

Scene Ten:

Audition Sequence

(Cathy)

Music and lyrics by Jason Robert Brown

Cue: Jamie clears stage.

Dancy and perky

When you come home to me, I'll wear a sweet - er

[Pno. Solo to m.9]

Poco rit.

smile And hope that, for a while, You'll... "Okay. Thank you."

9 Fast Jig (♩ = 140-144)

mp *f* (Tutti)

13

I'm climb - in' up - hill, Dad - dy. Climb - in' up -

(Celli)

15
 hill. I'm up ev - 'ry mor - ning at

(Play)

18
 six And stand - ing in line With two hun - dred girls Who are

(Vln.)

21
 young - er and thin - ner than me Who have al - read - y been to the

(Cello 1)

4

24
 gym. I'm

26

wait - ing five ho - urs in line, And watch - ing the girls Just

This system contains measures 26, 27, and 28. It features a vocal line in treble clef with lyrics and piano accompaniment in bass clef. The piano part consists of a steady eighth-note accompaniment in the left hand and chords in the right hand.

29

com - ing and go - ing In dress - es that look just like this, 'Til my

This system contains measures 29, 30, and 31. It features a vocal line in treble clef with lyrics and piano accompaniment in bass clef. The piano part continues with a steady eighth-note accompaniment in the left hand and chords in the right hand. A four-measure rest is indicated in the vocal line at the end of measure 31.

32

num - ber is fi - nal - ly called. When I

(Cello 1)

This system contains measures 32, 33, and 34. It features a vocal line in treble clef with lyrics and piano accompaniment in bass clef. The piano part continues with a steady eighth-note accompaniment in the left hand and chords in the right hand. A section for Cello 1 is indicated in the right hand of measure 34.

35

walk in the room, There's a ta - ble of men - Al - ways men,

R.H.
L.H.

This system contains measures 35, 36, and 37. It features a vocal line in treble clef with lyrics and piano accompaniment in bass clef. The piano part continues with a steady eighth-note accompaniment in the left hand and chords in the right hand. A section for Cello 1 is indicated in the right hand of measure 37. The right hand part of the piano accompaniment includes a triplet in measure 37.

38

us - ual - ly gay - Who've been sit - ting, - like I have, - And listen - ing - all day To

41

two hun - dred girls Belt - ing - as high - as

43

they can! - I am - a

(Cue - 8vb)

A7/C# Cm6

49

good per - son. I'm an at -

51

- trac - tive per - son! I am a

53

tal - ent - ed per - son! Grant me Grace!

56

When you come...

[Pno. Solo] *f* *fff*

[Play 2nd note when Cathy can't "Find" her pitch]

59 (conversationaly - not strict)

home... I should have told them I was sick last week. They're gon-na think this is the way I sing. Why is the pi-an-ist play-ing so loud?

[Pno. Solo to m.89]

mp

Should I sing loud - er? I'll sing loud - er. May-be I should stop and start o - ver. I'm gon-na stop and start o -

ver. Why is the dir-ec - tor star-ing at his crotch? Why is that man star-ing at my re-su-mé? Don't... stare at my

re-su - mé... I made up half of my re-su-mé. Look at me. Stop look-ing at that, look at me! No, not at my shoes. Don't

71 *3* *3* *3* *3* *3*

look at my shoes. I hate these fuck-ing shoes... Why did I pick these shoes? Why did I pick this song? Why did I pick this ca-reer? Why

Molto rit.

75

3 *3* *5*

— does this pi - an - ist hate me? If I don't get the call-back, I can go to Crate and Bar-rel with Mom to

A tempo

78

3 *3*

buy a couch Not that I want to spend a day with Mom, but Ja - mie needs space to write, since I'm ob-vi-ous-ly such a

81

3 *3*

hor - ri - ble, an - noy - ing dis - trac - tion to him. What's he gon-na be like when we have kids? And once a -

Rit.

colla voce

83 **A tempo**

- gain... Why am I work-ing so hard? These are the peo-ple who cast Lin-da Blair in a mu-sic-al. Je - sus

86 **Rit.**

Christ, I suck, I suck, I suck! When fin - 'lly you come home To... "Okay, thank you so much."

(Jamie phone call)
Vamp - at least 2x's

89

p (+Gtr/Cello 2)
(with intensity)

93

(+Vln/Bass)

97 98

101 **Vamp** JAMIE: "...I love you too. I'll be right home."

104

107

110

bur - gers and beer nuts and miss - ing the clues. I will not be the girl who gets

113

asked how it feels To be trot - ting a - long at the ge - nius - 's heels! I will

116

not be the girl who re - qui - res a man to get by.

(Vln.)

sub. *mp* *cresc.*

119

And I... When you come

ff *8va*

[Pno. Solo]