



SCARAMOUCHE AUDITION PACKET



SCARAMOUCHE SIDES

SIDE #1 START

THE HOSPITAL

TWO DOCTORS *bring* **GALILEO** and **SCARAMOUCHE** *in on hospital gurneys with heads bandaged. The* **DOCTORS** *exit.*

GALILEO

Hey, G-G-Ga Ga Girl. Who are you?

SCARAMOUCHE

I ain't no G-G-Ga Ga Girl and I don't like questions. Who are you?

GALILEO

I'm...I don't know who I am.

SCARAMOUCHE

That must make life a bit difficult.

GALILEO

(Proudly) But m-my name is Galileo Figaro!

SCARAMOUCHE

Cool name.

GALILEO

Thank you.

SCARAMOUCHE

I wasn't being serious. Mind if I shorten it?

GALILEO

Well, I guess Galileo might be...

SCARAMOUCHE

So, Gaza, tell me, why were you arrested?

GALILEO

Because I hear sounds in my head, w-w-words and sounds. I'm mad you see.

SCARAMOUCHE SIDES

SCARAMOUCHE

I was arrested because they don't like the way I dress.

GALILEO

I think you dress beautifully.

SCARAMOUCHE

That's nice, except coming from a self-confessed nutter..not. ...what sounds do you hear?

GALILEO

I don't know.

SCARAMOUCHE

Do you know anything?

GALILEO

Yes, I know that I'm different. Which is why the clones from the Boy Zone hate me.

SCARAMOUCHE

The Ga Ga girls hate me.

GALILEO

Do you know why they hate you?

SCARAMOUCHE

Yeah. They think I'm a lesbian because I don't wear pastels.

GALILEO

They hate you because they're scared of you. Because you're d-d-different. You are an individual.

SCARAMOUCHE

Do you think they'll ever give up and just leave us alone?

GALILEO

Don't you see? We're a threat. A virus on their hard drive. And they won't give up until they've pointed their little arrow at us...

SCARAMOUCHE

And dragged us to trash.

END

SIDE #2 START

MORNING IN THE WASTELAND

*The lights come up. It is morning. In the black out
SCARAMOUCHE and **GALILEO** have laid down on the
stage beneath a blanket. Now **GALILEO** sits up.*

GALILEO

The Seven Seas of Rhye!

***SCARAMOUCHE** sits up.*

SCARAMOUCHE

(Very chirpy) Well, good morning, Gaza! Or maybe I should use your full name Shagileo Gigalo.

GALILEO

I have to...Shagileo Gigalo? You really think so?

SCARAMOUCHE

Oh yeah.

GALILEO

Scaramouche, I have to go! Oz was calling to me about POP and the others! There were cops and the cages made of lasers and...

SCARAMOUCHE

Gaz, believe me. There is nothing, and I mean nothing, more boring than people wanting to describe their dreams to you.

GALILEO

But that's what I do. I'm the dreamer.

SCARAMOUCHE

Trust me on this, it kills relationships stone dead. The day a guy wakes up and says "it was amazing, there was this rabbit in a bowler hat cooking an omelet"...that's when love dies.

GALILEO

Scaramouche, I'm sure of it. The Bohemians are heading back across the Seven Seas of Rhye, back to the Hard Rock Cafe.

SCARAMOUCHE SIDES

SCARAMOUCHE

I know.

GALILEO

I think they're...What?

SCARAMOUCHE

I know. The cops have sent the Bohemians home.

GALILEO

But this is incredible, Scaramouche! We've had the same dream! It's like we're soul mates, split-aparts, kindred spirits...

SCARAMOUCHE

Gaz, I didn't have any dream. I've just reversed the polarity on one of Khashoggi's micro transceivers. I've been monitoring Police Headquarters.

GALILEO

Wow, you sure know how to make a guy feel inadequate.

SCARAMOUCHE

Aww! Let me make it up to you.

Once more she leans across.

GALILEO

No, Scaramouche! I have to go back to the Hard Rock Cafe.

