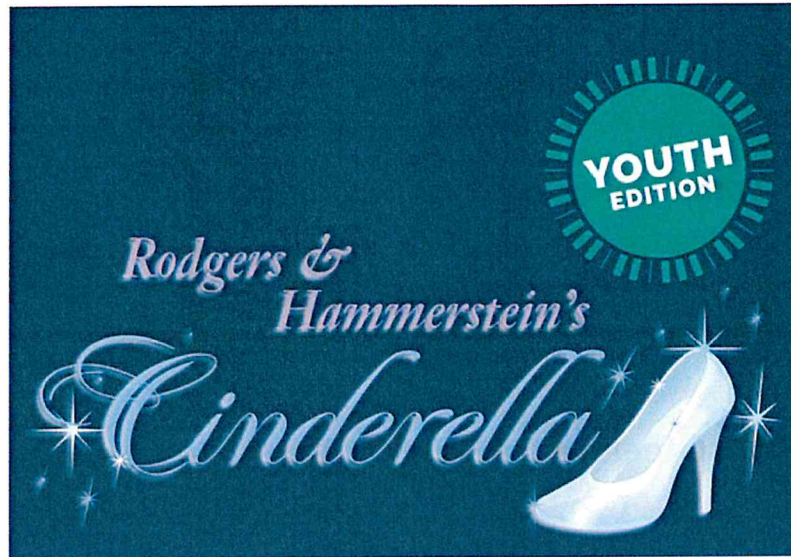


R&H CINDERELLA  
Audition PACKET  
2023





### **Commitment, Requirements, & Expectations**

Thank you for your interest in Rodgers and Hammerstein's Cinderella! This show is so fun and has many exciting roles. Please make sure to read the following for an understanding of the commitment, requirements, and expectations that go into being a cast member. Look forward to seeing you at auditions! You got this!

Every Cast member will need to commit to 2-3 practices a week. All cast will have vocal rehearsals on Mondays and Dance rehearsals on Wednesdays 3:00-6:00pm. Time slots will vary depending on the week. Fridays 3:00-6:00pm will be mainly Leads or if any specific scenes need extra practice. A monthly schedule will be emailed to parents and cast with weekly adjustments communicated via GroupMe. Please have an account set up and ready before the first read through.

Sports that may conflict with the commitment of a cast member are Volleyball, basketball, Integrity dance, Soccer, Weightlifting & Fall Cheer. If you are involved in these activities, you may still be a part of the cast, but not as a lead. Sports that will certainly conflict are Softball, Baseball, Track

& Winter Cheer. There are too many conflicts especially during production rehearsals so we ask potential cast members to choose one or the other.

On top of time commitment, **cast members** will have an **ACTIVITY FEE of \$60.00** that provides for show t-shirts and 2 free tickets to opening night. If you have multiple children in the show, there is a 10% discount.

Please feel free to contact Ms. Alaina Staudte at  
[musicaltheater@fcalions.org](mailto:musicaltheater@fcalions.org) if you have any questions.

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## *Getting To Know... Cinderella*

### **Casting Suggestions**

#### **CINDERELLA**

Cinderella is a kind, young maiden who uses her imagination to stay hopeful, even when she's being ordered around by her stepfamily. While she may obey her stepfamily's spiteful commands, Cinderella's strong will eventually convinces the Godmother to help Cinderella get to the ball. It's this same determination that leads Cinderella to look for the Prince and create her own happily ever after. Cinderella is the title character, so cast an endearing performer who is an excellent actor and singer.



**Vocal Range:**

#### **PRINCE CHRISTOPHER**

The Prince is the kingdom's reluctant celebrity prince. He is gentle, is down to earth, and would rather find love on his own terms. He goes along with the ball to please his mother, even though he is not thrilled about the frivolity of the affair. He immediately recognizes Cinderella's unique kindness and strength and instantly falls in love with the mysterious girl. Cast a charming young man who can sing and act well.



**Vocal Range:**

#### **GODMOTHER**

The Godmother is a down-to-earth woman who wants the best for Cinderella. The Godmother challenges Cinderella's obedience to her family and her daydreams until Cinderella proves her resilience. Only then does the Godmother reveal her magical ways. Note that Hammerstein named her "Godmother" as opposed to "Fairy Godmother." She is a very real character and should not be upstaged by her magic. This role is ideal for a slightly more mature performer who can act and sing well and has a strong stage presence.



