

AUDITION SONG SELECTIONS

FOR MEZZO/SOPRANO

- **Waiting For Life (Audition Cut)**

- Backing Piano Track - <https://www.youtube.com/watch?v=d2WkOYZtrnQ>
- Reference Video - <https://www.youtube.com/watch?v=aSkeBW02qz0>
- Sheet Music (p. 46 - 50)

- **Human Heart (Audition Cut)**

- Backing Piano Track:
https://www.youtube.com/watch?v=peAMaGR1NI8&list=RDpeAMaGR1NI8&start_radio=1
- Reference Video
https://www.youtube.com/watch?v=DuVt8Q4dk6Y&list=RDDuVt8Q4dk6Y&start_radio=1
- Sheet Music (p.152-156)

- **Mama Will Provide (Audition Cut)**

- Backing Piano Track (2:58) -
https://www.youtube.com/watch?v=ZkWtRjIUkFM&list=RDZkWtRjIUkFM&start_radio=1
- Reference Video -
https://www.youtube.com/watch?v=YrNa_OEHZAs&list=RDYrNa_OEHZAs&start_radio=1
- Sheet Music (p132 -135)

FOR ALTOS

- **Forever Yours (Audition Cut)**

- Backing Piano Track (2:40) -
https://www.youtube.com/watch?v=HiESAbhKi4M&list=RDHiESAbhKi4M&start_radio=1
- Reference Video -
https://www.youtube.com/watch?v=IJtLOWmPOWs&list=RDIJtLOWmPOWs&start_radio=1
- Sheet Music (p.95 -98)

- **TiMoune (Mama Euralie Part) (Audition Cut)**

- Backing Piano Track:
https://www.youtube.com/watch?v=0HKMRBQ_SwA&list=RD0HKMRBQ_SwA&start_radio=1
- Reference Video -
https://www.youtube.com/watch?v=Uvfyb6KqW9A&list=RDUvfyb6KqW9A&start_radio=1
- Sheet Music (p.116-118)

FOR TENORS

- **Some Girls (Audition Cut)**

- Backing Piano Track - <https://www.youtube.com/watch?v=LMgKpDxXWac>
- Reference Video - <https://www.youtube.com/watch?v=Nycao3dQn-E>
- Sheet Music (p. 73-176) -

- **Forever Yours (Audition Cut)**

- Backing Piano Track (2:40) -
https://www.youtube.com/watch?v=HiESAbhKi4M&list=RDHiESAbhKi4M&start_radio=1
- Reference Video -
https://www.youtube.com/watch?v=IJtLOWmPOWs&list=RDIJtLOWmPOWs&start_radio=1
- Sheet Music (p.95 -98)

BASS/BARITONES

- **Rain (Audition Cut)**

- Backing Piano Track (1:22) -
https://www.youtube.com/watch?v=ST4-OzDOUbY&list=RDST4-OzDOUbY&start_radio=1
- Reference Video -
https://www.youtube.com/watch?v=qCRK_5vaK4A&list=RDqCRK_5vaK4A&start_radio=1
- Sheet Music (p.60-63)

- **TiMoune (Tonton Part) (Audition Cut)**

- Backing Piano Track:
https://www.youtube.com/watch?v=0HKMRBQ_SwA&list=RD0HKMRBQ_SwA&start_radio=1
- Reference Video -
https://www.youtube.com/watch?v=Uvfyb6KqW9A&list=RDUvfyb6KqW9A&start_radio=1
- Sheet Music (p.116-118)

ALL VOICE PARTS

- **We Dance (Audition Cut)**

- Backing Piano Track - <https://www.youtube.com/watch?v=CzHC-vVNKqQ>
- Reference Video (2:59) -
https://www.youtube.com/watch?v=Y_c39h75PdA&list=RDY_c39h75PdA&start_radio=1
- Sheet Music (p.8-9)

83 84 85 86

drive... We'll

f *gliss.*

87 88 89 90

drive!

f *dim.*

91 92 93 94 (TI MOUNE)

Oh,

Start

95 96 97 98

Gods, oh, Gods, Please, be there.

mp

(TI MOUNE)

99 100 101

Don't you re-mem - ber your lit - tle Ti Moune from the tree?

