

Audition Materials - MONOLOGUES

Pick one. Your selection should be memorized for your audition.

HORACE:

Ninety-nine percent of the people in the world are fools and the rest of us are in great danger of contagion. But I wasn't always free of foolishness as I am now. I was once young, which was foolish; I fell in love, which was foolish; and I got married, which was foolish; and for a while I was poor, which was more foolish than all the other things put together. Then my wife died, which was foolish of her; I grew older, which was sensible of me; then I became a rich man which is as sensible as it is rare.

CORNELIUS:

Thirty-three years old and I still don't get an evening free. When am I going to begin to live? How much money have you got--- where you can get at it? You and I are going to New York. Barnaby, we're going to live! I'm going to have enough adventures to last me until I'm partner. So go and get your Sunday clothes on. Yes, I mean it. We're going to have a good meal; and we're going to be in danger; and we're going to get almost arrested; and we're going to spend all our money. And one more thing; we're not coming back to Yonkers until we've kissed a girl!

DOLLY:

My pleasure? Mr. Kemper, when you artists paint a hillside or a river you change everything a little, you make thousands of little changes, don't you? Nature is never completely satisfactory and must be corrected. Well, I'm like you artists. Life as it is is never quite interesting enough for me---I'm bored, Mr. Kemper, with life as it is--- and so I do things. I put my hand in here, and I put my hand in there, and I watch and I listen---and often I am very much amused.

CORNELIUS:

Isn't the world full of wonderful things? There we sit cooped up in Yonkers years and years and all the time wonderful people like Mrs. Molly are walking around in New York and we don't know them at all. I don't know whether---from where you're sitting---you can see---well, for instance, the way her eye and forehead and cheek come together, up here. Can you? I tell you right now: a fine woman is the greatest work of God. You can talk all you like about Niagara Falls and the Pyramids; they aren't in it at all. And the kind of fireworks that shoot out of her eyes all the time. I tell you right now: a fine woman is the greatest work of God. You can talk all you like about Niagara Falls and the Pyramids; they aren't in it at all.

IRENE:

Take my word for it, Minnie, either I marry Horace Vandergelder, or I break out of this place like a fire-engine. I'll go to every theatre and ball and opera in New York City. But what I think Mr. Vandergelder is---and it's very important---I think he'd make a good fighter. Take my word for it, Minnie; the best of married life is the fights. The rest is merely so-so. Now Peter Molloy---God rest him!---was a fine arguing man. I pity the woman whose husband slams the door and walks out of the house at the beginning of an argument. Peter Molloy would stand up and fight for hours on end. He'd even throw things, Minnie, and there's no pleasure to equal that.

DOLLY:

Ephraim Levi, I'm going to get married again. Ephraim, I'm marrying Horace Vandergelder for his money. I'm going to send his money out doing all the things you taught me. Oh, it won't be a marriage in the sense that we had one---but I shall certainly make him happy, and---Ephraim---I'm tired. I'm tired of living from hand to mouth, and I'm asking for your permission. Ephraim---will you give me away?

HORACE:

I'm a man of sense, I guess you were surprised to hear that I'm planning to get married again. I have two reasons for it. In the first place, I like my house run with order, comfort and economy. That's a woman's work; but even a woman can't do it well if she's merely being paid for it. In order to run a house well, a woman must have the feeling that she owns it. Marriage is a bribe to make a housekeeper think she's a householder. Did you ever watch an ant carry a burden twice its size? What excitement! What patience! What will! Well, that's what I think of when I see a woman running a house.

CORNELIUS:

Women are so different from men. Why, everything that they say and do is so different that you feel like laughing all the time. Golly, they're different from men. And they're awfully mysterious too. You never can be really sure what's going on in their heads. They have a kind of wall around them all the time---of pride, and a sort of play acting; I bet you could know a woman a hundred years without ever being really sure whether she liked you or not. This minute I'm in danger. I'm in danger of losing my job and my future and everything that people think is important but I don't care. Even if I have to dig ditches for the rest of my life, I'll be a ditch-digger who once had a wonderful day.

DOLLY:

Money, money, money---it's like the sun we walk under; it can kill and it can cure. Horace Vandergelder's never tired of saying most of the people in the world are fools, and in a way he's right, isn't he? Himself, Irene, Cornelius, myself!! But there comes a moment in everybody's life when he must decide whether he'll live among human beings or not---a fool among fools or a fool alone. As for me, I've decided to live among them.