**Vocal Range:**

#### **STEPMOTHER**

The Stepmother is a selfish and proud woman who will do anything to get what she believes her "real" family deserves. While she is not truly evil or cruel, like in some other versions of the story, she is often cold and hostile towards Cinderella. She dismisses Cinderella's good qualities and instead blindly admires her own daughters. Cast a strong, mature actor with a nice voice.



**Vocal Range:**



## Getting To Know... Cinderella

### Casting Suggestions

#### JOY

Joy, unlike her name implies, is a grumpy, hot-headed brat. Joy never naturally presents any sort of positivity, making most of her interactions tense at best. Like her mother, Joy is unkind to Cinderella and can find satisfaction in bossing her around. Joy is very competitive with her sister, Portia, for anyone's – especially their mother's – attention. This role is great for a young performer who can sing boldly and make even stronger acting choices.



Vocal Range:

#### PORTIA

Portia was named for a brilliant lawyer but lacks intelligence herself. Portia's thick-headedness is obvious to anyone who meets her. Portia considers Cinderella to only be useful as a servant, like her mother and sister, and orders her around the house. Portia is just as competitive for her mother's attention. Cast a young performer who can convey Portia's silliness and sings well.



Vocal Range:

#### KING

The King may rule the kingdom, but he is first and foremost a normal husband and father. He wants the best for his family, and sincerely cares about their happiness. While he would rather lead a simpler life, he knows how to manage a kingdom and tries to do the same for his family's wishes. Cast a mature, likeable actor who can play a fatherly figure.



Vocal Range:

#### QUEEN

The Queen is a doting, caring mother who is determined to see her son happily married. While she has very specific priorities and demands, it all comes from a place of love. She is mature and nurturing. This role is perfect for a strong actor who may be new to singing.



Vocal Range:

## *Getting To Know... Cinderella*

### Casting Suggestions

#### **HERALD**

The Herald is the royal family's loyal representative. He manages their affairs, recites their decrees, and provides assistance in any way he can. While he usually presents himself very formally, he is genuinely excited about the happenings in the kingdom. Cast a bright, energetic actor who can sing extremely well.



#### **Vocal Range:**

This show has an extensive ensemble with lots of great opportunities for solos. The ensemble is a great place for everyone who'd like to be involved in your production!

**TOWNSPEOPLE (FATHER, MOTHER, DAUGHTER, FIRST GIRL, SECOND GIRL, THIRD GIRL, SLOPPY SISTER, MEAN SISTER, STUDIOUS SISTER, KID SISTER, GRANDMA, LITTLE BOY, FRUIT VENDOR, FLOWER GIRL, GIRLS)**

These roles all have short featured solo lines, so make sure that the actors you cast have the vocal range for their particular solos. These are great spots for students who are new to the stage but ready to shine!



#### **Father, Mother, Daughter Vocal Range:**



#### **First, Second, Third Girl Vocal Range:**



#### **Sloppy, Mean, Studiosus Sister Vocal Range:**



#### **Little Boy Vocal Range:**



## Getting To Know... Cinderella

### Casting Suggestions

#### **PALACE STAFF (CHEF, BUTCHER, CHEESE STEWARD, DESSERT CHEF)**

These featured roles are great places for good singers and actors who may not be ready to tackle a larger part. **CHEF** is the most significant of these roles, so cast your strongest performer out of this group in that role. **BUTCHER, CHEESE STEWARD,** and **DESSERT CHEF** are great roles for ensemble members.

**Chef Vocal Range:**



**Butcher Vocal Range:**



**Cheese Steward Vocal Range:**



**Dessert Chef Vocal Range:**



#### **BALL GUESTS (SHY MAIDEN, OVER-ENTHUSIASTIC MAIDEN, NEVER-DANCED MAIDEN, TALKATIVE MAIDEN, PUSHY MAIDEN, STARING MAIDEN, CLUMSY MAIDEN, FIRST MAIDEN, SECOND MAIDEN, THIRD MAIDEN, FOURTH MAIDEN)**

These roles are all nonspeaking. Each maiden has her own featured comedic moment, so cast expressive actors.



