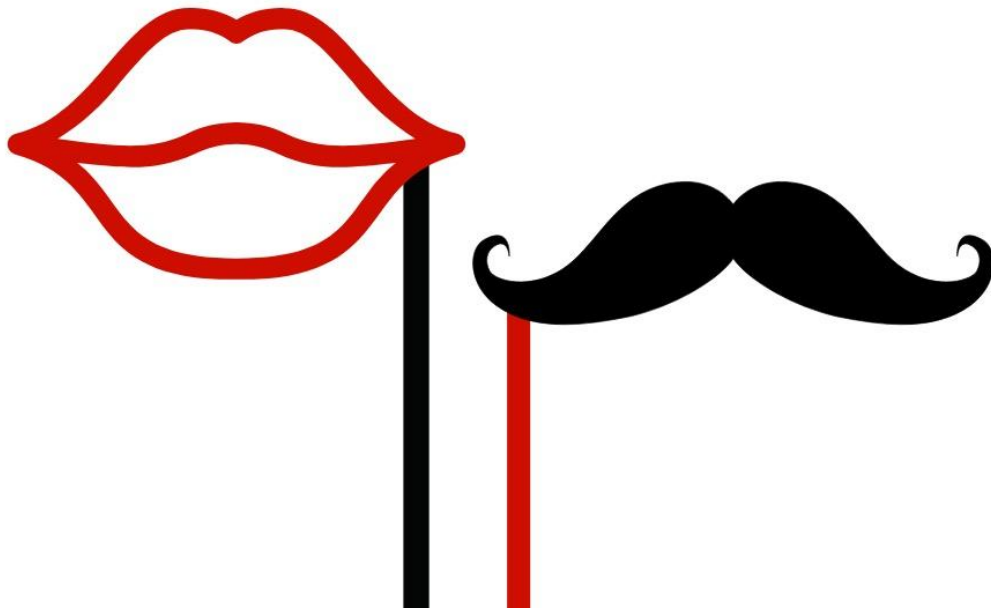


Audition Sides



TWELFTH NIGHT

OR WHAT YOU WILL



Viola

(She is disguised as a male working for the Duke, and finds Olivia is falling for her instead of him. She questions her own feelings for the Duke)

Act 2 Scene 4 Lines 16-40

VIOLA

I left no ring with her: what means this lady?
Fortune forbid my outside have not charm'd her!
She made good view of me; indeed, so much,
That sure methought her eyes had lost her tongue,
For she did speak in starts distractedly.
She loves me, sure; the cunning of her passion
Invites me in this churlish messenger.
None of my lord's ring! why, he sent her none.
I am the man: if it be so, as 'tis,
Poor lady, she were better love a dream.
Disguise, I see, thou art a wickedness,
Wherein the pregnant enemy does much.
How easy is it for the proper-false
In women's waxen hearts to set their forms!
Alas, our frailty is the cause, not we!
For such as we are made of, such we be.
How will this fadge? my master loves her dearly;
And I, poor monster, fond as much on him;
And she, mistaken, seems to dote on me.
What will become of this? As I am man,
My state is desperate for my master's love;
As I am woman,--now alas the day!--
What thriftless sighs shall poor Olivia breathe!
O time! thou must untangle this, not I;
It is too hard a knot for me to untie!

Olivia

(Olivia confesses her love to Viola, disguised as Cesario)

Act 3 Scene 1 lines 147-158

OLIVIA

(Aside) O, what a deal of scorn looks beautiful
In the contempt and anger of his lip!
A murderous guilt shows not itself more soon
Than love that would seem hid: love's night is noon.

Cesario, by the roses of the spring,
By maidhood, honour, truth and every thing,
I love thee so, that, maugre all thy pride,
Nor wit nor reason can my passion hide.
Do not extort thy reasons from this clause,
For that I woo, thou therefore hast no cause,
But rather reason thus with reason fetter,
Love sought is good, but given unsought better.

Feste (Clown)

(The clown uses wit to “reason” with Olivia, who employs her/him/them, after Olivia calls her ‘dry’ and ‘dishonest’)

Act 1 Scene 5 Lines 40-51

Clown

Two faults, madonna, that drink and good counsel
will amend: for give the dry fool drink, then is
the fool not dry: bid the dishonest man mend
himself; if he mend, he is no longer dishonest; if
he cannot, let the botcher mend him. Any thing
that's mended is but patched: virtue that
transgresses is but patched with sin; and sin that
amends is but patched with virtue. If that this
simple syllogism will serve, so; if it will not,
what remedy? As there is no true cuckold but
calamity, so beauty's a flower. The lady bade take
away the fool; therefore, I say again, take her away.