The Story

Act I

At the turn of the century, everyone in Yonkers, New York turns to professional meddler and matchmaker Dolly Gallagher Levi for advice on romance, practical matters, and everything else (“Call on Dolly”). Dolly, of course, is happy to oblige (“I Put My Hand In”).

The town’s miserly half-a-millionaire Horace Vandergelder, a widowed hay & feed dealer, seeks a second wife (“It Takes A Woman”) and hires Dolly to find him a suitable match. Though she arranges for Horace to meet the young widow Irene Molloy, Dolly clearly has her own interest in Horace—and his money. Meanwhile, a young artist named Ambrose Kemper seeks Dolly’s assistance in acquiring the hand of Vandergelder’s niece, Ermengarde.

When Vandergelder leaves Yonkers for New York City to court Mrs. Molloy, his clerks, Cornelius Hackl and Barnaby Tucker, decide to take an unauthorized holiday themselves, vowing to find adventure in the big city (“Put On Your Sunday Clothes”). Meanwhile, in her New York hat shop, Irene wistfully considers pursuing a new relationship, or at least a flirtation, after years of mourning her late husband (“Ribbons Down My Back”).

Barnaby and Cornelius arrive in New York City and excitedly explore the sights. They spot Vandergelder on the sidewalk and hurriedly take refuge in the nearest shop, which happens to be Irene’s millinery. Cornelius and Irene are immediately smitten, but Vandergelder appears at the shop door, and the young men scramble to hide. Dolly, arriving just in time, joins Irene and her assistant Minnie Fay as they distract the irate Vandergelder (“Motherhood March”). Frustrated and thoroughly flummoxed, Vandergelder leaves in a huff.

As partial recompense, Dolly orders the clerks to take Irene and Minnie to the lavish Harmonia Gardens restaurant for dinner. Cornelius, who clearly could never afford such an extravagance, claims he can’t dance, but the versatile Mrs. Levi teaches him on the spot, and soon the two couples are waltzing romantically (“Dancing”). The young foursome runs off to watch a parade, and Dolly - addressing her late husband, Ephraim - reaffirms a desire to move on with her life (“Before the Parade Passes By”).

ACT II

Cornelius and Barnaby, too poor to afford a taxi, persuade the ladies that walking to the restaurant is far more elegant than hiring a hack (“Elegance”).

At the Harmonia Gardens, Rudolph, the majordomo, exhorts his waiters to provide even better and faster service tonight—Dolly Levi is coming back! In a welter of dazzling precision, criss-crossing at breakneck speed, the staff prepares for Dolly’s arrival (“The Waiters’ Gallop”). Cornelius and party arrive and occupy a luxurious private dining booth, complete with drawn curtain. Horace and his date, Ernestina Money, reputed by the conniving Dolly to be an heiress, sit in another. Ernestina, who proves to be less refined than Horace had hoped, soon gets drunk and passes out.

Finally, Dolly makes her grand entrance and the entire restaurant celebrates (“Hello, Dolly!”). Dolly settles down to eat with Horace, talking incessantly and repeatedly rejecting a proposal of marriage... which he never makes.

A dance contest begins (“The Polka Contest”), and just as Ambrose and Ermengarde are declared the winners, Horace discovers he has the wrong wallet; he and Barnaby, through a mix-up, have exchanged them. In the melee that follows, Rudolph calls the police, and the whole party is arrested. In the courthouse, Cornelius admits he’s no playboy millionaire, but it doesn’t matter; he loves Irene and he’ll always have the memory of one miraculous day (“It Only Takes A Moment”). The judge, moved by Cornelius’s sentiment and persuaded by Dolly Levi, Counselor-At-Law, dismisses everyone except Horace Vandergelder. Horace expects Dolly to help him, but instead she chooses to walk away (“So Long, Dearie”).

The next morning, back in Yonkers, a chastened Horace Vandergelder reflects on the recent events in his life and realizes he’s hopelessly in love with Dolly. Dolly enters the store and convinces Horace to take Cornelius as his business partner and allow Ambrose and Ermengarde to marry. Still unsure about marrying Horace, Dolly asks her late husband Ephraim for a sign. Horace, who has hired a fledgling businessman to renovate his home, spontaneously repeats an old saying of Ephraim’s: “Money is like manure. It’s not worth a thing unless it’s spread about, encouraging young things to grow.” Satisfied, Dolly agrees to marry Horace and vows she’ll “never go away again” (Finale: “Hello, Dolly”).

