



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

~~MEREB~~

~~Just so you know, Amneris is more than that to Radames. She's his betrothed.~~

~~AIDA~~

~~He's to be married? When?~~

~~MEREB~~

~~The day his ship sinks and the royal builders refuse to make him another. Come, let's get you to the Princesses.~~

(AIDA and MEREB exit as the scene changes to the Palace Baths.)

SCENE 5: THE BATHS

(WOMEN OF THE PALACE enter wrapped in sheets. SLAVES stand by with trays of fruit, oils and cosmetics. AMNERIS enters, somewhat winded.)

START

AMNERIS

It is such hard work maintaining perfection.

(She is flushed and panting from exercise but she looks fabulous.)

But worth the effort, don't you think?

WOMEN

Oh, yes. Definitely worth it! You're perfect.

AMNERIS

Really? Perfect? Then maybe one of you can explain to me why Radames, the man destined to be my one and only, is neglecting me?

(AIDA and MEREB enter unseen.)

He's been to see my father. I hear he's spent time with his father. In fact, he's probably chummed it up with every withered old man in Egypt. But clearly the thought of visiting a ripe young Princess, with fabulous hair, leaves him cold.

MEREB

(Bowing low.)

Princess Amneris – first in beauty, wisdom, and accessories. Captain Radames has not forgotten you. He knows you will be at the feast tonight in all your extravagant finery. And he can hardly wait. But for now, he sends you this gift.

AMNERIS

Another handmaiden? I don't need another handmaiden.

(Sighs in disgust.)

Does this gift have a name?

AIDA

Aida.

(MEREK and WOMEN gasp at her audacity.)

AMNERIS

Did you just speak?

AIDA

My name is Aida, Princess. And I think you might wish to know...

AMNERIS

How dare you! You do not lower your eyes. You do not tremble. Are you not afraid of me?

AIDA

Would it please you if I were?

AMNERIS

Not so much.

AIDA

Then I am doing as you please.

AMNERIS

Well that's true. You were starting to say something... about...

AIDA

Captain Radames.

AMNERIS

What do you know of the Captain?

AIDA

Only that he is well. He suffered no injuries in battle. I thought you might want to know that.

AMNERIS

I did! I've been so... You're very astute, aren't you, Aida?

AIDA

Only on occasion. My true talent lies with a needle. And if you would allow me, Princess, I will make you a robe in a shade closer to that of your eyes. There's a dyeing

process I use which makes fabric glow. It's a secret that was passed down from the handmaidens of Queen Nefertiti.

(Everyone cowers... waiting for AMNERIS to explode.)

AMNERIS

A slave who knows her fabrics? I'm keeping her! Oh Radames, he knows me. He really, really knows me. Go, Mereb, show Aida the sewing room.

(AIDA exits with MEREB.)

All right ladies, let's polish this gem.

STOP

MY STRONGEST SUIT

(The SLAVES exit during the song leaving AMNERIS with the WOMEN.)

AMNERIS

IN LIFE ONE HAS TO FACE A HUGE ASSORTMENT
OF NAUSEATING FADS AND GOOD ADVICE
THERE'S HEALTH AND FITNESS, DIET AND DEPORTMENT
AND OTHER POINTLESS FORMS OF SACRIFICE

CONVERSATION? WIT? I AM A DOUBTER
MANNERS? CHARM? THEY'RE NO WAY TO IMPRESS
SO FORGET THE INNER ME, OBSERVE THE OUTER
I AM WHAT I WEAR AND HOW I DRESS

OH NOW I BELIEVE IN LOOKING
LIKE MY TIME ON EARTH IS COOKING
WHETHER POLKADOTTED, STRIPED OR EVEN CHECKED
WITH SOME GLAMOUR GUARANTEEING
EVERY FIBER OF MY BEING
IS DISPLAYED TO QUITE REMARKABLE EFFECT

(The GUARD backs away, leaving AIDA standing.)