**First, Second Maiden Vocal Range:**

**MICE/HORSES** should be strong movers and good dancers. They have a featured dance moment when the pumpkin transforms into the carriage. They sing with the ensemble but do not have solos.

The **FOOTMAN** and the **COACHMAN** escort Cinderella to the ball and sing with the ensemble. Cast from your ensemble for these roles.

# CINDERELLA

-Sing In My Own Little Corner





# Cinderella - In My Own Little Corner

(She leans the broom against the fireplace and sits in her chair.)

12 *rall.* *poco animato*

house Where no one can stand in my way. In my

17 *stacc.* *p*

own lit-tle cor-ner, in my own lit-tle chair, I can be what - ev-er I want to

23 25

be. On the wing of my fan-cy I can fly an - y - where And the

## Cinderella - In My Own Little Corner

*(CINDERELLA rises and her fantasy comes to life. The  
ENSEMBLE enters and becomes other characters in her story.)*

29 33

world will o-pen its arms to me. I'm a young Nor-we-gian

34

prin-cess or a milk maid, I'm the great-est pri-ma don-na in Mi-

39 41

lan, I'm an heir-ess who has al-ways had her silk made

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has one flat (B-flat). The first system starts at measure 29 and ends at measure 33. The second system starts at measure 34 and ends at measure 40. The third system starts at measure 39 and ends at measure 41. The lyrics are written below the vocal line. The piano accompaniment features chords and moving lines in both hands.

## Cinderella - In My Own Little Corner

44

By her own flock of silk-worms in Ja - pan! I'm a

49

girl men go mad for, Love's a game I can play With a cool and

54

con - fi - dent kind of air, Just as long as I stay in my own lit - tle

57 *poco rit.*





# GODMOTHER

- Sing Impossible



# Cinderella, Godmother, Mice - Impossible

## **Impossible** (CINDERELLA, GODMOTHER, MICE)

**No. 9**

CUE:

CINDERELLA: I am wishing that by some magic or  
"fol-de-rol and fiddledy dee" that I could go to the ball tonight.

**Allegro**

**GODMOTHER:**

Im - pos - si - ble for a plain yel - low

pump - kin to be - come a gold - en car - riage! Im - pos - si - ble

for a plain coun - try bump - kin and a prince to join in

## Cinderella, Godmother, Mice - Impossible

13 14

mar-riage, And four white mice will nev-er be four white hors-es.

17

Such fol-de-rol and fid-dle-dy dee of course is

21

Im-pos-si-ble! But the

*p*

# STEP FAMILY

- Sing Lovely Night or Stepsisters  
Lament





## Cinderella, Joy, Portia, Stepmother - A Lovely Night

*(The STEPFAMILY gets caught up in the revelry. CINDERELLA joins them and no one complains. They dance together like they are at the ball. For a moment, they are a family.)*