SCARAMOUCHE

Pretty Dangerous. There could be cops all over the place. I should go, not you.

GALILEO

Forget it, Scaramouche. This is my fight!

SCARAMOUCHE

Excuse me? How do you work that out?

GALILEO

Because I'm the man! Britney Spears said so.

SCARAMOUCHE SIDES

SCARAMOUCHE

Exactly. Which is why it's stupid for you to risk your life. I'm dispensable. You stay here.

GALILEO

Oh yeah, like I'm really going to let my chick go fight my battles for me!

SCARAMOUCHE

"Let your chick"! Excuse me, but at what point in this relationship did you actually take the arsehole pill?

GALILEO

Oh come *on*, Scaramouche! Why does everything always have to be a fight with you? I thought you said you'd mellowed out?

SCARAMOUCHE

Well I haven't!

GALILEO

Well, it's really starting to irritate me.

SCARAMOUCHE

Oh no! My heart just broke.

GALILEO

Oh, you are such a pain with this constant female assertion thing! I don't have time for this! We're fighting a battle as big as the iPlanet!

SCARAMOUCHE

As big as your ego more like!

GALILEO

Me? Egotistical!

SCARAMOUCHE

Duh!

GALILEO

Let's get one thing straight here. You're a girl. You're slower than me, weaker than me...

SCARAMOUCHE SIDES

SCARAMOUCHE

Smarter than you...

GALILEO

I have the mind of an artist. My intelligence is abstract!

SCARAMOUCHE

Your intelligence is ab-sent.

GALILEO

I have a world to save, so if you're going to hold me up then...

SCARAMOUCHE

Hold you up! Listen, mate, we're in this together. And despite the fact that you're emotionally immature, scared of commitment AND you kept your socks on...I'm staying!

GALILEO

Fine! It's time for me to save Rock n Roll! I'm heading back to the Hard Rock!

SCARAMOUCHE

So am I, but if when you get there you get caught and the dream is lost and the kids are enslaved till the end of time, you're going to feel a bit bloody stupid that's all.

*As the storm off in fury the choral opening of **Fat Bottomed Girls** kicks in.*

END

SOMEBODY TO LOVE

Words & Music by Queen
Vocal Score arr by Mike Dixon & Brian May

$\text{♩} = 72$

Voice

Each morn-ing I get up I die a lit-tle_____ can't

Piano

D E A E/G# F#m

5

bare - ly stand on my fee_____ Take a look_____ in the mir-ror and_ cry

Edgy & bitchy! Take a look at your - self in_____ the mir-ror and

A B E A E/G# F#m

9

Lord what you're do - in' to me I have spent all my years in be - liev-ing you__ but I

cry yeah_ yeah Ooh - be - liev-ing you

B E A B E

This system contains measures 9 through 12. The vocal line starts with a 7-measure rest, then sings the lyrics. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord labels B, E, A, B, and E are placed above the piano staff for measures 10 through 14.

13

just can't get no re - leif Lord Some - bo - dy ooh some - bo - dy Can

E B/D# E D A

This system contains measures 13 through 16. The vocal line continues with the lyrics. The piano accompaniment maintains the same rhythmic pattern. Chord labels E, B/D#, E, D, and A are placed above the piano staff for measures 17 through 21.

17

a - ny - bo - dy find me_____ some - bo - dy - to

E/G# F#m D E¹¹

This system contains measures 17 through 20. The vocal line concludes with the lyrics. The piano accompaniment features a final sustained chord in the right hand. Chord labels E/G#, F#m, D, and E¹¹ are placed above the piano staff for measures 22 through 26.

20

love

A A/G# F#m D

24

I work hard ev - 'ry day of my life I work till I ache my

She works hard?