SO AT-TRACT-IVE." THEN I MOVE MY IN-DEX DI-GIT AND THEY BOTH BE-
 -GIN TO FID-GET THEN I CLENCH MY PALM THE PREACH-ER READS A
 PSALM, WHEN I PUT MY HAND IN
 THERE!

SEGUE

2A YONKERS MARCH ORCHESTRA
 3 IT TAKES A WOMAN

HORACE - BARNABY - CORNELIUS & CHORUS

CUE: HORACE: "ABOUT AS FAR AS YOU CAN GO!"

MODERATELY - IN 2 (DIALOGUE) VAMP ORCH. CUE: HORACE: "AN EMPTY SHELL... AND PRETTY DIRTY, TOO!" (HORACE) 3

START

IT TAKES A WO-MAN ALL
 POW-DERED AND PINK TO JOY-OUS-LY CLEAN - OUT THE
 DRAIN IN THE SINK. AND IT TAKES AN AN-GEL WITH
 LONGE GOLD-EN LASH - ES AND SOFT DRES-DEN FIN - GERS FOR

HEL - Vocal Parts

(ALL) (19)

DUMP-ING THE ASH - ES, YES, IT TAKES A WO-MAN, A

DAIN - TY WO-MAN, A SWEET-HEART, A MIS-TRESS, A

(27)

WIFE. OH YES, IT TAKES A WO-MAN, A

FRAG - ILE WO-MAN TO BRING YOU THE SWEET THINGS IN

(37)

LIFE. THE FRAIL YOUNG MAND-EN WHO'S

END

CON-STANT-LY THERE FOR WASH-ING AND BLU - ING AND

(45)

SHOE-ING THE MARE. AND IT TAKES A FE-MALE FOR

SET-TING THE TA - BLE, AND WEAN-ING THE GUERN - SEY, AND

(53)

CLEAN-ING THE STA - BLE. YES, IT TAKES A WO-MAN, A

DAIN - TY WO-MAN, A SWEET-HEART, A MIS-TRESS, A

(61)

WIFE. OH YES, IT TAKES A WO-MAN, A

FRAG - ILE WO-MAN, TO BRING YOU THE SWEET THINGS IN

2nd TIME: DOLLY: (SPOKEN) "YOU KNOW, EPHRAIM,"... etc.

-DA DA DA DUM HUM: *PRESTO*
OH YES, IT DOLLY: "WE'VE GOT PEANS TO MAKE!"

4 POT ON YOUR SUNDAY CLOTHES

DOLLY, CORNELIUS, BARNABY, AMBROSE, CHORUS & ERMENGARDE

WE: BARNABY: "YES, CORNELIUS, YES!"

START

DOLLY: "NOW THE FIRST THING TO DO".....

DOLLY: "CHICKEN FOR EIGHT O' CLOCK TONIGHT I HAH!"

CORNELIUS: "WE'RE GOING TO NEW YORK!"

FREELY

ORCH. *OUT THERE,*

THERE'S A WORLD OUT-SIDE OF YON-KERS, 'WAY OUT THERE BE-YOND THIS

HICK TOWN, BARN-A-BY, THERE'S A SLICK TOWN, BARN-A-BY.

OUT THERE, FULL OF SHINE AND FULL OF SPAR-KLE,

CLOSE YOUR EYES AND SEE IT GLIS-TEN, BARN-A-BY.

GLIS-TEN, BARN-A-BY! (EXPLORATIONS) *MODERATELY MOVING - IN 4*

PUT ON YOUR SUN-DAY CLOTHES, THERE'S LOTS OF WORLD OUT THERE.

Musical staff with treble clef, key signature of two sharps (F# and C#), and 7/8 time signature. The melody consists of eighth and quarter notes.

GET OUT THE BRIL-LIAN-TINE AND DIME CI - GARS.

Musical staff with treble clef, key signature of two sharps, and 7/8 time signature. The melody continues with eighth and quarter notes.

WE'RE GON-NA FIND AD- VEN- TURE IN THE EVE- NING AIR,

Musical staff with treble clef, key signature of two sharps, and 7/8 time signature. The melody continues with eighth and quarter notes.

GIRLS IN WHITE IN A PER- FUMED NIGHT WHERE THE LIGHTS ARE BRIGHT AS THE STARS!