102 103 104 105

Wake up! Look down! Hear my prayer!

106 107 108

Don't sin - gle me out and then for -

109 110

get me! Oh,

111 (TI MOUNE)

112 113 114

Gods, oh, Gods, let me fly!

(WOMEN, MEN)

Oh oh oh

115 116 117 118

Send me to pla - ces where no one be - fore me has been. You

Oe la, oe la, Oe la

119 120 121 122

spared my life; show me why You

Oh oh oh

The musical score is written for piano and voice. It consists of three systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are in French and English. The first system (measures 111-114) features a vocal line with the lyrics 'Gods, oh, Gods, let me fly!' and a piano accompaniment with chords and moving lines. The second system (measures 115-118) continues the vocal line with 'Send me to places where no one before me has been. You' and includes a piano accompaniment with a more active bass line. The third system (measures 119-122) concludes the vocal line with 'spared my life; show me why You' and features a piano accompaniment with sustained chords and a moving bass line. There are also instrumental vocalizations like 'Oh oh oh' and 'Oe la, oe la, Oe la' interspersed with the main lyrics.

(TI MOUNE)

123 124 125 126

get me to rise—like a fish—to the bait, then tell me to wait. Well, I'm

(WOMEN)

(MEN)

Oh—

mf

127 128 129 130 3 3

wait - ing... Wait - ing for life to be -

(WOMEN, MEN)

Wait - ing...

131

132 133 134 3

gin! Wait - ing for life

(WOMEN)

One small girl—

(MEN)

One small girl—

ff

END

to be - gin! —

One small girl —

One small girl —

Measures 135-138. The score includes vocal lines and piano accompaniment. A red line connects the end of measure 137 to the start of measure 138, with the word "END" written above it.

Measures 139-141. The score includes vocal lines and piano accompaniment. Measure 140A is marked.

HUMAN HEART [ERZULIE/MEZZO-SOP]

Piano-Vocal

—152—

#11—*The Human Heart*

START

17 18 19 20 (ERZULIE)

The cour - age of — a

Aaah

21 (ERZULIE) 22 23 24

dream - er, — the in - no - cence — of —

Aaah

25 26 27 28

youth, — the fail - ures and — the fool -

Aaah

(ERZULIE)

29 30 31 32

ish- ness ————— that lead us to the truth. —

33 34 35 36

the hopes that make us hap -

(WOMEN)

the hopes that make us hap -

(MEN)

the hopes that make us hap -

37 38 39 40

py. ————— the hopes that don't — come

py. —————

py. —————

41 (ERZULIE) 42 43 44

true, and all the love there

(WOMEN)

and all the love there

(MEN)

and all the love there

45 46 47 48

ev - er was: I see this all in

ev - er was

ev - er was

49 (ERZULIE) 50 51 52

you. ————— You are part. —

(WOMEN)
you are part.

(MEN)
You are part.

53 54 55 56

part of the hu - man —

part of the hu - man —

part of the hu - man —

part of the hu - man —

mp

57 (ERZULIE) 58 59 60

— heart. — You are part —

(WOMEN)

— heart. —

(MEN)

— heart. —

END

61 62 63 64

of all who took — the

You are part —

(ANSWER)

You — are — part —

(MEN)

You are part —

MAMA WILL PROVIDE

Piano-Vocal [ASAKA/MEZZO-SOP] —132—

#9—Mama Will Provid

109 (ASAKA) 110 111 112

ev - er you need, — Ma - ma will pro - vide! —

ff

113 (ALL — except ASAKA, TI MOUNE)

114 115 116 117 118

Ma - ma will pro - vide...

119 (WOMEN — divisi) 120 121 122 123 124

(MEN — loco) Ma - ma will pro - vide... Ma - ma will pro - vide...

125 126 127 (ASAKA) 128

Oh... (Slide)

START

129

(ASAKA)

130

131

132

Walk with me, lit-tle girl, and I'll take you far.

(TERZULIE)

Coo coo, coo coo, coo coo coo—

Coo coo, coo coo, coo coo coo—

(MAMA, ANDREA)

Ooh—

Ooh—

(PAPA GE AGWE)

Sha, sha, sha - ah!

Sha, sha, sha. sha - ah!

Sha.