37 ALL 4: 39

night. \_\_\_\_\_ A love - ly night, A

41

love - ly night. A fin - er night you know you'll nev - er

45 47

see. \_\_\_\_\_ You meet your prince, A

## Cinderella, Joy, Portia, Stepmother - A Lovely Night

49

charm - ing prince, As charm - ing as a prince will ev - er

53

55

be! The stars in a haz - y heav - en

57

Trem - ble a - bove you! While he is whis-p'ring,

# Cinderella, Joy, Portia, Stepmother - A Lovely Night

61 63

"Dar - ling, I love you!" You say good -

64

bye, A - way you fly, But on your lips you

68

keep a kiss. All your life you'll dream of this

71

Love - ly, love - ly night! \_\_\_\_\_





## First Maiden, Portia, Second Maiden, Joy - Stepsisters Lament

48 **ALL:** 51

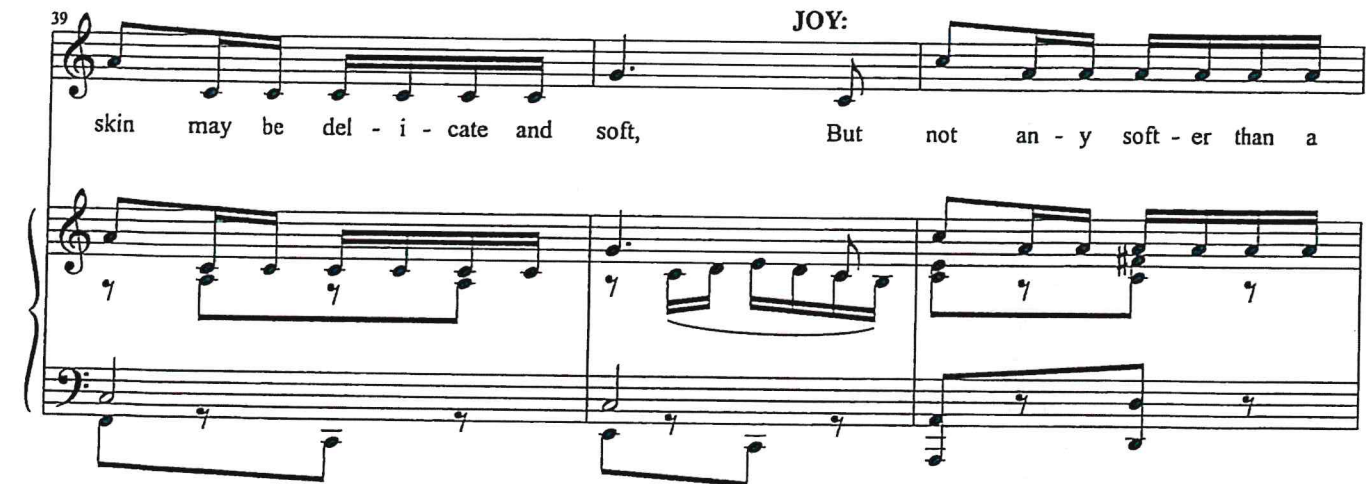
bird. So why is the fel - low go - ing cra - zy? Oh, why would a fel - low want a

52

## First Maiden, Portia, Second Maiden, Joy - Stepsisters Lament

39 JOY:

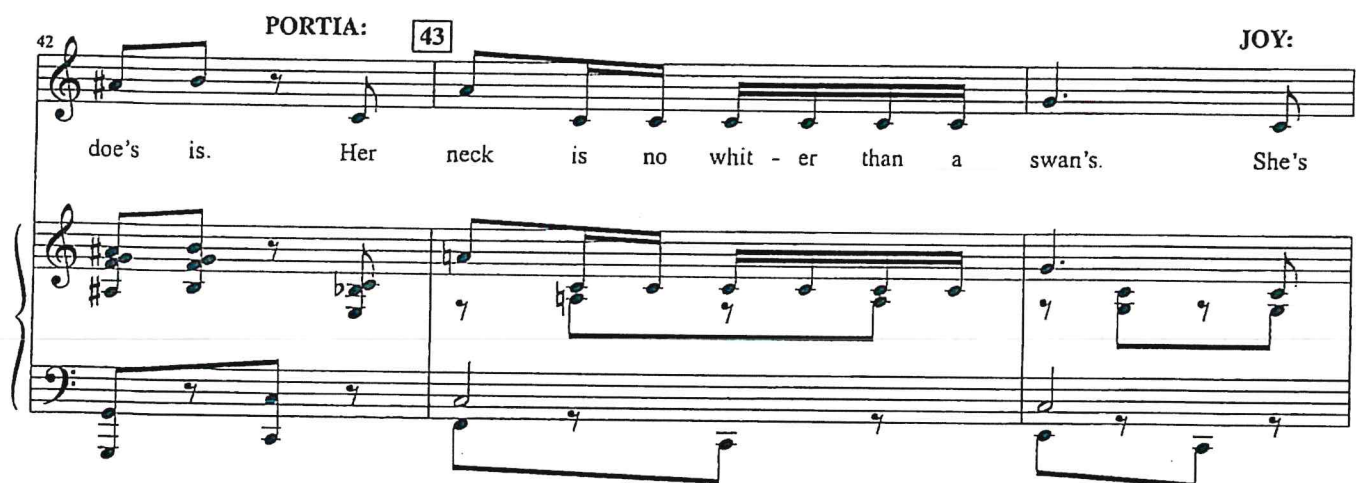
skin may be del - i - cate and soft, But not an - y soft - er than a