Musical staff with treble clef, key signature of two sharps, and 7/8 time signature. The melody continues with eighth and quarter notes.

PUT ON YOUR SUN- DAY CLOTHES, WE'RE GON- NA RIDE THROUGH TOWN

Musical staff with treble clef, key signature of two sharps, and 7/8 time signature. The melody continues with eighth and quarter notes.

IN ONE OF THOSE NEW HORSE DRAWN O- PEN CARS. WE'LL

Musical staff with treble clef, key signature of two sharps, and 7/8 time signature. The melody continues with eighth and quarter notes.

SEE THE SHOWS AT DEL- MON- I- EDS AND WE'LL CLOSE THE TOWN IN A

Musical staff with treble clef, key signature of two sharps, and 7/8 time signature. The melody continues with eighth and quarter notes.

WHIRL, AND WE WON'T COME HOME UN- TIL WE'VE KISSED A GIRL. END

Musical staff with treble clef, key signature of two sharps, and 7/8 time signature. The melody continues with eighth and quarter notes.

PUT ON YOUR SUN- DAY CLOTHES WHEN YOU FEEL DOWN AND OUT

Musical staff with treble clef, key signature of two sharps, and 7/8 time signature. The melody continues with eighth and quarter notes.

STRUT DOWN THE STREET AND HAVE YOUR PIC- TURE BOOK.

Musical staff with treble clef, key signature of two sharps, and 7/8 time signature. The melody continues with eighth and quarter notes.

DRESSED LIKE A DREAM, YOUR SPIR- ITS SEEM TO TURN A- BOUT. THAT

Musical staff with treble clef, key signature of two sharps, and 7/8 time signature. The melody continues with eighth and quarter notes.

SUN- DAY SHINE IS A CER- TAIN SIGN THAT YOU FEEL AS FINE AS YOU

Musical staff with treble clef, key signature of two sharps, and 7/8 time signature. The melody continues with eighth and quarter notes.

LOOK! BE- NEATH YOUR PAR- A - SOL THE WORLD IS ALL A SMILE.

(DOLLY, CAROLUS, BARNABY, ANNABE (FEMEN GARDÉ))

~~14~~

REPRISE: WATERS' GALOP

ORCHESTRA

~~15~~

POLKA

ORCHESTRA

16

IT ONLY TAKES A MOMENT

CORNELIUS

WE: MINNIE: "A... A MOMENT."

Slower

CORNELIUS: "THAT'S IT!"

(CORNELIUS)

(3) RUBATO

START

Musical staff with notes and lyrics: IT ON- LY TAKES A

Musical staff with notes and lyrics: MO- MENT FOR YOUR EYES TO MEET AND THEN YOUR

Musical staff with notes and lyrics: HEART KNOWS IN A MO- MENT YOU WILL NEV- ER BE A-

Musical staff with notes and lyrics: - LONE A- GAIN. I HELD HER FOR AN IN- STANT, BUT MY

Musical staff with notes and lyrics: ARMS FELT SURE AND STRONG. IT ON- LY TAKES A

Musical staff with notes and lyrics: MO- MENT TO BE LOVED A WHOLE LIFE LONG.

Musical staff with notes and lyrics: MO- MENT TO BE LOVED A WHOLE LIFE LONG.

Musical staff with notes and lyrics: MO- MENT TO BE LOVED A WHOLE LIFE LONG.

END

Musical staff with notes and lyrics: MO- MENT TO BE LOVED A WHOLE LIFE LONG.

START [SUNDAY CLOTHES]

4. Put On Your Sunday Clothes - 5 -

[53]

DOLLY

Put on your Sun - day clothes when you feel down and out.

8va W.W. div.

+8vb Str. *p*

Rhy: Bs., Bjo., Pno., Drs.

Strut down the street and have your pic - ture

Br., S.D.

[61]

took. Dressed like a dream, your

8va W.W. div.

Br.

spir - its seem to turn a - bout. That

Br., S.D.

Sun - day shine — is a cer - tain sign — That you feel as fine — as you

W.W. div.

Br.

Rhy.

[69]

DOLLY & ERMENGARDE

look! Be - neath your par - a - sol the world is

CORN., BARN. & AMBROSE

Be - neath your par - a - sol the world is

Fl. stacc., Bells, Vns. trem.

Cls.

