



## Audition Materials - Boys

All boys will sing two things on the first day of auditions.

1. *Grow For Me*
2. *Suddenly Seymour* - pages 147-150

Please prepare music for any roles that you are called back for.

### **Seymour**

1. *Grow For Me* - same as Day 1
2. *Suddenly Seymour* - entire song
3. *Now (Gas)*

### **Orin**

1. *Now (Gas)*
2. *Dentist*

### **Mushnik**

1. *Mushnik/Son*

### **Audrey II**

1. *Git It (Feed Me)*



# START ALL BOYS

Symour

10 I've giv-en you sun-shine. I've giv-en you dirt You've giv-en me

(+Bell Tr/Cym) mp Bass (+Bs)

13 noth - in' but heart-ache and hurt! I'm beg-gin' you

15 sweet - ly I'm down on my knees. Oh please grow for

(Ky2)

18 me. I've giv-en you plant food. And wa-ter to sip I've giv-en you

19 20

Tenor Solo (Sxs)

21 pot - ash. — You've giv - en me zip. Oh God how I

22

23 mist you — Oh pod how you tease — Now

24

25 please grow — for me. I've giv - en you

26

27 south - ern — ex - po - sure — to get you to thrive I've pinched you back

28

hard, like I'm s'posed ta, You're bare-ly a-live I've tried you at

Musical score for measures 29-30. The vocal line is on a treble clef staff. The piano accompaniment consists of a grand staff (treble and bass clefs). Handwritten annotations include 'Koni' in the piano part and '(B.Sx)' in the bass line.

le-vels of mois-ture, from de-sert to mud. I've

Musical score for measures 31-32. The vocal line is on a treble clef staff. The piano accompaniment consists of a grand staff. Handwritten annotations include 'Sax' and '(T.Sx/Tpts)' in the piano part.

giv-en you grow lights and min-e-ral sup-ple-ments. What do you want from me, blood?

Musical score for measures 33-34. The vocal line is on a treble clef staff. The piano accompaniment consists of a grand staff. Dynamic markings include 'cresc.', 'f', and 'mf'. A handwritten annotation '(+Bells)' is present in the piano part.

(Bells/Ky2)

Musical score for measures 35-36. The piano accompaniment consists of a grand staff. Dynamic marking 'mp' is present. Handwritten annotations include '14' and '(Sxs)'.

Seymour  
Audrey  
Girls

# Suddenly Seymour

Orchestration: Danny Troob

Warn [Audrey]: "The gutter..."  
Cue [Audrey]: "Not nice ones like this. Low and nasty apparel and I'd..."  
[As he moves toward her]

Gently, with a light gospel feel

1 2 3

Acoustic

Seymour: "Audrey, that's all behind you now. You don't have anything to be ashamed of. *espressivo*"

Solo mp > p mp > p mp > p

4 5 6

You're a very nice person and I always knew you were. Underneath the bruises and the handcuffs, you know what I saw? A girl I respected.

mp > p mp > p

7 8 9

VAMP

Cue to proceed [Seymour]: "I still do."

ALL BOYS

Seymour: Lift up your head— Wash off your mas - ca - ra.

mp > p mp > p

(+Bs)

10 11 12

Here, take my klee - nex Wipe that lip-stick a-way. Show me your face, —

*(half notes)*

*mp* *mp* *p*

13 14 15

Clean as the morn - ing. I know things were bad, — But now they're — o -

*mp* *p* *mp* *p*

16 17 18

kay. — Sud - den - ly Sey - mour —

*(bring out)* *(+Mk Tr)* *mp (+Ky2)*

19 20 21

— Is stand - ing — be - side you You don't need — no

*mf*

22 23 24 25

make - up Don't have to — pre - tend. — — — — — Sud - den - ly

*mp* *espress.*

26 27 28

Sey - mour — — — — — is here to — — — — — pro - vide you — — — — —

29 30 31

— — — — — sweet un - der - stand - ing — — — — — Sey - mour's — — — — — your

(+Mk Tr)



# Starts to Rock

(Seymour)

32

33

34

35

friend.

