

Vocal Auditions - Male

Thinking of Missing the Music

21

AARON: *accel.*

Think-ing of ___ On-ly of me What was I think-ing,

rit. **A tempo**

spend-ing each mo-moment of each wak-ing day Think-ing of me? Shut-ting you out

Poco agitato **AARON:**

Mak-ing you wait Too self-in-volved to say how I do need

GEORGIA:

Some-times Some-times

Appassionato

you But why pre-tend?

I missed the mu - sic _____ I missed my friend No need to

GEORGIA:

I missed my friend

AARON:

26 27 28 29 30 31

won - der _____ what I would do? I choose the mu - sic _____ I make with

GEORGIA:

This block contains the first system of musical notation. It features two staves in a grand staff format. The top staff is for the vocal line, with lyrics underneath. The bottom staff is for the piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 7/8. Measure numbers 26 through 31 are indicated above the vocal line. The lyrics are: "won - der _____ what I would do? I choose the mu - sic _____ I make with". The word "GEORGIA:" is written below the piano staff in the second measure.

32 33 34 35

you I love the mu - sic _____ I make with

This block contains the second system of musical notation. It features two staves in a grand staff format. The top staff is for the vocal line, with lyrics underneath. The bottom staff is for the piano accompaniment. The key signature has three flats, and the time signature is 7/8. Measure numbers 32 through 35 are indicated above the vocal line. The lyrics are: "you I love the mu - sic _____ I make with".

36 37 38 39 40

you. _____

This block contains the third system of musical notation. It features two staves in a grand staff format. The top staff is for the vocal line, with lyrics underneath. The bottom staff is for the piano accompaniment. The key signature has three flats, and the time signature is 7/8. Measure numbers 36 through 40 are indicated above the vocal line. The lyrics are: "you. _____".

Coffee Shop Nights

7

Con poco rubato

CIOFFI:

4 I love my

5 job. I real-ly do. And, if I say so my-self, I'm good at it, too. I catch the

6 7 8 3

9 bad guys... Well, most of the time So it's a good life! — A per-fect-ly

10 11 3

12 good life! — Not ex-act-ly su - blime. When I've

13 14

15 **A tempo** fi - nished my work and I crawl in - to bed I re - flect, as I turn out the

16 17 *mp*

18 19 20 21 lights, that the day that's to come and the week that's a-head will be lunch coun-ter mor-nings and

22 23 24

cof-fee shop nights, Lunch coun-ter mor-nings and cof-fee shop nights.

A Tough Act to Follow

22

CIOFFI:

9 You and

10 I We could be a tough act to fol-low. Can't you

11

12

13

14

15

16 see? Spe-cial peo-ple do-ing spe-cial things. Run-ning

17

18

19

20

21

22 rings a-round an-y pair. An-y-where. You and I. We could

23

24 *poco rit.*

25 *a tempo*

26

27

28 stay a tough act to fol-low in ev-'ry way— If you hold my

29

30

31

32

33

34 hand and let the mus-ic start let the cur-tains part let the spot-light

35

36

37

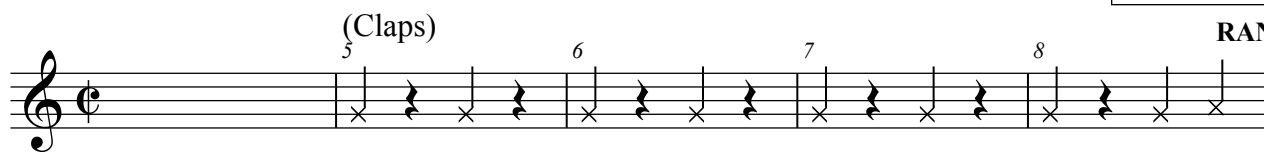
38

39

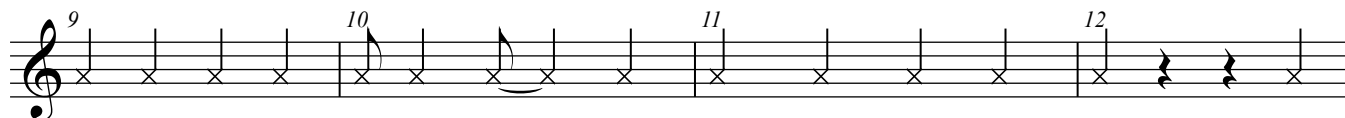
40 glow.