42 JOY:

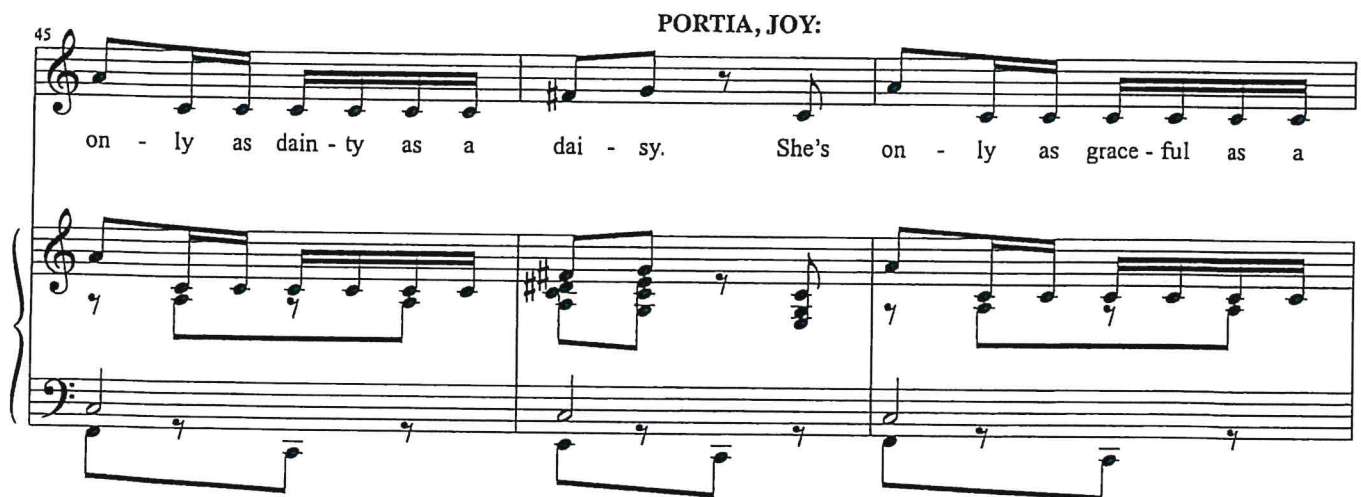
PORTIA: 43

doe's is. Her neck is no whit - er than a swan's. She's



45 PORTIA, JOY:

on - ly as dain - ty as a dai - sy. She's on - ly as grace - ful as a



## First Maiden, Portia, Second Maiden, Joy - Stepsisters Lament

27

why would a fel - low want a girl like her, So ob - vious - ly un - u - sual?

31

FIRST MAIDEN:

Why can't a fel - low ev - er once pre - fer a u - sual girl like me? Her

35

PORTIA:

SECOND MAIDEN:

cheeks are a pret - ty shade of pink, But not an - y pink - er than a rose is. Her



# First Maiden, Portia, Second Maiden, Joy - Stepsisters Lament

15 **PORTIA:** **JOY, PORTIA, MAIDENS:**

Why can't a fel-low ev-er once pre-fer a sol-id girl like me? She's a froth-y lit-tle

19

bub - ble with a flim-sy kind of charm, And with ver-y lit-tle

23

trou - ble I could break her lit-tle arm! Oh, oh,

# Prince

- Sing 10 minutes ago





## Prince, Cinderella - Ten Minutes Ago

42 want - ed to ring out the bells And fling out my arms and to sing out the

48 news: I have found her! She's an an - gel With the

54 dust of the stars in her eyes. We are danc - ing, we are

60 fly - ing And she's tak - ing me back to the skies! In the

This musical score is for the song 'Prince, Cinderella - Ten Minutes Ago'. It is written in G major (one sharp) and 4/4 time. The score is divided into four systems, each with a vocal line and a piano accompaniment. The first system (measures 42-47) features a vocal line with lyrics 'want - ed to ring out the bells And fling out my arms and to sing out the' and a piano accompaniment with a steady eighth-note bass line and chords in the right hand. A large vertical bar line is placed at the end of measure 47. The second system (measures 48-53) continues the vocal line with 'news: I have found her! She's an an - gel With the' and the piano accompaniment. The third system (measures 54-59) has the vocal line 'dust of the stars in her eyes. We are danc - ing, we are' and the piano accompaniment. The fourth system (measures 60-65) concludes with the vocal line 'fly - ing And she's tak - ing me back to the skies! In the' and the piano accompaniment. The piano part consists of chords and single notes, providing a harmonic foundation for the vocal melody.

