



Thank you for auditioning for

AIDA

STAGES ST. LOUIS 2023

FOR THE INITIAL APPOINTMENT PLEASE PREPARE:

- A song of your own in the style of the show
- The side(s)/song(s) in this packet labeled “Initial Appointment”
- Have your full book of music on hand, in case the team would like to hear something different.

IF YOU ARE CALLED BACK, PLEASE PREPARE THIS FULL PACKET OF MATERIAL.

Callbacks for this will be on 2/15. Please let us know in advance if you are not available for callbacks on 2/15.

PLEASE BRING A HARDCOPY HEADSHOT/RESUME OR WE WILL NOT HAVE ONE IN THE ROOM.

Please email staff@wojcasting.com if you have any questions or concerns.

Thank you!

Wojcik Casting Team

WOJCIK CASTING TEAM

AIDA
IT'S ENOUGH

AIDA!

NUBIANS

AIDA! AIDA!
AIDA! AIDA! AIDA!

NUBIANS

AIDA
IT'S ENOUGH!

NUBIANS
AH AH AH AH AH AH

(As the song ends, the NUBIANS gather round AIDA. The NUBIAN WOMEN exit. The NUBIAN MEN lift AIDA up with pride and parade her in a royal display before carrying her off as the scene dissolves to the Nile's Edge.)

SCENE 9: THE NILE'S EDGE

(The great washing day at the Nile's Edge. Under music, a parade of WASHER WOMEN enter with baskets of laundry on their heads. A ritualistic rhythm takes hold as the linens are soaked, wrung and beaten to dry. AIDA enters and joins in the work. RADAMES enters with a SOLDIER. As they talk, AIDA watches him covertly. RADAMES dismisses the SOLDIER.) †

START

RADAMES

(To AIDA.)

You were watching me again. All week your eyes have been on me.

AIDA

I don't know what you mean.

RADAMES

Do you think you're going to claim your freedom, just because you've gained my attention? You are beautiful, but I'm not easily led.

AIDA

If I've looked in your direction, it was only to see if your chalice needed filling.

RADAMES

I have no chalice now... and yet you're looking.

(Beat.)

AIDA

Excuse me, Captain, but I have linen to wash.

(AIDA moves away. The WASHER WOMEN gradually exit during the scene singly and in pairs.)

RADAMES

I do not excuse you. Stop there.
(AIDA stops)

AIDA

You wanted something from me?

RADAMES

Oh yes.
(She steps back at his insinuating tone. He becomes serious now.)
I want to make your life easier, Aida. Tell me how. What can I do for you?

AIDA

Help my people.

RADAMES

I want to help you.

AIDA

I am my people. And I can not continue to live in the comfort of the palace while my countrymen are dying. You want my “affection,” Captain?

RADAMES

I could have your “affection” right here if I commanded it. I want to know if you feel anything for me – aside from contempt.

AIDA

I... I don't know.

RADAMES

Then let's find out.
(RADAMES kisses her. MEREB runs onstage.)

STOP

~~MEREB~~

~~Aida, I just saw~~

(MEREB stops short upon seeing RADAMES and AIDA. He is shocked. They pull apart, guilty.)

~~Aida, Amneris requests your presence.~~

(Turns to RADAMES as if explaining.)

SLOWER AND GENTLER, WISER, FREE

WE ALL LIVE IN EXTRAVAGANT TIMES
PLAYING GAMES WE CAN'T ALL WIN
UNINTENDED EMOTIONAL CRIMES
TAKE SOME OUT TAKE OTHERS IN

I'M SO TIRED OF ALL WE'RE GOING THROUGH
I DON'T WANT TO LIVE LIKE THAT
I'M SO TIRED OF ALL WE'RE GOING THROUGH
I DON'T WANT TO LOVE LIKE THAT
I JUST WANT TO BE WITH YOU
NOW AND FOREVER, PEACEFUL, TRUE

THIS MAY NOT BE THE MOMENT TO TELL YOU FACE TO FACE
BUT I COULD WAIT FOREVER FOR THE PERFECT TIME AND PLACE
(AIDA touches him, unable to deny her feelings any longer.)