Audrey:

No-bod-y e - ver treat-ed me kind - ly Dad-dy left ear - ly, Ma-ma was poor

(+Fls)

(+Gtr)

(+Tri)

36

37

38

I'd meet a man and I'd fol-low him blind - ly He'd snap his fin - gers,

39

40

41

me, I'd say "sure" Sud - den - ly

*mf*

(Audrey)

43 44 45

Sey-mour is stand-ing be-side me He don't give me

(+Fls)

46 47 48 49

or-ders He don't con-de-scend! Sud-den-ly

(+Mk Tr) (Ky2)

50 51 52

Sey-mour is here to provide me

mf (+Fls)

53 54 55

sweet un-der-stand-ing Sey-mour's my

mp (+Mk Tr)

Starts to Cook  
Seymour

CONTINUE

57

58

Tell me this feel ing lasts 'till for - e - ver Tell me the bad times are

(Audrey)

Key 2  
(Ky2)

friend.

mf (+Congas)

59

60

(Ky2)

61

clean washed a-way

Audrey:

Please un-der-stand that it's still strange and fright - ning For

62

63

64

65

lo-sers like I've been It's so hard to say Sud-den - ly

ff

(Gtr)

66

(Audrey)

67

68

69

Sey - mour He pu - ri - fied me Sud - den - ly

Seymour/Crys:

Chif:  
Ron:

Sud - den - ly Sey - mour He pu - ri - fied you

*f* (+Tutti) (+Chimes)

70

71

72

73

Sey - mour showed me I can learn how to

Sud - den - ly Sey - mour Yes, you can

74

75

Audrey/Seymour

76

77

Seymour

be more the girl that's in - side me(you) With sweet un - der -

Crys/Chif/Ron:

be more the girl that's in - side *mp* you hoo hoo

*ff*

*f*

(Sxs/Brs/Gtr out)

78

(Seymour)

stand - ing

With sweet un - der stand - ing

Musical notation for measures 78-80. Treble clef, key signature of two sharps (F# and C#). Measure numbers 78, 79, and 80 are indicated. The melody consists of eighth and quarter notes.

Audrey: With sweet un - der - stand - ing

With sweet un - der -

Crys/Chif/Ron:

Musical notation for vocal accompaniment. Treble clef, key signature of two sharps. Includes the vocalizations "Ooh" and "Ah".

Ooh

Ah

Piano accompaniment for measures 78-80. Grand staff with treble and bass clefs. Key signature of two sharps. Dynamics include *p* and *(+Sxs/Brs)*.

*p*

*(+Sxs/Brs)*

81

stand-ing With sweet un - der - stand - ing

Sey-mour's your(my)

Musical notation for measures 81-83. Treble clef, key signature of two sharps. Measure numbers 81, 82, and 83 are indicated. The melody continues with eighth and quarter notes.

Musical notation for vocal accompaniment. Treble clef, key signature of two sharps. Includes the vocalizations "With sweet un - der - stand - ing" and "Sey - mour's your".

With sweet un - der - stand - ing

Sey - mour's your

Piano accompaniment for measures 81-83. Grand staff with treble and bass clefs. Key signature of two sharps. Dynamics include *f* and *rall.*. Includes the instruction *(+Timp)*.

*f* *rall.*

*(+Timp)*

84

A tempo

man.

85

86

87

Musical notation for measures 84-87. Treble clef, key signature of two sharps. Measure numbers 84, 85, 86, and 87 are indicated. The melody consists of quarter notes.

Musical notation for vocal accompaniment. Treble clef, key signature of two sharps. Includes the vocalization "man.".

man.

Piano accompaniment for measures 84-87. Grand staff with treble and bass clefs. Key signature of two sharps. Dynamics include *molto rall.*, *fp*, and *sfz*.

*molto rall.*

*fp*

*sfz*

*Time*

# SEYMOUR + ORIN

Tempo I°

33 (Orin) 34 35

real-ly is a rot-ten way to go.

(+Tpts/Gtr)

sub. f

(Timp)

36 Seymour: 37

What we have here is an eth-i-cal di-lem-ma. 'Less I help him get the mask re-moved, he does-n't have a prayer True the

(+F/Cl)

mp

38 39

gun was nev-er fir-ed, but the way ev-ents trans-pir-ed, I could fin-ish him with sim-ple lais-sez faire.

(Seymour)

41

What we have here is a tric-ky mor-al prob-lem. Do I help-re-move the mask or let him go for lack of air? Could-n't

Orin:

*pp*

Now!

Do it now!

Help me

42

43

Slowly at first

44

shoot him when I tried, but the fates are on my side. I could off the guy by stay-ing in the chair!

now!