## Prince, Cinderella - Ten Minutes Ago

66

arms of my love I'm fly - ing O - ver moun - tain and mead - ow and

This system contains measures 66 through 71. The vocal line begins with a treble clef and a key signature of one sharp (F#). The melody for 'arms of my love' is followed by a long note for 'I'm fly - ing', which is then followed by 'O - ver moun - tain and mead - ow and'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

72

74

glen, And I like it so well that for all I can tell I may

This system contains measures 72 through 77. The vocal line continues with 'glen,' followed by 'And I like it so well that for all I can tell I may'. The piano accompaniment continues with chords and a bass line.

78

82

nev - er come down a - gain! I may nev - er come down to

This system contains measures 78 through 83. The vocal line begins with 'nev - er come down a - gain!' followed by 'I may nev - er come down to'. The piano accompaniment continues with chords and a bass line.

## Prince, Cinderella - Ten Minutes Ago

(CINDERELLA turns away, not knowing how to respond to the PRINCE. The KING, QUEEN, JOY, and PORTIA now come onto the floor and join in the dance.)

84

earth a - gain! \_\_\_\_\_

90

(PRINCE:) I have told you how I feel, but you haven't described your feelings.

91

94

dim. pp

CINDERELLA: (turning to him) Well, they are very much the same as yours.

KING: Everybody dance!

(The GUESTS and MAIDENS begin to dance. CINDERELLA and the PRINCE are center stage.)

CINDERELLA:

97

Ten

p



# Featured Soloists & Ensemble

- Sing Stepsisters Lament or  
Your Majesties





# First Maiden, Portia, Second Maiden, Joy - Stepsisters Lament

PORTIA:

JOY, PORTIA,  
MAIDENS:

15

Why can't a fel - low ev - er once pre - fer a sol - id girl like me? She's a froth - y lit - tle

This system contains measures 15 through 18. It features a vocal line for Portia and a piano accompaniment. The vocal line is in treble clef, and the piano part consists of a right-hand melody in treble clef and a left-hand bass line in bass clef. The lyrics are: "Why can't a fel - low ev - er once pre - fer a sol - id girl like me? She's a froth - y lit - tle".

19

bub - ble with a flim - sy kind of charm, And with ver - y lit - tle

This system contains measures 19 through 22. The vocal line continues with the lyrics: "bub - ble with a flim - sy kind of charm, And with ver - y lit - tle". The piano accompaniment continues with a steady eighth-note bass line and a right-hand melody.

23

trou - ble I could break her lit - tle arm! Oh, oh,

This system contains measures 23 through 26. A large vertical bar line is placed between measures 23 and 24. The vocal line continues with the lyrics: "trou - ble I could break her lit - tle arm! Oh, oh,". The piano accompaniment continues with a steady eighth-note bass line and a right-hand melody.

# First Maiden, Portia, Second Maiden, Joy - Stepsisters Lament

27

why would a fel - low want a girl like her, So ob - vious - ly un - u - sual?

This system contains measures 27 through 30. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "why would a fel - low want a girl like her, So ob - vious - ly un - u - sual?".

31

FIRST MAIDEN:

Why can't a fel - low ev - er once pre - fer a u - sual girl like me? Her

This system contains measures 31 through 34. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are: "Why can't a fel - low ev - er once pre - fer a u - sual girl like me? Her".

35

PORTIA:

SECOND MAIDEN:

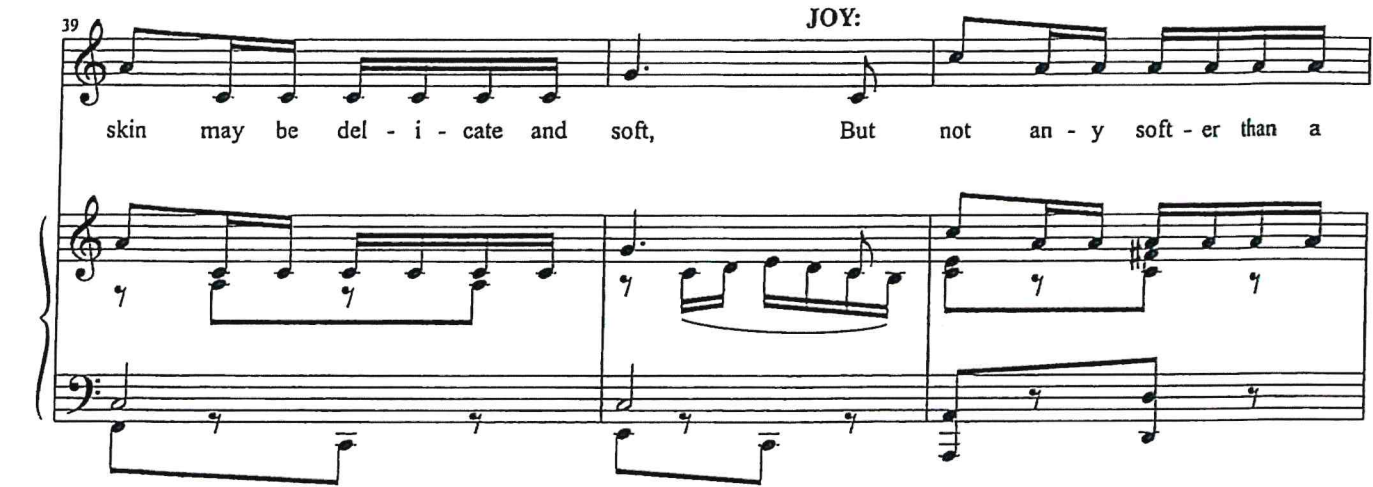
cheeks are a pret - ty shade of pink, But not an - y pink - er than a rose is. Her

This system contains measures 35 through 38. It features two vocal lines in treble clef (Portia and Second Maiden) and a piano accompaniment in grand staff. The lyrics are: "cheeks are a pret - ty shade of pink, But not an - y pink - er than a rose is. Her".