E A E/G# F#m A B

28

bones At the end I take home my bro-ken heart all on my

At the end of the day Goes home

E A E/G# F#m B

32

own I go down on my knees and I start to pray till the tears run down from my

Goes home on her own Down knees Praise the Lord Ooh Ooh

E A B E B/D#

36

eyes Lord Some-bo-dy ooh some-bo-dy can aa-ny-bo-dy find me

Ooh Lord Some-bo-dy Please a-ny-bo-dy find me

E D A E/G# F#m D

41

some-bo-dy to love

E1 A A7

46

Ev - 'ry day I try I try I try but

She works hard? ev - 'ry day try I try I try

D D7

50

ev - 'ry bo-dy wants to put me down They say I'm go - in' cra - zy

Ooh Ooh

G Gm

54

They say I got a lot of wa-ter in my brain I got no com-mon sense I got no-bo - dy left to be-

Ah She's got no - bo-dy left to be-

B7

58

lieve in Yay-ee yeah! _____ Got no

lieve - - Yeah - Yeah - Yeah - Yeah -

E A/E E A/E E A/E E A/E E

63

feel I ___ got no rhy-thm I'll ___ just keep los-ing my beat I'm O K I'm al-

She'll just keep lo-sing and lo-sing

A E/G# F#m A B E7 A E/G#

68

right No I ain't gon-na face no de- feat_ I just got-ta get out of this pri-son cell_ Some

She's al - right she's al - right_ Yeah - Yeah Ooh - This pri-son cell_ Some

F#m7 B B7 E A B E

73

day I'm gon-na be free Lord!_____ Can a - ny - bo - dy find me_____

day I'm gon-na be free Lord!_____ A - ny - bo - dy find me_____

B/D# E7 D A E/G# F#m7 D

78

_____ some bo-dy - to_____ Love?_____

Alternate Phrasing

E11 Wait for Scara to settle!

83

Some - bo - dy_____ Some-bo-dy to lo - o - ove_____

Ooh ooh To Love

D C#m Bm7 A

Somebody to Love



SOUBRETTE AUDITION PACKET

(Played by "Scaramouch")

(Female Singer, raw, cockney, playful) Age range does not matter. She has a young and playfully sexual way about her. She is primarily a servant to the needs of her master(s) - from service girl to becoming an enticing flirt. She is bosomy and wears a corseted dress with lace boots but with an apron that keeps her conservative with a hint of playful seductress - the comic relief of the show and a vocal ability to belt soulfully, pulls off physical humor and exudes a likable charm. Vocal range from a low G to a high G (head voice), belts to Eb.

Songs include: FIREFLIES, DON'T STOP, I WANT CANDY, BREATH OF LIFE, SOAR, MOVES LIKE JAGGER, HIT ME UP, LIFE IS A HIGHWAY, CALLIN' A DREAMER, HAPPY

ROYAL CARIBBEAN PRODUCTIONS

Piano/Vocal

Hit Me Up

The Dream 'Soubrette' Audition Side

Hit Me Up

Hit Me Up
♩ = 204 Swing
G#5

Piano

Soub

I did cause a com-mo-tion I can't help but make a scene

G#m F#

Piano

Soub

I ain't look-ing for some-thing per-man-ent to get

G#m

Piano

V.S.

Soub

at me ³ tell you what_ it's gon

F# G#m

Piano

12 13 14 15

Soub

- na be_____ you bet - ter step up your game be fore you can step_ to

F# G#m

Piano

16 17 18 19

Soub

me_____ F# G#5 hey_____ hey_

Piano

20 21 22 23

(Find a tasteful way out)

Soub

hey oh 3

G#5

Piano

24 25 26 27 28

Soub

come hit me up come

G#m Emaj7

Piano

29 30 31

Soub

hit me up come

D#m7 G#m

Piano

32 33 34

V.S.

Soub

hit me up come hit me up

Emaj7 D#m7 G#m

Piano

35 36 37

Soub

what's it gon na be to - night

Emaj7 D#m7

Piano

38 39 40

Soub

come

G#m

Piano

41 42

Soub

hit me up come hit me up

E^maj⁷

Piano

43 44

Soub

Oh

G[#]m F[#]/B G[#]m F[#]/B

Piano

45 46 47 48

Soub

Oh, woah let me see ya walk to me talk to me han-dle me right

G[#]m F[#]/B G[#]m

Piano

49 50 51 52