Don't be

*rit.*

45

(Orin)

46

fooled if I should chuck-le like hy-en-as in a zoo, It's just the gas It turns me

(+Cl/Bells)

*accel. poco a poco*

47 (Orin) 48 49

on, But don't let my mirth de-ceive you an-y mo-ment I'll be gone! All my

50 51 52

vi-tal signs are fail-ing, 'cause the ox-ide I'm in-hal-ing makes it diff-i-cult as hell to catch my breath! Are you

*rit. poco a poco*

Freely 53 54

dumb? Or hard of hear-ing? Or re-lieved my end is near-ing? Are you sat-is-fied I've laughed my-self to

*colla voce*

*Dramatic!* (+Tutti) *sfz*

55 Slowly (and gradually becoming heavier) 56 Seymour:

(+Ky2) death!

*molto rall.* (+Tutti) *ff*

Segue as one:  
"Act I Finale"



# ORIN

3-45 (Orin) 46 3-47 48 3-49

den - tist! And I en - joy the car - eer that I picked! Uh I am your den - tist!

*Crys/Chif/Ron:*

*mf* den - tist Good - ness gra - cious - *mp* Oo - *mf* Den - tist Fit - ting

(+T.Sx/Tpts/Chimes)

*f* "powerfully" (+Dr fill)

50 3-51 3-52 53 3-3

And I get off on the pain I in - flict! When I start ex - tract - ing those

bra - ces *mp* Ooh - You real - ly love it Ooh -

(Sax/Tpts) (+Shaker)

54 3-55 3-56

mo - lars You girls will be scream - ing like ho - ly rol - lers!

- Don't try it Ooh *mf* Wah

*Solo* (Tpt) (Sax/Tpts)

57 58 (Orin) 59 60

Musical staff for measures 57-60. Measure 57 has a treble clef and a key signature of one sharp (F#). Measures 58-60 have a bass clef. Measure 59 contains a triplet of eighth notes. Measure 60 contains a triplet of quarter notes.

And though it may cause my pa-tients dis - tress

(Crys./Chif./Ron)

*f* Den - tist! *mp* Ooh Dis-tress!

Vocal line for measures 58-60. Measure 58 starts with a forte (*f*) dynamic. Measure 59 has a mezzo-piano (*mp*) dynamic. The lyrics are "Den - tist!" in measure 58, "Ooh" in measure 59, and "Dis-tress!" in measure 60.

Piano accompaniment for measures 58-60. The right hand has chords and some melodic lines. The left hand has a steady eighth-note accompaniment. A mezzo-piano (*mp*) dynamic is indicated in measure 59.

61 62 63

Musical staff for measures 61-63. Measure 61 has a treble clef. Measures 62-63 have a bass clef. Measure 62 contains a triplet of eighth notes. Measure 63 contains a triplet of quarter notes.

Some-where in hea - ven a - bove me, I know that my ma - ma's proud

(+Ky2)

Ooh

Vocal line for measures 61-63. Measure 61 has a treble clef. Measures 62-63 have a bass clef. The lyrics are "Some-where in hea - ven a - bove me," in measure 61, "I know that my ma - ma's proud" in measure 62, and "Ooh" in measure 63.

(Fls/Bells)

*cresc. poco a poco*

Piano accompaniment for measures 61-63. The right hand has chords and some melodic lines. The left hand has a steady eighth-note accompaniment. A crescendo (*cresc. poco a poco*) is indicated in measure 61.

64 65 66 67

Musical staff for measures 64-67. Measure 64 has a treble clef. Measures 65-67 have a bass clef. Measure 65 contains a triplet of eighth notes. Measure 66 contains a triplet of quarter notes. Measure 67 contains a triplet of quarter notes.

of me! 'Cause I'm a den - tist and a suc - cess

*mf*

Wah

Den - tist

Vocal line for measures 64-67. Measure 64 has a treble clef. Measures 65-67 have a bass clef. The lyrics are "of me!" in measure 64, "'Cause I'm a den - tist" in measure 65, and "and a suc - cess" in measure 66. There are handwritten notes "Wah" and "Den - tist" below the staff.

(+Celeste/Bells)

(+Sxs/Tpts)

Piano accompaniment for measures 64-67. The right hand has chords and some melodic lines. The left hand has a steady eighth-note accompaniment. Dynamics include forte (*f*) in measure 64 and sforzando (*sfz*) in measure 65.

30 (Mushnik) Seymour [To 32] 32 Mushnik: 33

Sey-mour... Sir? Sey-mour... How would you like to be my

*rit.* *mf* (+B.Sx)

*START* (reaches for floor) (door slams shut)

34 35 36

son?! How would you like to be my own a - dopt - ed boy?

(+Mand.) *mp* D m (+Cast.)