## First Maiden, Portia, Second Maiden, Joy - Stepsisters Lament

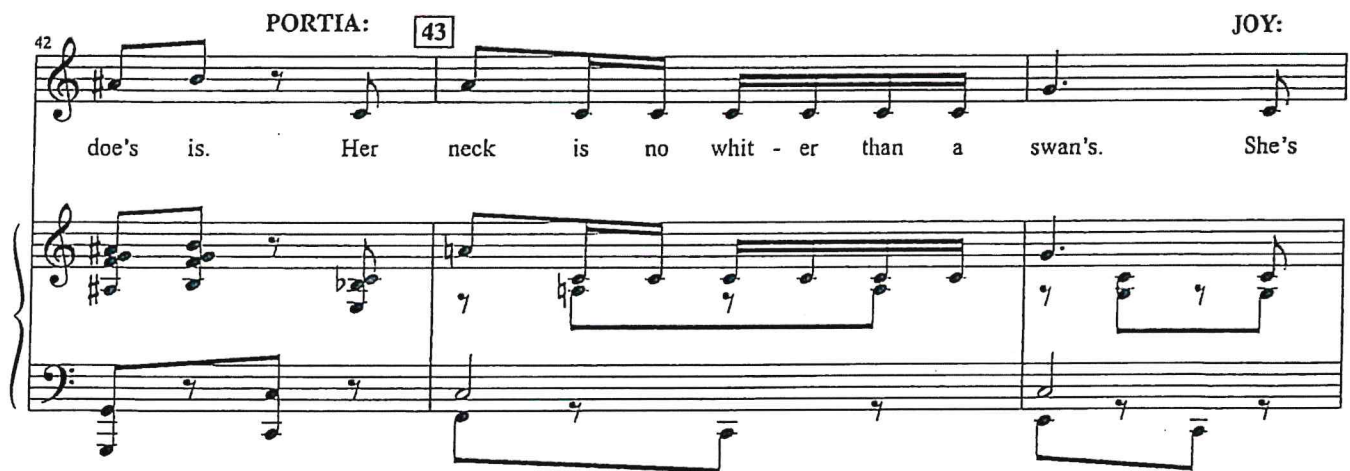
39 **JOY:**

skin may be del - i - cate and soft, But not an - y soft - er than a



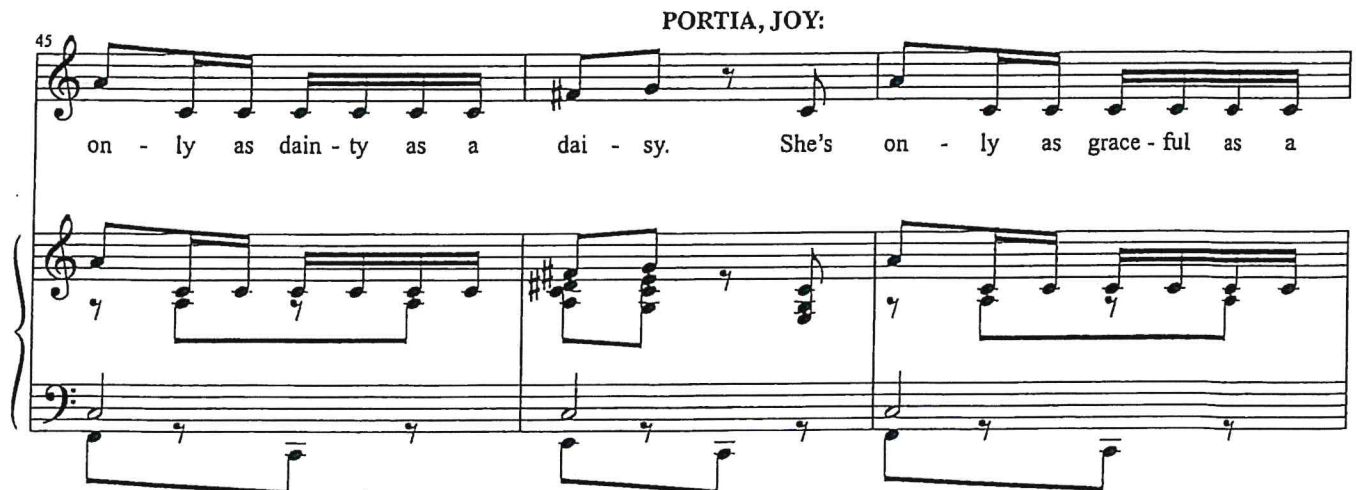
42 **PORTIA:** 43 **JOY:**

doe's is. Her neck is no whit - er than a swan's. She's



45 **PORTIA, JOY:**

on - ly as dain - ty as a dai - sy. She's on - ly as grace - ful as a





## First Maiden, Portia, Second Maiden, Joy - Stepsisters Lament

48 ALL: 51

bird. So why is the fel-low go-ing cra-zy? Oh, why would a fel-low want a

52

girl like her, a girl who's mere-ly love-ly? Why can't a fel-low ev-er

56

once pre-fer a girl who's mere-ly me? What's the mat-ter with the

Queen, Chef, Staff, King, Butcher, Cheese Steward, Dessert Chef -  
Your Majesties

**Your Majesties**

**No. 6**

(QUEEN, CHEF, STAFF, KING, BUTCHER, CHEESE STEWARD, DESSERT CHEF)

CUE:

QUEEN: Ah, the chefs! Have you planned the menu for the ball?

**Allegretto**

**CHEF:**  
(bowing)

Your

**STAFF:**  
(bowing)

**CHEF:**  
(holding up the scroll)

5 Maj - es - ties. Your Maj - es - ties. A

9 list of the bare ne - ces - si - ties. A

**KING:**  
(irritated,  
opt. spoken)

The musical score is written for a piano and voice. It begins with a large 'I' time signature indicating the start of the piece. The tempo is marked 'Allegretto'. The key signature has one flat (B-flat). The piano accompaniment consists of a treble and bass staff. The Queen's cue is followed by the Chef's bowing and the Staff's bowing. The King's entrance is marked with a measure number of 9. The lyrics are written below the vocal staves.

# Queen, Chef, Staff, King, Butcher, Cheese Steward, Dessert Chef - Your Majesties

13 QUEEN:  
(opt. spoken)

list of the bare ne - ces - si - ties for what? For

17 KING:  
(opt. spoken) (KING:) Don't have any king crab.

sev - en - teen hun - dred guests! That seems a lot.

CHEF: Very well, Your Majesty. KING: I hate to see that written  
on a menu - "king crab." Seems  
like a comment on my disposition.

21 *p*

24 KING: Wow! STAFF:

A thou - sand ba - by lob - sters for the sal - ad. And

*p* *sfz*