

Boys

# The Sound of Music–Youth Edition

## AUDITION INFORMATION / PERMISSION SLIP

FOR STUDENTS IN GRADES 5 THROUGH 12

Please Note: Students will not be able to audition without a permission form that has been completed and signed by a parent (attached). **NO EXCEPTIONS.**

**Performance Dates: March 20-22, 2026**

### Cast Rehearsal Schedule:

#### Weeks of January 12-February 9

Tuesdays, Wednesday, and Thursdays from 3:45-5:30

\*We will publish weekly schedules letting you know which rehearsals you need to be at.

\*We will utilize family group and elective time as well.

#### Weeks of February 16-March 9

Tuesdays, Wednesdays, Thursdays, and Fridays from 3:45-5:30

#### “Tech” Week–March 16-22

Monday, Tuesday, Wednesday 3:45-6:00

Shows on Friday and Saturday evenings with a Sunday matinee

#### Additional/Special Rehearsals on:

Saturday, January 24 10-12

Friday, February 13 10-12

Saturday, March 7 10-12

*\*Stage crew will be required to attend rehearsals starting in March. There will be a special stage crew only rehearsal on Monday, March 2 and then they will join the regular schedule.*



**The Sound of Music–Youth Audition**  
**AUDITION PERMISSION FORM**  
**FORM DUE: Monday, December 15**  
**AUDITIONS: Monday/Tuesday December 15 and 16**

Please check **all** that apply:

\_\_\_\_\_ LEAD SINGING/SPEAKING PART: I give my child permission to audition for a lead role in The Sound of Music–Youth Edition. I have read the production dates and rehearsal dates and checked them with our calendar.

*\*Please note that in the event of calamity days in February and March, we may still have musical rehearsals in the afternoon if the weather improves. Likewise, if school is closed due to extreme cold, we may have rehearsal in the afternoon if temperatures warm up.. We will communicate via ParentSquare.*

\_\_\_\_\_ I give my child permission to participate in another area (off stage) of his or her choice *during after-school times (TBD)*. This may include, but is not limited to, set production, costumes, tech, publicity, choreography, stage crew, lighting crew, etc. *Many of these students will not need to attend after school rehearsals until March.*

**Please list any schedule conflicts during the months of January - March (see page 1 for rehearsal times).**

**PARENT VOLUNTEER OPPORTUNITIES:**

Please check **all areas** where a parent/guardian from your household would be able to volunteer.

_____ Carpentry	_____ Set Construction	_____ Costumes/Sewing
_____ Publicity	_____ Choreography/Dance	_____ Tech (Light/Sound)
_____ Stage Manager	_____ Refreshments	_____ Makeup

**By completing this form, I acknowledge that I have read over the dates for rehearsals, tech week, and the production. I have explained to my student that auditioning for a role implies a commitment to follow through, and he or she understands that failure to follow through would have a negative impact on the cast, crew, and directors.**

Parent Signature: \_\_\_\_\_

Student Name: \_\_\_\_\_ Grade: \_\_\_\_\_

Parent Name: \_\_\_\_\_ Phone Number: \_\_\_\_\_

Parent Email: \_\_\_\_\_

# Boys

## **Audition Materials**

*\*It is our preference that audition materials be memorized if possible.*

### **Girls' Audition Materials**

All Girls will sing "My Favorite Things" from the beginning through measure 38. Sing both Maria and Mother Abbess parts.

Girls in 7<sup>th</sup> grade and above who would like to be considered for a lead role should also be prepared to sing "Climb Every Mountain" from measure 9 through 25.

Be prepared to recite the part of Maria from the script sample provided.

### **Boys' Audition Materials**

All boys will sing "Sixteen Going on Seventeen" from measure 9 through measure 26.

Boys in 7<sup>th</sup> grade and above who would like to be considered for a lead role should also be prepared to sing "Edelweiss" from measure 5 through measure 36.

Be prepared to recite the part of the Captain from the script sample provided.

All Boys

10d  
154 10.