AIDA & RADAMES

WE ALL LEAD SUCH ELABORATE LIVES
WE DON'T KNOW WHOSE WORDS ARE TRUE
STRANGERS, LOVERS, HUSBANDS, WIVES
HARD TO KNOW WHO'S LOVING WHO

AIDA

TOO MANY CHOICES TEAR US APART
I DON'T WANT TO LIVE LIKE THAT

RADAMES

TOO MANY CHOICES TEAR US APART
I DON'T WANT TO LOVE LIKE THAT
I JUST WANT TO TOUCH YOUR HEART

RADAMES

MAY THIS CONFESSION

AIDA & RADAMES

BE THE START

(They kiss. The lights fade out. The lights come up and it is some time later. RADAMES and AIDA are in each other's arms.)

START

RADAMES

Are you cold?

AIDA

You could have at least kept a blanket or two.

RADAMES

No. I could not. Man enters this world naked, without possessions.

(RADAMES wraps his arms around her.)

I want to be a new man for you, Aida. Reborn. Cleansed of my past sins.

(In the distance, military drums beat.)

AIDA

What is it?

RADAMES

My armies have returned. Pharaoh will expect me at the victory celebration. Go back to the palace. You'll be safe there.

(He starts to go.)

Wait, take my amulet. If anyone bothers you, show them this and they'll let you pass.

(He kisses her and turns to leave.)

AIDA

(Softly, almost to herself.)

I love you.

RADAMES

(Turning back.)

I heard that.

(AIDA covers her mouth with her hand.)

Say it again. I command you.

(He tries to peel her fingers from her lips. They're both laughing. Then a SOLDIER runs on.)

SOLDIER

~~Captain!~~

(RADAMES puts AIDA behind him, shielding her with his body.)

~~RADAMES~~

(To SOLDIER.)

~~I heard the drums.~~

~~SOLDIER~~

~~But we've captured the Nubian King!~~

~~RADAMES~~

(Excited.)

~~The king? You've taken him alive?~~

~~SOLDIER~~

~~Yes, Captain.~~

RADAMES

~~Find out which men are responsible for this. I'll see that they receive the highest honors.
Tell the others I'm on my way.~~

~~SOLDIER~~

~~Yes, Captain.~~

(RADAMES watches until the SOLDIER has left, then he turns to AIDA. She has backed away from him, her face reflecting her horror.)

RADAMES

Aida, our countries are at war. I can't change that.

AIDA

But he's my...

(Covering.)

He's my King.

STOP

SCENE 12: THE NUBIAN SLAVE CAMP

(AIDA pulls away from RADAMES. He realizes what he's done – and hates himself for it. RADAMES exits. A crowd of NUBIANS appears and circles AIDA. The light changes and we are at the Nubian Slave Camp.)

NEHEBKA

Princess – say it's not true!

MALE NUBIAN #1

I saw our King dragged through the streets with my own eyes.

FEMALE NUBIAN #1

I've heard they've already executed him.

MALE NUBIAN #2

And they're carrying his head throughout the city on the end of a spike.

AIDA

No, no!

MEREB

Amonasro of Nubia is alive. I saw him taken to the prison.

~~AIDA
THAT A LIFE OF GREAT POTENTIAL
IS DISMISSED, INCONSEQUENTIAL~~

~~AMNERIS
AND ONLY EVER SEEN AS BEING CUTE
SO I'LL FLUTTER TO DECEIVE~~

~~AIDA
OH NO. NO, YOU MUST BELIEVE
THAT ONE DAY YOU'RE BOUND TO FIND~~

~~AIDA/AMNERIS
A STRONGER SUIT~~
(RADAMES enters.)

START

AMNERIS
Radames! This is my bedchamber. You can't just... You know you shouldn't... Aida, leave.

RADAMES
No, stay. Pour the Princess a cup of wine.

AMNERIS
Are you trying to get me drunk, Radames? You know it's not necessary.

RADAMES
Is that your bed in there?