Kansasland

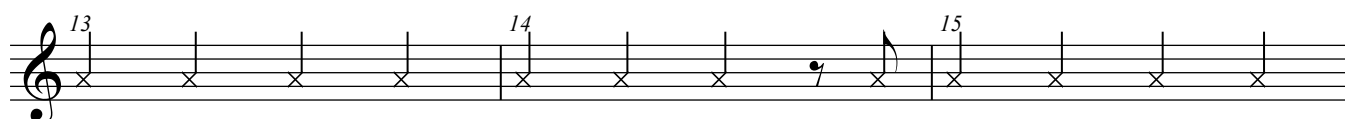
18

RANDY:


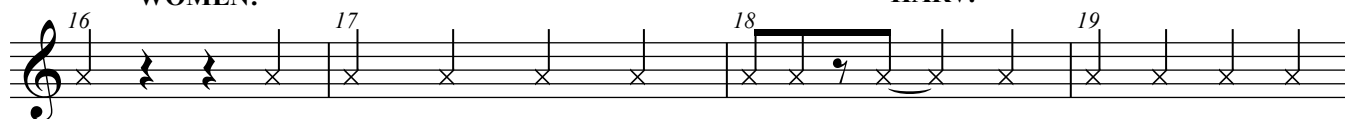
Come



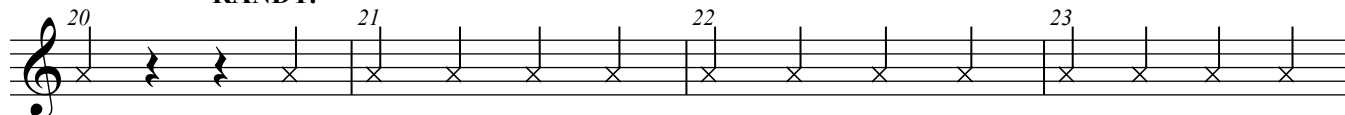
ev' - ry sec - ond Sun-day of — each month through - out the year, The



wo - men folk head out from town to greet the sol - diers

WOMEN:
HARV:


here. We bring them home cooked vit - tles! Yeah, that's all these la - dies

RANDY:


share. There ain't no chance for ro - mance when the dance is strict - ly

ALL:


square In Kan - sas - land in the straw we ne - ver



stray Cuz in Kan - sas - land you can't be too good in the hay. In Kan - sas -



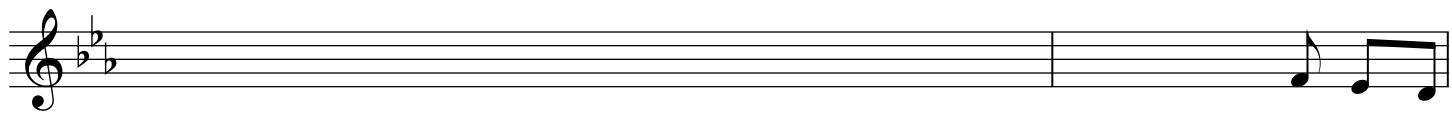
land, don't shake the sass a frass! But in Kan - sas - land There's



lots of splen-dor in that grass! —

The Woman's Dead

5



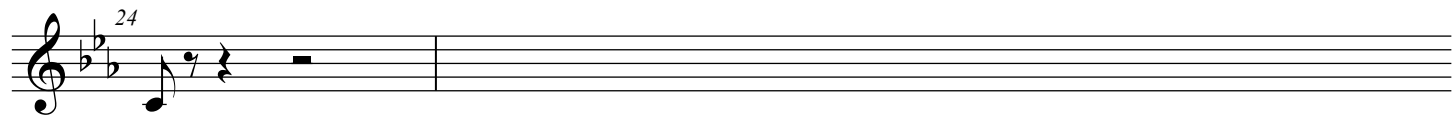
The wom - an's



17 dead. 18 She's dead and done. 19 She's flown the coop and now our troop is mi-nus one. 20 She sang each



21 word 22 The an-gels heard 23 They closed her mouth and shipped her south The wom - an's



24 done.