

Scene Ten:

10

8. Audition Sequence

(Cathy)

Broadway @ Bachus
Dancy and perk

Music and lyrics by
Jason Robert Brown

Kyrie
Cue: Jamie clears stage.

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

[Pno. Solo to m.9]

This system contains the vocal line and piano accompaniment for the first two measures. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in bass clef. The lyrics are "When you come home to me, I'll wear a sweet - er". A handwritten note above the piano part indicates "[Pno. Solo to m.9]".

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

Poco rit.

This system contains the vocal line and piano accompaniment for measures 3 through 8. The tempo marking "Poco rit." is placed above the vocal line. The lyrics are "smile And hope that, for a while, You'll... 'Okay. Thank you.'". The piano accompaniment continues in the bass clef.

9 Fast Jig (♩ = 140-144)

mp f (Tutti)

This system is a piano solo in bass clef, marked "9 Fast Jig (♩ = 140-144)". It features a dynamic range from mezzo-piano (mp) to fortissimo (f) and is marked "(Tutti)".

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

(Celli)

This system contains the vocal line and piano accompaniment for measures 9 through 13. The vocal line is in treble clef. The lyrics are "I'm climb - in' up - hill, Dad - dy. Climb - in' up -". The piano accompaniment is in bass clef, with a handwritten note "(Celli)" indicating the instrument. A box containing the number "13" is placed above the vocal line.

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)

24
gym. I'm



26

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

29

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

32

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

35

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

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]

81

59 (conversationally - 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

— 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 - mic 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... "Oh, thank you so much."

5/4

me

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

89

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

93

(+Vln/Bass)

97 98