37 38 39

(I nev-er liked him much be - fore but count the cash that's in the drawer I've got no choice! I'm much too

E $\flat$  E m7 $\flat$ 5 A7

40 Seymour: Mushnik: 41 42

poor.) Say yes! What for? Sey - mour, I want to be your dad!

(+Tpts) (EbCP - Klzmer)

D m (+Mk Tr) D m

43 (Mushnik) 44 45

I want to see you climb-ing up my fam - 'ly tree. I used to think you left a

bend

D m E $\flat$

46 47 48

stench but now I see that you're a mensch, so I'm pro - pos - ing! Be my son! (+C/Mand)

E m7 $\flat$ 5 A7 (+B.Sx)

49 50 51

Mush - nik and son sounds great! Three

(+Tpts) (C1)

mf sfz E7

52 53 54 55

words with the ring of fate! So say you'll in - corp - or - ate with

(+Tpts)

A7 D m B $\flat$  C

57

58

59

me A flor - ist's dream come true Mush -

60

61

62

nik and his boy - chik, you What bus - 'ness we'll do for

63

64

65

"E. T. D." **END** How 'bout it, Sey - mour? Be my

66

67

68

69

Seymour:

son! Just say the word, I'll have my law - yer on — the phone! Now, Mis - ter Mush - nik, Don't be

PIANO/CONDUCTOR

Audrey II  
Seymour  
Girls

*Cue lights*  
*"3, 4"*

CALLBACK

10

Git It

AUDREY II

Warning [Seymour]: "...slit my wrist?"

Audrey II: "Must be blood."

Seymour: "Twoey, that's disgusting."

Audrey II: "Must be fresh."

Cue [Seymour]: "I don't want to hear this."

Orchestration: Danny Troob

Motown 4, not too fast

Seymour: "Does it  
have to be human?"

Seymour: "Does it  
have to be mine?"

Seymour: "Where am  
I supposed to get it?"

Audrey II: Feed me! (Gtr) Seymour: Feed me! (etc.) Seymour: Feed me!

Rol. Exp. B 020  
mf "Acoustic/Dry Wurlly"  
(+Congas)

4 Feed me, Sey - mour Seymour: Feed me all night long. "That's right, boy.."

7 You can do it! Seymour: Feed me, Sey - mour Seymour: Feed me all night long!

sub. mf

10 (Audrey II) "Hehb, benb, benb." 11 12

'Cause if you feed me, Sey - mour

13 14 15

I can grow up big and strong.

Vamp (1st x only)

Cue to proceed [Audrey II]:  
"Anything your secret greasy heart desires."

*Lunga*

*f* 1st x, then *mp*

(+Sxs/Tpts)

16 17

Would you like a Cad - il - lac car? Or a guest shot on Jack Parr?

Crys/Chif/Ron:

*mf* Hoo Hoo

8va

*mf*

Bs (slap)

18 (Audrey II)

19

How a-bout a date with He - dy La-mar?— You gon-na git it!

(Crys/Chiff/Ron)

Well, — well, well, well! —

(8va) -

Play

Chord symbols: Eb, F, G

20

21

How'd you like to be — a big wheel Din - in' out for ev - er - y meal

(Ky2)

Hoo —

Hoo —

Chord symbols: Bs (slap)

22

23

I'm the plant can make it all real — You gon-na git it!

You're gon - na get it! —

Play

Chord symbols: Eb, F, G

Triplet markings: 3, 3

Chord symbol: (Bs)



24 (Audrey II)

I'm your gen - ie, I'm your friend — I'm your will - ing slave. —

(Crys/Chiff/Ron)

*mp* Ah

(+T.Sx—8vb)

(Yakkety Sax)

(Comping) *p*

26

Take a chance, just feed me and — y' know the kind - a eats, the kind - a red hot treats, — the kind - a

Ah

(+B.Sx)

28

stick - y lick - y sweets I crave!

(T.Sx/Tpts)

*ff* Wah

(Bs)

30 (Audrey II)

31

Come on, Sey-mour, Don't— be a putz Trust me and your life-'ll sure-ly ri-val King Tut's

(Crys/Chiff/Ron) (+T.Sx/Tpts)

Putz!

Yeah,

(+Congas)

(+Bs—slap as before)

32

33

Seymour — 3

Show a lit - tle 'ni - tia - tive, Work up the guts and you'll git it! I don't—

Show a lit - tle 'ni - tia - tive, Work up the guts.

Drum Fill

34

35

36

know— I don't— know—

(+Sxs/Tpts)

(+Bs—Bvb)