# Sixteen Going on Seventeen

(LIESL, ROLF)

## No. 14

CUE:  
ROLF: The only one I worry about  
is his daughter.

LIESL: Me? Why?  
ROLF: How old are you, Liesl?  
LIESL: Sixteen. (*LIESL sits.*) What's wrong with that?

Andante 7 rit. ROLF: Start

You

9 Tranquillo

wait, lit-tle girl, on an emp - ty stage, For fate to turn the

12

light on. Your life, lit-tle girl, is an emp - ty page That

15 LIESL:

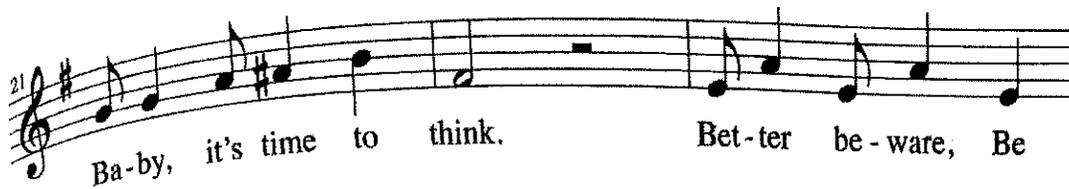
men will want to write on. To write on. \_\_\_\_\_

19 Moderato ROLF:

You are six - teen, go - ing on sev - en - teen,

16 Going on 17 Pg. 2

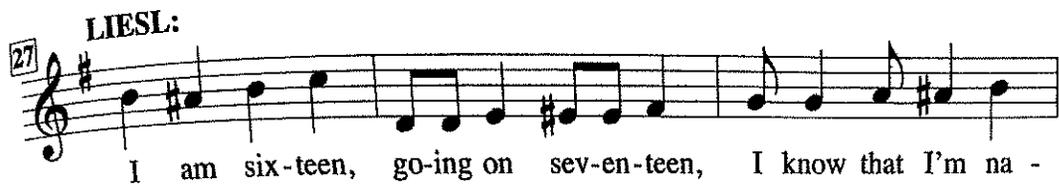
21 Ba-by, it's time to think. Bet-ter be-ware, Be

Musical notation for measures 21-23 in G major, treble clef. Measure 21: G4, A4, B4, C5. Measure 22: D5, E5, F#5, G5. Measure 23: G5, F#5, E5, D5.

24 can-ny and care-ful, Ba-by, you're on the brink. *End*

Musical notation for measures 24-26 in G major, treble clef. Measure 24: G4, A4, B4, C5. Measure 25: D5, E5, F#5, G5. Measure 26: G5, F#5, E5, D5.

**LIESL:**  
27 I am six-teen, go-ing on sev-en-teen, I know that I'm na -

Musical notation for measures 27-29 in G major, treble clef. Measure 27: G4, A4, B4, C5. Measure 28: D5, E5, F#5, G5. Measure 29: G5, F#5, E5, D5.

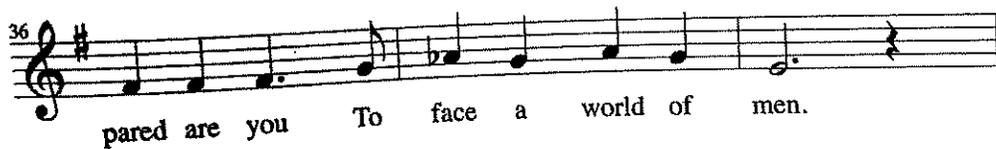
30 ive. Fel-lows I meet may tell me I'm sweet and

Musical notation for measures 30-32 in G major, treble clef. Measure 30: G4, A4, B4, C5. Measure 31: D5, E5, F#5, G5. Measure 32: G5, F#5, E5, D5.