Rhy. (Va., Vc. sust.)

all a - smile — That makes you feel brand

all a - smile — That makes you feel brand

new down to your toes. Get

new down to your toes. Get

Br.

[77]

out your feath - ers, your pat - ent leath - ers, Your beads and buck - les and

out your feath - ers, your pat - ent leath - ers, Your beads and buck - les and

W.W., Bells

Vc., 8va Vn., Va.

Rhy.

[ALL]

bows, For there's no blue Mon - day in your Sun - day

Fl., Cl., Str.

Br. div.

Rhy.

$\leftarrow \text{♩} = \text{♩} \rightarrow$

END

[83]

L'istesso tempo

clothes.

W.W., Vns.

T.Sax, Va.

Rhy.

Br.

+Xylo.

[91]

W.W., Str., RHPno.

Br.

Vn., Va. & Vb

W.W., Br., Xylo.

+Xylo.

Vc

~~18~~

~~INCIDENTAL (HAT SHOP)~~

ORCHESTRA

5

RIBBONS DOWN MY BACK

MRS. MOLLOY

QUE: MRS. MOLLOY: "IS IT, MINNIE?" (SHE PUS OUT HAT)

Slowlly - in 2

MRS. MOLLOY: "WELL, WHO KNOWS..."

... "WHAT I WANT TO BE!"

① *all. orch.*

② (MRS. MOLLOY)

I'LL BE WEAR-ING RIB-BONS DOWN MY BACK THIS

SUM-MER. BLUE AND GREEN AND STREAM-ING IN THE YEL-

START

SO IF SOME-ONE

SPE-CIAL COMES MY WAY, THIS SUM-MER, HE MIGHT

NO-TICE ME PASS-ING BY. AND SO I'LL

TRY TO MAKE IT EAS-I-ER TO FIND ME IN THE STILL-NESS OF JU-

-LY, BE-CAUSE A BREEZE MIGHT STIR A RAIN-BOW UP BE-HIND ME THAT MIGHT

HAP-PEN TO CATCH THE GEN-TLE-MAN'S EYE. AND HE MIGHT SMILE AND

47
 TAKE ME BY THE HAND, THIS SUM-MER, MAK-ING

ME RE - CALL HOW LOVE-LY LOVE CAN BE.

52
 AND SO I WILL PROUD-LY WEAR RIB-BONS DOWN MY BACK,

SHIN-ING IN MY HAIR, THAT HE MIGHT NO-TICE ME.

~~60 INTERMS 61 rall. ~~TRANSITION~~ 62~~
 AND SO I WILL PROUD-LY WEAR

~~RIB-BONS DOWN MY BACK, SHIN-ING IN MY HAIR, THAT HE MIGHT~~

~~SOBLY - IN 4 NO-TICE ME.~~

5A REPRISÉ: RIBBONS DOWN MY BACK

MRS. MOLLOY

QUE: MINNIE SCREAMS.

FREELY

MRS. MOLLOY
 AND SO I'LL TRY TO MAKE IT EAS-I-ER TO FIND ME IN THE

6
 STILL-NESS OF JU-LY, BE-CAUSE A BREEZE MIGHT STIR A

feel my heart com-ing a - live a - gain Be-fore the pa -

[72] fade pass es

Cls., Str. (sust.)
Tpts., S.D.
+Str.
Tbns., Vc., Bs., B.D.

START Look at that

ff Tutti +Xylo.

[80] Gtr., S.D.] etc.

crowd up a - head Lis-ten and

W.W., Str., Xylo., Pno.
mp Tbns.
Tpts. +Svs

Vc., Bs., B.D.