(ARMAND, TONTON)

Bum, bum, bum.

Bah - um, bum, bum!

Bah -

133

134

135

136

'Round each bend, lit-tle friend, I'll be by your side.

Coo coo, coo coo, coo coo coo—

Coo coo, coo coo, coo coo coo—

Ooh—

Ooh—

Sha, sha, sha - ah!

Sha, sha, sha. sha - ah!

Sha..

Bum, bum bum!

Bah - um, bum, bum!

Bah

137 138 139

That's what a Ma-ma's worth: to give her child the earth.

Coo coo, cooooo, coo coo coo Coo coo, coo coo,

Ooh— Ooh—

Sha sha sha aah! Sha cha cha cha aah!

um, bum, bum! Dah um bum, bum!

140 141 142

And what - ev - er you need, Ma - ma will...

coo coo coo Coo coo coo coo, coo coo coo

Ooh—

Sha, Sha sha sha aah!

Dah um bum, bum!

143 144 145 146 (ASAKA)

(Dr. solo) Pro- vide!!!

147 148 149 150 //

END

ff

Applause Segue

FOREVER YOURS [PAPA GE/ALTOS & TENORS]

Piano-Vocal

—95—

#6—Forever Yours

79 (TI MOUNE) 80 81 82

Mine... Mine!

(DANIEL PAPA GE) (PAPA GE)

f start

83 (PAPA GE) 84 85 86 TI MOUNE: Stay away!

Ar-ro-gant fool, think you can hold back death?

87 (PAPA GE) 88 89 90 TI MOUNE: I won't let you have him!

This boy is mine. I am his dy-ing breath!

91 (PAPA GE) 92 93 94

Sure as the grave, you must ac-cept what is Now

(B)

(PAPA GE)

95 96 97 97a

his life — is for - ev - er — mine...

~~(TIMOUNE)~~ 98 3 99 Freely (PAPA GE) 100 ~~(TIMOUNE)~~

~~Take my life for his!~~ What? ~~Take my life...~~

p

101 102 103

~~My soul for his~~

TI MOUNE: I would die for him!

104

(CHORUS)

Dooh—

(PAPA GE)

I am the road lead-ing to no re-turn.

105 106 107

108 (CHORUS)

(PAPA GE)

Se-cret of life no-bo-dy wants to learn—

109 110 111

112 (CHORUS)

(PAPA GE)

I am the car rac-ing toward dis-tant shores.

113 114 115 (TI MOUNE)

Now—

Dooh—

The musical score is written for piano and voice. It consists of three systems of staves. Each system has a vocal line (soprano) and a piano accompaniment (grand staff). The lyrics are written below the vocal line. The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, and dynamic markings. A red arrow points to the vocal line at measure 104.

116 (T.MOUNE)
his life is for ev - er mine...

(CHORUS)
Oooh—

(PAPA GE)
Your life is for - ev - er mine...

mf

END

120 *ritard*
and I am

Oooh—

dim.

TIMOUNE
[MAMA EURALIE/ALTO]

MAMA EURALIE

Musical score for measures 21-24. The score is written for piano and vocal. The piano part consists of a treble and bass staff. The vocal part is a single staff with a treble clef. The key signature has one flat (B-flat). The time signature is 4/4. Measure 21: Treble staff has a half note G4, a half note F#4, and a half note E4. Bass staff has a half note G3, a half note F#3, and a half note E3. Measure 22: Treble staff has a half note G4, a half note F#4, and a half note E4. Bass staff has a half note G3, a half note F#3, and a half note E3. Measure 23: Treble staff has a half note G4, a half note F#4, and a half note E4. Bass staff has a half note G3, a half note F#3, and a half note E3. Measure 24: Treble staff has a half note G4, a half note F#4, and a half note E4. Bass staff has a half note G3, a half note F#3, and a half note E3.

Musical score for measures 25-28. The score is written for piano and vocal. The piano part consists of a treble and bass staff. The vocal part is a single staff with a treble clef. The key signature has one flat (B-flat). The time signature is 4/4. Measure 25: Treble staff has a half note G4, a half note F#4, and a half note E4. Bass staff has a half note G3, a half note F#3, and a half note E3. Measure 26: Treble staff has a half note G4, a half note F#4, and a half note E4. Bass staff has a half note G3, a half note F#3, and a half note E3. Measure 27: Treble staff has a half note G4, a half note F#4, and a half note E4. Bass staff has a half note G3, a half note F#3, and a half note E3. Measure 28: Treble staff has a half note G4, a half note F#4, and a half note E4. Bass staff has a half note G3, a half note F#3, and a half note E3. The measure is marked with a piano (p) dynamic.