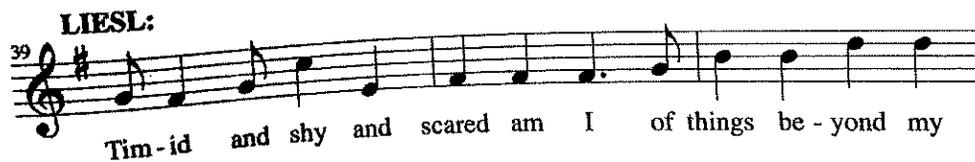
33 wil-ling - ly I'll be - lieve. **ROLF:** 35 To-tal - ly un - pre -

Musical notation for measures 33-35 in G major, treble clef. Measure 33: G4, A4, B4, C5. Measure 34: D5, E5, F#5, G5. Measure 35: G5, F#5, E5, D5.

36 pared are you To face a world of men.

Musical notation for measures 36-38 in G major, treble clef. Measure 36: G4, A4, B4, C5. Measure 37: D5, E5, F#5, G5. Measure 38: G5, F#5, E5, D5.

**LIESL:**  
39 Tim-id and shy and scared am I of things be - yond my

Musical notation for measures 39-41 in G major, treble clef. Measure 39: G4, A4, B4, C5. Measure 40: D5, E5, F#5, G5. Measure 41: G5, F#5, E5, D5.

7th + / Lead Boys

# Edelweiss

## No. 37

(CAPTAIN, MARIA, VON TRAPP CHILDREN)

CUE:

**MAX:** And now, ladies and gentlemen,  
the family von Trapp **again.**

*(The CAPTAIN enters with his guitar followed by  
MARIA and the CHILDREN. FRIEDRICH carries a  
chair which he places center stage and on which the  
CAPTAIN sits. MARIA and the CHILDREN sit on the  
floor. The CAPTAIN accompanies himself on the guitar.)*

Moderato 4 CAPTAIN: *Start*

E - del - weiss,

7

E - del - weiss, Ev - 'ry morn - ing you

11

greet me. Small and white, clean and

16

bright, you look hap - py to meet me.

21

Blos - som of snow, may you bloom and grow,

Edelweiss Pg. 2

25 29

Bloom and grow for - ev - er. E - del - weiss,

31 rit.

E - del - weiss, Bless my home-land for - ev -

*End* 37 *a tempo*

36

er. E - del - weiss, E - del - weiss,

*(The CAPTAIN is looking at MARIA intently. Filled with emotion, he stops singing. MARIA quickly motions the CHILDREN into the song.)*

41 2

Ev - 'ry morn - ing...

**MARIA, CHILDREN:** *(MARIA and the CHILDREN move in to the CAPTAIN, who picks up the song again.)*

45

Small and white, clean and bright,

**+CAPTAIN:**

49

You look hap - py to meet me.

## Audition Sides - **Captain** Maria

*The CAPTAIN crosses behind them, inspecting their strange garb with evident displeasure. He snatches a kerchief made of the curtain material from LOUISA's head.*

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### **Begin**

**(CAPTAIN)**

Get cleaned up! Get into your uniforms and report back here!

*The CHILDREN glance appealingly toward MARIA.*

At once!

*The CHILDREN run into the house.*

Fräulein! Where did you get these abominations – out of a nightmare?

**MARIA**

No, out of some curtains – the curtains that used to hang in my bedroom. There was plenty of wear left in them.

**CAPTAIN**

Do you mean to say the people of the neighborhood have seen my children wearing old curtains?

**MARIA**

Oh, yes, they've become very popular. Everyone says, "There go Captain von Trapp's children."

**CAPTAIN**

My children have always been a credit to my name.

**MARIA**

But, Captain, they weren't. They were just unhappy little marching machines.

**CAPTAIN**

I don't care to hear from you about my children.

**MARIA**

Well, you must hear from someone. You're not home long enough to know them.

**CAPTAIN**

I said I don't want to hear ...

**MARIA**

I know you don't but you've got to! Take Liesl – Liesl isn't a child any more. And if you keep treating her as one, Captain, you're going to have a mutiny on your hands. And Friedrich – Friedrich's afraid to be himself – he's shy – he's aloof – Friedrich needs your confidence!

**CAPTAIN**

Don't tell me about my son.

**END**

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**MARIA**

Brigitta could tell you about him. She could tell you a lot more if you got

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