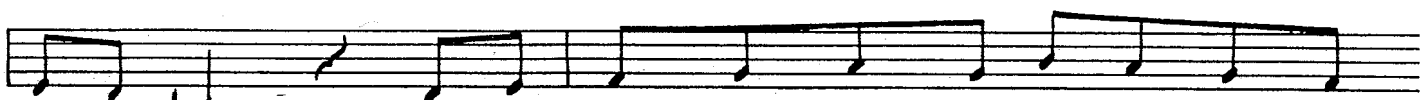


WHEN THEY GET UP-SET YOU SEE RE-SULTS WILL VER-Y LIKE-LY BE UN-PREA-SANT.

⑨ N.C.



DID YOU REAL-LY THINK THAT WE WOULD BUY IT YOU'LL FIND US HARD-ER TO IM-PRESS THAN



FOLKS UP NORTH AND THERE'S MORE AT STAKE THAN YOU CAN KNOW YOU'VE



THREAT-ENED NEW TO OU-ER THROW THE MOST PRE-CAR-IOUS STA-TUS-QUO WE'VE



OH SURE YOU'VE GOT THE CROWDS SUP-PORT BUT



M-102

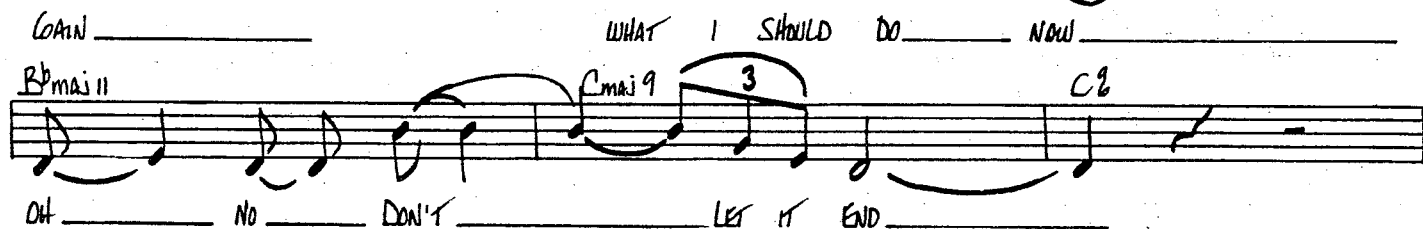
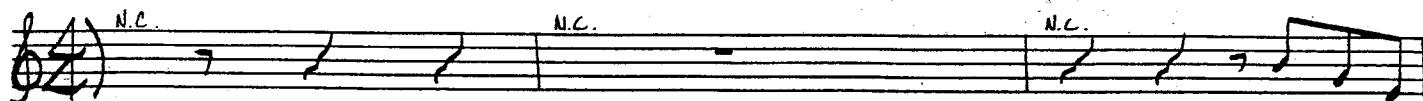


CROWDS HAVE GOT A WAY OF CHANG-ING DAY TO DAY

TRK 5(11) BAR 1-23

# 45 CLAUDIA'S DREAM

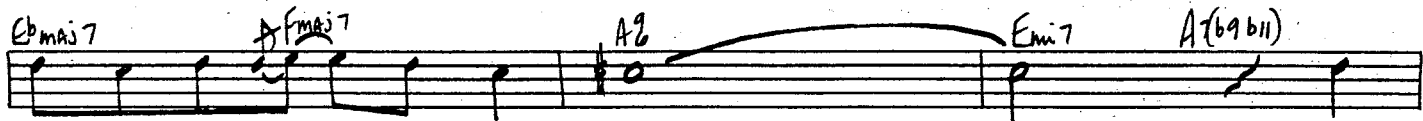
MODERATE



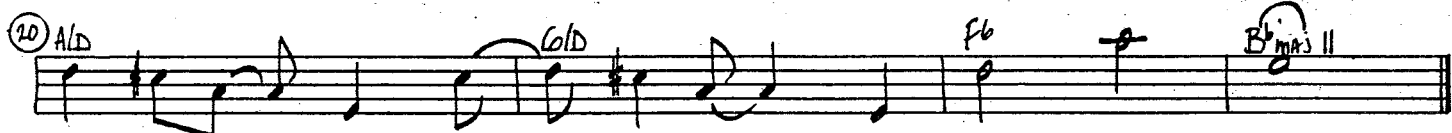
SPOKE ADINA! ADINA! COME QUICKLY! IN MY DREAM \_\_\_\_\_ WAS THE MAN THEY'RE TRY \_\_\_\_\_ ING HE MUST



NOT BE HARMED \_\_\_\_\_ GO TO PI \_\_\_\_\_ LATE RIGHT A-WAY THERE'S DAN-GER HERE \_\_\_\_\_ HAVE



NORTH-ING TO DO \_\_\_\_\_ WITH THEIR PLAN \_\_\_\_\_ TELL



PI- LATE NOT \_\_\_\_\_ TO HURT \_\_\_\_\_ THAT MAN \_\_\_\_\_ THAT RIGHT- EOUS \_\_\_\_\_ MAN \_\_\_\_\_