Duke Orsino

(The Duke, very in love with the idea of love, waxes poetic to his musicians playing)

Act 1 Scene 1 Lines 1-15

DUKE ORSINO

If music be the food of love, play on;
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die.
That strain again! it had a dying fall:
O, it came o'er my ear like the sweet sound,
That breathes upon a bank of violets,
Stealing and giving odour! Enough; no more:
'Tis not so sweet now as it was before.
O spirit of love! how quick and fresh art thou,
That, notwithstanding thy capacity
Receiveth as the sea, nought enters there,
Of what validity and pitch soe'er,
But falls into abatement and low price,
Even in a minute: so full of shapes is fancy
That it alone is high fantastical.

Sebastian

(Puzzling over the marvel of his current circumstances- he finds himself about to be married to a noblewoman he only just met)

Act 4 Scene 3 lines 1-21

SEBASTIAN

This is the air; that is the glorious sun;
This pearl she gave me, I do feel't and see't;
And though 'tis wonder that enwraps me thus,
Yet 'tis not madness. Where's Antonio, then?
I could not find him at the Elephant:
Yet there he was; and there I found this credit,
That he did range the town to seek me out.
His counsel now might do me golden service;
For though my soul disputes well with my sense,
That this may be some error, but no madness,
Yet doth this accident and flood of fortune
So far exceed all instance, all discourse,
That I am ready to distrust mine eyes
And wrangle with my reason that persuades me
To any other trust but that I am mad
Or else the lady's mad; yet, if 'twere so,
She could not sway her house, command her followers,
Take and give back affairs and their dispatch
With such a smooth, discreet and stable bearing
As I perceive she does: there's something in't
That is deceiveable. But here the lady comes.

Antonio

(Mistaking Viola, in disguise, for her brother, Antonio pleads his truth to the Duke)

Act 5 Scene 1 lines 70-89

ANTONIO

Orsino, noble sir,
Be pleased that I shake off these names you give me:
Antonio never yet was thief or pirate,
Though I confess, on base and ground enough,
Orsino's enemy. A witchcraft drew me hither:
That most ingrateful boy there by your side,
From the rude sea's enraged and foamy mouth
Did I redeem; a wreck past hope he was:
His life I gave him and did thereto add
My love, without retention or restraint,
All his in dedication; for his sake
Did I expose myself, pure for his love,
Into the danger of this adverse town;
Drew to defend him when he was beset:
Where being apprehended, his false cunning,
Not meaning to partake with me in danger,
Taught him to face me out of his acquaintance,
And grew a twenty years removed thing
While one would wink; denied me mine own purse,
Which I had recommended to his use
Not half an hour before.

Maria

(Speaking about Malvolio, she plots a trick)

Act 2 Scene 3 lines 145-162 (skipping one line internally where break is)

MARIA

The devil a puritan that he is, or any thing constantly, but a time-pleaser; an affectioned ass, that cons state without book and utters it by great swarths: the best persuaded of himself, so crammed, as he thinks, with excellencies, that it is his grounds of faith that all that look on him love him; and on that vice in him will my revenge find notable cause to work.

I will drop in his way some obscure epistles of love; wherein, by the colour of his beard, the shape of his leg, the manner of his gait, the expressure of his eye, forehead, and complexion, he shall find himself most feelingly personated. I can write very like my lady your niece: on a forgotten matter we can hardly make distinction of our hands.

Toby

(Cunningly plotting a joke at Sir Andrew's expense, Toby convinces him to challenge Cesario to a duel)

Act 3 Scene 2 lines 32-48 (line break is omitted lines)

SIR TOBY BELCH

Why, then, build me thy fortunes upon the basis of valour. Challenge me the count's youth to fight with him; hurt him in eleven places: my niece shall take note of it; and assure thyself, there is no love-broker in the world can more prevail in man's commendation with woman than report of valour.

Go, write it in a martial hand; be curst and brief; it is no matter how witty, so it be eloquent and full of invention: taunt him with the licence of ink: if thou thou'st him some thrice, it shall not be amiss; and as many lies as will lie in thy sheet of paper, although the sheet were big enough for the bed of Ware in England, set 'em down: go, about it. Let there be gall enough in thy ink, though thou write with a goose-pen, no matter: about it.

Malvolio

(The self-righteous Malvolio scolds the guests of Olivia's house)

Act 2 Scene 3 lines 87-101 (skipping one line internally)

MALVOLIO

My masters, are you mad? or what are you? Have ye no wit, manners, nor honesty, but to gabble like tinkers at this time of night? Do ye make an alehouse of my lady's house, that ye squeak out your coziers' catches without any mitigation or remorse of voice? Is there no respect of place, persons, nor time in you?

Sir Toby, I must be round with you. My lady bade me tell you, that, though she harbours you as her kinsman, she's nothing allied to your disorders. If you can separate yourself and your misdemeanors, you are welcome to the house; if not, an it would please you to take leave of her, she is very willing to bid you farewell.