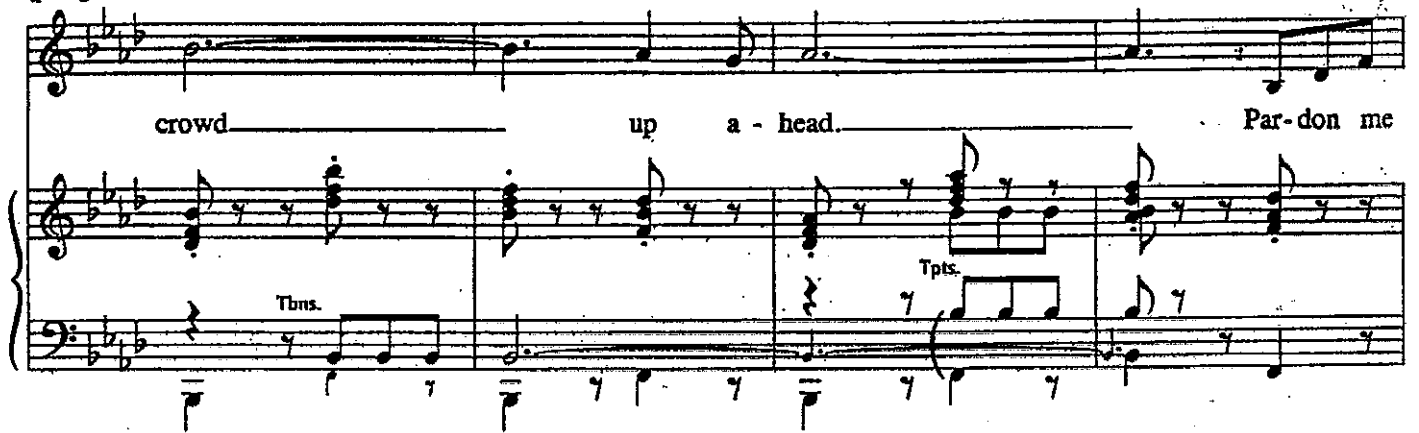
hear that brass har - mo - ny grow - ing. Look at that



Tbns. L.H.

[88]

crowd up a - head. Par - don me



Tbns. Tpts.

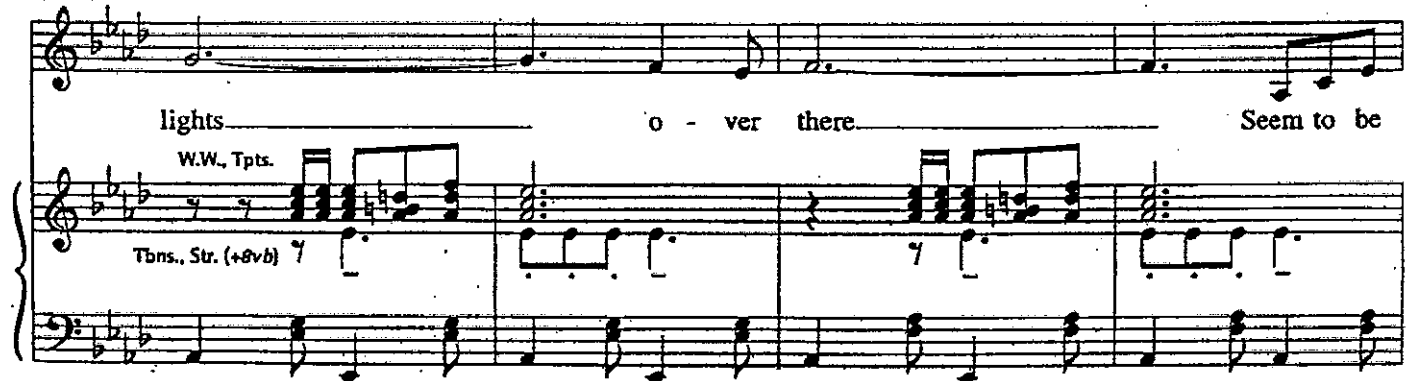
if my old spir - it is show - ing. All of those



Tbns. Tpts.

[96]

lights o - ver there. Seem to be



W.W., Tpts. Tbn., Str. (+svb)

Rhy: Bs., Gtr., Pno., Drs.

HEL invt - Piano Conductor

tell - ing me where I'm go - ing. When... the

W.W., Str.

Tbns., Vc.

Rhy.

[104]

whis - ties blow, And the cym - bals crash, And the

Br.

(Str. sust.)

Rhy.

+Timp.

W.W. tr

spark - lers light the sky, I'm gon - na -

Slide Whistle

Fl., Vn. +Cls. & vob

Tutti (S.D. roll)

[112]

raise the roof, I'm gon - na - car - ry on, Give me an

W.W., Str.

Tpts.

Rhy. +Tbns., Vc.

old trom - bone, Give me an old ba - ton, Be - fore the pa -

[120]

Vns., Va. (+8va)

rade pass - es

W.W., Br., Vc., Rhy.

ff

123-A 123-B 123-C 123-D CHORUS

by. ———— **END** ———— When the pa -

[124]

rade pass - es by, Lis - ten and

pp

Fl. solo

Cs., Str. col legno, Bs., Gtr., Pno., Vibes 8va