AIDA

Amneris, there were so many times I wanted to tell you everything, but I couldn't.

AMNERIS

No wonder you understood me so well.

AIDA

Amneris, you must believe me. I am to blame for what has happened. Not Radames. Please, let him live. Amneris let him live.

~~AMNERIS~~

~~I can't.~~

~~AIDA~~

~~Yes, you can. You love him! Don't you love him?~~

PHARAOH

~~Amneris let us begin.~~

(AMNERIS takes her place next to her father.)

~~Bring forth the prisoners.~~

(AIDA and RADAMES are pushed forward. To AMNERIS.)

~~Zoser has been apprehended, and we have uncovered his plot. Radames, I chose you. I trusted your father. Now I will make things right while I still can.~~

(PHARAOH turns to the assembly.)

START

The criminals will receive their sentences!

AMNERIS

Father, I have a request.

PHARAOH

A request?

AMNERIS

I know the traitors must die for crimes against Egypt. This is the law. But I would ask... that the prisoners be allowed to die together.

PHARAOH

But that would be mercy – after they disgraced you before the entire nation.

AMNERIS

I was wronged. It should be my decision.

PHARAOH

You don't know your own mind.

(A pronouncement.)

For their crimes, the traitors—

AMNERIS

Your Majesty, you have poison in your blood. We both know this. Soon I will be completely alone, because everyone I love will be gone. So you must allow me to exercise my will over Egypt. Because I am to be your successor. And because I demand it.

(PHARAOH studies AMNERIS a long moment, then nods and waves her forward. To the PEOPLE.)

For their crimes, the traitors will be buried beneath the sands of Egypt, in one tomb... together. The Daughter of Isis has spoken.

(AMNERIS turns and runs off, unable to watch. The music begins and AIDA and RADAMES are isolated in specials. Behind them, the Judgement Hall disappears as PHARAOH, MINISTERS, COURTIERS and GUARDS exit. In the darkness of a cell, AIDA and RADAMES are alone, together.)

STOP

ELABORATE LIVES (REPRISE)

AIDA

WE ALL LEAD SUCH ELABORATE LIVES
WILD AMBITIONS IN OUR SIGHTS
HOW AN AFFAIR OF THE HEART SURVIVES
DAYS APART AND HURRIED NIGHTS
SEEMS QUITE UNBELIEVABLE TO ME
I DON'T WANT TO LIVE LIKE THAT
SEEMS QUITE UNBELIEVABLE TO ME
I DON'T WANT TO LOVE LIKE THAT
I JUST WANT OUR TIME TO BE
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

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

~~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.)

STOP

SCENE 8: THE NUBIAN SLAVE CAMP

(Music. MEREB enters.)

~~MEREB~~

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

PIANO/CONDUCTOR

Amneris
Radames
Soldiers

"Aida"

Fortune Favors The Brave

[r 8/00]

Orchestration: Steve Margoshes

AMNERIS

START

Quasi Recitative

Amneris: 7

1

This is the sto - ry of a love that flour-ished in a time of hate,

(Djembe)

fff

(Kbds)
(+Gtr) G 5

(+Bs)

2

of lov-ers— no tyr - an-ny could sep-ar-ate— Love set in - to mo-tion on the Nile— shore

(Djembe) *ad lib.*

mf

(+Gtr2 "pick lightly")

G 5 F C

5 6 7 **A tempo**

Des-tin - y ig - nit - ed by an act of war

mf *mp* *p*

(+Bs) *Eb fz* *Bb5 mf* *f* (+Gtr "Lite O.D.")

8

9 10

(Drums) E - gypt saw the might - y riv - er as its ver - y
(+Gtr rhythm)

G5 (+Gtr 8vas)

11 12 13

heart and soul Source of life for all her peo - ple

(Perc/Dr hits) (Djembe) (+Drs groove)

14 That on - ly E - gypt could con - trol — 15 De - struc - tion of her 16

(Gtr)

17 south - ern neigh - bor 18 jus - ti - fied — 19

C

STOP

20 Nu - bi - a exploit - ed, 21 left — with lit - tle more than pride. — 22 Oh — 23

(Drs)

E_b B_b *acc. l.*

AMNERIS: I Know the Truth

37

START

p 38 39 40

Why do I want him still? Why when there's no-thing there?