AMNERIS
Silk-covered and fat with feathers.

RADAMES
Why don't you go in and I'll join you in a moment.

AMNERIS
Radames... are you sure? We're going to be married in a week.

RADAMES
Amneris, we've been engaged nine years.

AMNERIS

Good point.

(AMNERIS exits. RADAMES turns to AIDA. She is intimidated, starts to exit. RADAMES blocks her path, standing too close.)

RADAMES

You think you can speak to me like that, scold me like a shrew, then walk away? You forget that I can have you carried off to the copper mines.

AIDA

And you forget that I'm her property now, not yours.

RADAMES

It doesn't matter...

(Pause.)

... because I know now that you are right.

(AIDA gives him a look.)

What?

AIDA

I'm shocked. Even in enlightened Nubia, one never hears a man admit he's wrong.

AMNERIS

(Offstage.)

Radames, I'm ready.

RADAMES

I'll be right in, Princess. Aida, I was wrong. I have been selfish. If Pharaoh does not recover, Egypt's going to need a new leader. A strong leader. And I don't think that's Amneris.

AMNERIS

(Offstage.)

Radames, come and claim your kingdom.

AIDA

You should go to her.

RADAMES

Were you a noblewoman before you were captured?

AIDA

What does it matter? There's nothing noble about me now.

RADAMES

You're wrong. You are noble. And courageous. Very few of us dare to speak so honestly. And considering you're a slave...

AIDA

(Hurt.)

Yes, we mustn't ever forget that I'm a slave.

RADAMES

(Gently.)

I cannot take back the past, Aida. But even if I could...

(He touches her.)

I'm not sure I want to. Aida, I—

AMNERIS

Radames!

(RADAMES and AIDA move apart just as AMNERIS enters. She is wrapped in a sheet.)

You barge into my bedchambers, waging a full frontal attack, so to speak... and now you're stalling. Why?

RADAMES

I'm sorry. I didn't realize...

AMNERIS

There's a buck-naked princess, lounging in her bed, calling your name. What exactly didn't you realize? Before our wedding night, pack up some of that dried monkey meat and have the royal cartographer draw you a map of the female body, Captain. Maybe then you'll be more inclined to come explore.

(RADAMES exits. To AIDA.)

Was it something I said? When we were children we understood each other so well. Now he's a mystery to me.

(AMNERIS exits. AIDA remains, alone in her thoughts, as the Dressing Room dissolves.)

Text

STOP

SCENE 8: THE NUBIAN SLAVE CAMP

(Music. MEREB enters.)

~~MEREB~~

~~Aida, there you are. Will you come with me?~~

P/C

AIDA: Dance of the Robe

INITIAL APPOINTMENT

79

80 81 82

(Flute) ("Nylon Gtr.") (+ Oboe)

Emin (Vc) Emin Cadd9 D G AminG

START

83 84 85 86

(Hrn/Stgs) (Tutti) (+ Tamb)

D G cresc. B7sus

87

88 89 90

know ex-pec-ta-tions are wild and al-most be - yond my ful-fill-ment but they won't hear A

ff Fmin Db/F Eb/G Eb Ab C

91

word of a doubt or see signs of weak-ness My nigh on im-pos-si-ble du-ty is clear

(Fl/Ob/Stgs)

(Hrn/Gtr)

f F min (+ Ky2: "Horns") D \flat add9/F E \flat A \flat D \flat /A \flat A \flat (+ Gong)

95

- can re-kin-dle our an-ces-tors' dreams It's e - nough! It's e - nough! Ir

N
u
b
i
a
n
s

sub. *mf* E \flat G A \flat C7 sus4 accel.

8 \flat -----

99 100 101 102

nough!

N
u
b
i
a
n
s

I - DA! A I - DA! A I - DA! A I - DA! A -

(Stgs)

(Hn)
(+ Fl/OB)
(+ Ky2: "Choir")

B \flat sus⁴/_C B \flat /C D \flat /_C A \flat /C B \flat sus/C B \flat /C D \flat /_C A \flat /C

103 104 105 106

It's e - nough!