START

Musical score for measures 31-33. The score is written for piano and vocal. The piano part consists of a treble and bass staff. The vocal part is a single staff with a treble clef. The key signature has one flat (B-flat). The time signature is 4/4. Measure 31: Treble staff has a half note G4, a half note F#4, and a half note E4. Bass staff has a half note G3, a half note F#3, and a half note E3. The measure is marked with a piano (p) dynamic. The lyrics are: "What can I say — to stop — you now, now that you've heard — your drums —". Measure 32: Treble staff has a half note G4, a half note F#4, and a half note E4. Bass staff has a half note G3, a half note F#3, and a half note E3. Measure 33: Treble staff has a half note G4, a half note F#4, and a half note E4. Bass staff has a half note G3, a half note F#3, and a half note E3.

Musical score for measures 34-36. The score is written for piano and vocal. The piano part consists of a treble and bass staff. The vocal part is a single staff with a treble clef. The key signature has one flat (B-flat). The time signature is 4/4. Measure 34: Treble staff has a half note G4, a half note F#4, and a half note E4. Bass staff has a half note G3, a half note F#3, and a half note E3. The lyrics are: "— and seen your dan - cers, now that you think — your heart — has all the". Measure 35: Treble staff has a half note G4, a half note F#4, and a half note E4. Bass staff has a half note G3, a half note F#3, and a half note E3. Measure 36: Treble staff has a half note G4, a half note F#4, and a half note E4. Bass staff has a half note G3, a half note F#3, and a half note E3.

37 *a tempo*
(MAMA)

an - swers...? Who knows how high those moun - tains

40 climb? Who knows how deep those riv - ers flow?

43 Who knows how wrong a dream can go, Ti Moune?

47 (TONTON)

49 (MAMA)

To braid your hair or dry your tears—

I won't be there to guide your way—

51 (MAMA) 52 53 54

as we have done these ma-ny years, Ti Moune. Ti Moune...

~~(TONTON)~~

~~as we have done these ma-ny years, Ti Moune. Ti Moune...~~

55 (TONTON) 56 57 58

What you are, we made you. What we gave, you took.

59 60 61 *rall.* 62

Now you run with - out one back - ward look.

63 *a tempo*
(MAMA)

64 65 66
You'll find some oth-er boy to save, some oth-er life that you can share.

67 68 69 70 *poco ritard*
Your heart is young. New dreams are ev - 'ry - where.

71 *Freely* 72 73 *a tempo* 74
Choose your dreams with care, Ti Moune.

END

Some Girls

Freely (Dialogue over)

Alto Fl.
mp

1 2 3 4

5 6 7

8 9 9a 9b

10

11 12 13 (To—22)

mp FL

22 23 24 25

SOME GIRLS

[Daniel/Tenors]

Piano-Vocal

—174—

#13—*Some Girls*

26 **START**

(DANIEL)

27

28

29

Some girls take ho - urs to paint ev - 'ry per - rect—

30

31

32

33

nail, —————

34

35

36

37

fra - grant as flow - ers, all pow - dered and prim and—

38

39

40

41

pale; —————

but

42

(DANIEL)

43 44 45

you are as wild as that wind-blown tree as

46 47 48 49

dark and as deep as the mid-night sea. While

50

51 52 53

they're busy dress-ing. you lie here warm and

54 55 56 57

bold

58 (DANIEL) 59 60 61

Some girls you pic - ture, some you

END

62 63 64 65

hold.

66. 67 68 69

Some take cour - ses at all the best schools in

70 71 72 73

France,

RAIN
[AGWE/BASS-BARITONE]

(AGWE)

full of hope— and pain,

as she

stares down— the road

road

in— the pour - ing— rain.

rain.

58 START

• Rain on— the road,

rain on— her face—

62 (AGWE) 63 64

Rain makes a road such a dan - ger - ous

65 66 67 68

place...