(Stgs)

(+ Gtrs/Drums/Shaker)

E m A m7 D 7sus D G

41 42 43 44

How to go on with the rest— of my life— To pre - tend I don't care

(+ Ky3: "Stgs")

C/E D G C/G G

45 46 47 48

This— should have been my time— It's o-ver it nev-er be - gan

(Vla/Vc)

E m A m7 D G

49 50 51 52

I closed my eyes— to so much for so long and— I no long-er— can I try to blame it on

C/E D G F/A G/B

53 54 55 56

for-tune— Some kind of twist in—my fate— But I KNOW THE TRUTH and it

(Hn Solo (+ Stgs))

C D Bm Em

57 58 67 68

haunts me I learned it a lit-tle too late I KNOW THE TRUTH— and it

(Winds/Stgs)

A m7 D G F/G G

[To 67]

69 *f* 70 3 71 72

mocks me — I KNOW THE TRUTH — and it shocks me —

C D/C B sus *rall.* B E m

73 **Rubato** 74 75 [To 79] 79 80 **STOP**

learned it — a lit-tle too late — Too late

(Alto Fl)

A m7 D sus D (+ Ky 2) C2 G maj7/B C2 D G

AMNERIS: My Strongest Suit

"Suit/Fashion" [r 8/00]

186

187

188

(Gtrs continue, sim.)

("Rise EFX")

CUC

189

190

191

("Organ")

START

192

193

Amneris:

So _____ bring

(+ "R&B Brass")

194 Funk feel 16th's

195 196 197

me all my fin - est Most au - da - cious my di - vin - est Most re - veal -

Palace Women:
Oh my fi - nest di - vin - est
(Hnl "R&B Brass") ("Organ")

(+ Gtr 1: funky picking/Gtr 2 funky comps) (+ Hnl "R&B Brass")

Db Bbm

(Slap bass)

198 199 200 201

ing most ex - pen - sive and to boot - Most ar - rest -

3 Women:
Most re - veal - ing most ex - pens - ive Most ar - rest -

(Stgs)

Gb Db/Ab Ab

202

203

204

205

ing most heart - stop-ping Most free - flow - ing most — eye - pop-ping —

ing *Ow* Most free - flow - ing most — eye - pop-ping

E♭m

B♭m

206

207

208

209

Dress has al - ways — been — MY STRONG - EST SUIT MY STRONG - EST

Dress has al - ways been — I am what I wear —

(+ "Organ sustain")
(Tamb. 16ths)

G♭

A♭5

D♭7+9

P/C

210 211 212 213

SUIT ——— You know that I am what I wear ———

I am what I wear ——— I am what I wear ———

214 215 216 217

Dress has al - ways been MY STRONG - EST MY STRONG - EST MY STRONG - EST

Dress has al - ways been MY STRONG - EST SUIT ———

(Sigs/Hn)

Gb

218

STOP

A musical score for a piano and voice. The score is in 8/00 time and features a key signature of three flats (B-flat, E-flat, A-flat). The music is divided into four systems. The first system (measures 218-221) contains the vocal line with lyrics: "MY STRONG - EST MY STRONG - EST MY STRONG - EST SUIT". The second system (measures 218-221) contains a piano accompaniment line with lyrics: "MY STRONG - EST MY STRONG - EST MY STRONG - EST SUIT". The third system (measures 218-221) contains a piano accompaniment line. The fourth system (measures 218-221) contains a piano accompaniment line. The score includes various musical notations such as notes, rests, and dynamic markings. A "STOP" sign is placed at the end of the first system. The piano part includes a "Db7+9" chord marking and a "(+ 'Explosion')." marking.