N
u
b
i
a
n
s

I - DA! A I - DA!

B \flat sus⁴/C B \flat /C D \flat /C A \flat /C

STOP

107 108 109

Nubians

Ah - ah - ah - ah - ah ah!

(Ky3: "Brass") (Ky3: "Marcato Stgs")

rall.

(Tutti)

fff D \flat maj7 B \flat min⁷ C⁷ sus⁴ F min^{add}9

C min⁷ C min⁷ G

(+ Timp)

6 AIDA: The Gods Love Nubia

1

"Gods/Nubia" [r 8/00]

5A 5B 5C

Aida:
Take me
niente

("Dulcimer"/"Warm Rhodes")
mp
(E.Hn)
niente

7 8 9

in my dreams re - cur - ring Cheer - ful as a child - hood dance In - to

10 11 12 13

one more taste of free - dom One more long - ing back - ward glance The

(Solo Hi hat)
ppp

22

gods love Nu-bi-a, the beau-ti-ful, the gold - en The ra-di-ant, the fer - tile, the

mp Nubians:

Hmm Hmm Hmm Hmm Hmm Hmm

(+Drs) (Tamb)

mf

("Pno")

mp F (Bs 8vb) C G

gen-tle and the blessed The pain of Nu-bi-a is on-ly of the mo - ment The

Hmm Hmm Hmm Hmm Hmm Hmm

C Dm/C C/E Fm C/E

STOP

30

28 des-o-late, the suf-fer-ing, the plun-dered, the op-pressed—

29

Nenebka: *mp*

The gods love Nu-bi-a, their

Hmm Hmm Hmm Hmm Hmm

("Harp")

mp

F

31

32

33

The

glo-ri-ous cre-a-tion Their songs roll sweet-ly a-cross the har-vest plain The

C G C C/E (+Bs)

96 that all the hard-est things we've done 97 are 98

Fm/Ab G7sus4 G7

START

99 *mp* 100 101 102 *And*

eas - y, so eas - y.

(Oboe) *p* (Stg)

p Ab/Gb Ab7/Gb G7 Cm (Gtr2) Bbm/C Db/C

103 *f* 104 105

though I'll think a-bout him till the earth draws in a - round - me,

(Hn) (+Gtr "Power 5ths") *mf* (Fl/Ob/Stgs) *mf*

Fm/Ab G7sus4 G7

106

107

108

and though I choose to leave him for a-noth-er kind of

Musical score for measures 106-108. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff. Chord markings include Fm/Ab.

109

110

111

love, this is no de-ni-al,

Musical score for measures 109-111. The vocal line continues with the lyrics. The piano accompaniment features a bass line with a *pp* dynamic marking. Chord markings include G 7sus4 and Bbm7/Db.

112

113

114

115

no be-tray-al, but re - demp - tion re - deemed in my own eyes

Musical score for measures 112-115. The vocal line concludes with the lyrics. The piano accompaniment includes chord markings C7+5, C7 f, and Bbm7.

116 117 118

and in the pan-the-on a - bove. _____ It's

G/B C

119 *mp* 120 121 122

eas - - y. It's eas - - y as

Ab6/Gb Ab/Gb G7 Ab6/Gb Ab/Gb G7sus4 G7

123 *f* 124 125 126

life. _____ It's eas - - y as

(Fl/OB) (+Stgs) *mf*

(Hn) *f*

(+Stgs)

f Cm

Ab6/Gb ("Pizz") Ab/Gb G7sus4 G7

(+Timp) (+Chimes")

127 *f* life. 128 129 *mf* It's eas

f *f* ("Hp")

f Cm Ab^b/Gb Ab/Gb

130 131 *ff* 132

y as life.

(Fl/Ob/Hrn/Stgs)

ff (+Gtr)

G⁷sus⁴ G⁷ Cm Ab/C Ab^b maj⁷/C

(+Timp)

133 Dictated 134 135 **STOP**

molto rall. G⁷sus⁴ (add9) Cm (+Vc)

(+Vc)