P

f

69 Driving (AGWE) 70 71 72

Let there be a car,

(STORYTELLERS) (Women Solo)

Let there be a car.

(AGWE)

73 rac - ing through — the night. 74 75 76 Where the

(STORYTELLERS) (Women & v) (MEN)

rac - ing through — the night. (WOMEN) Where the

77

78 road meets — the sea, let — her wait! 79 Where — the

road meets — the sea, let — her wait! Where — the

80 road meets — the sea, let — him — spin! 81 82 Where — the

road meets — the sea, let — him — spin! Where — the

83 (AGWE) 84 85

— road meets — the sea, let — their fate be —

~~(STORYTELLERS)~~

road meets — the sea, —

86 (AGWE) 87 88 89

gin — in — the

90 91 92 93

rain!

END

TIMOUNE

[TONTON JULIAN/BASS-BARITONE]

Piano-Vocal

—116—

#8—Ti Moune

TONTON

Musical score for measures 21-24. The score is written for piano and vocal. The piano part consists of chords in the right hand and a single bass line in the left hand. The vocal part is a single line with notes and rests. Measure 21 starts with a treble clef and a key signature of one flat. The tempo is marked 'p' (piano).

Musical score for measures 25-28. The score is written for piano and vocal. The piano part consists of chords in the right hand and a single bass line in the left hand. The vocal part is a single line with notes and rests. Measure 25 starts with a treble clef and a key signature of one flat. The tempo is marked 'p' (piano). Measure 28 ends with the instruction '(To—»31)'.

Musical score for measures 31-33. The score is written for piano and vocal. The piano part consists of chords in the right hand and a single bass line in the left hand. The vocal part is a single line with notes and rests. Measure 31 starts with a treble clef and a key signature of one flat. The tempo is marked 'p' (piano). The word '(MAMA)' is written above the vocal line in measure 31. The lyrics are: 'What can I say — to stop — you now, now that you've heard — your drums —'.

Musical score for measures 34-36. The score is written for piano and vocal. The piano part consists of chords in the right hand and a single bass line in the left hand. The vocal part is a single line with notes and rests. Measure 34 starts with a treble clef and a key signature of one flat. The tempo is marked 'p' (piano). The lyrics are: '— and seen your dan - cers, now that you think — your heart — has all the'.

37 *a tempo*
(MAMA)

an - swers...? Who knows how high those moun - tains

40 climb? Who knows how deep those riv - ers flow?

43 Who knows how wrong a dream can go, Ti Moune?

47 **START**

(TONTON)

48 To braid your hair or dry your tears—

I won't be there to guide your way—

49 **(MAMA)**

50

(MAMA)

51 52 53 54

as we have done these ma-ny years, Ti Moune. Ti Moune...

(TONTON)

as we have done these ma-ny years, Ti Moune. Ti Moune...

(TONTON)

55 56 57 58

What you are, we made you. What we gave, you took.

END

59 60 61 62

Now you run with - out one back - ward look.

rall.

63 *a tempo* (MAMA)

64 65 66

You'll find some oth-er boy to save, some oth-er life that you can share.

67 68 69 70 *poco ritard*

Your heart is young. New dreams are ev - 'ry - where.

dim.

71 *Freely* 72 73 *a tempo* 74

Choose your dreams with care, Ti Moune.

WE DANCE

[STORYTELLERS/ALL VOICE PARTS]

Piano-Vocal

-8-

#1—Prologue/We Dance

92 93 94 95

START

(WOMEN)

(MEN)

an-gry when the riv - er starts to o - ver - flow. And
And

a little less

96 97 98 99

— since we nev - er know which way their winds will blow, we

— since we nev - er know which way their winds will blow, we

100 101 102 103

— dance to the earth, we dance to the wa - ter

— dance to the earth, we dance to the wa - ter

mf

(WOMEN)

104 The Gods a - wake and we take no chance. 105 106 107 Our

(MEN)

The Gods a - wake and we take no chance. Our

108

hearts hear the song. 109 our feet move a - long and to the 110 111

hearts hear the song. our feet move a - long and to the

mf

112 mu - sic of the Gods we dance! 113 114 115

mu - sic of the Gods we dance!

END