

# Fathoms Below

[C 10-2013]

[SEGUE AS ONE]

All tenors and basses sing this on Day 1 of auditions.

Boisterous Sea Shanty ♩=72

1 2 3 4

**Pilot** **Sailors** **Pilot**

tell you a tale of the bot-tom-less blue, an' it's hey to the star-board, Heave ho! \_\_\_\_\_ Brave

**Folk Harp** *mf*

(w/ strings, Hn)

(+ Timp)

5 6 7 [to 17] 17 **All**

sail - or be-ware, 'cause a big-un's a-brew-in' mys - te - ri-ous fath-oms be - low. Fath-oms be-

(Timp) (Rds, Tpt, Sigs)

(+ Clr, Tpt)

18 *f* low, \_\_\_\_\_ be - low! \_\_\_\_\_ From whence way - ward wes - ter - lies blow! \_\_\_\_\_ Where

22 *mf* Tri - ton is king, and his mer - peo - ple sing in mys - te - ri - ous fath - oms be -

(Vns)

25 *mp* low. **ERIC:** Isn't this perfection, Grimsby? Out here where the seas meet the skies, surrounded by nothing but water-

(Oboe)

(Clar)

**Piano** *mp*

(Cello)

START  
PIANO/CONDUCTOR CALLBACK

Audition = 85 - end  
Callback = 70 - end

#11. "Her Voice" [C 10-2013]

70 Eric

71 72 73

I can sense her laugh-ter in the rip-ple of the waves a-gainst the shore - line.

(Tpt, Hn, Cl)

*mp* *mf* *mp* *p*

*mf* (w/ Cello) *mp* *mf* *mp*

74 75 76 77

I can see her smil-ing in the moon-light as it set-tles on the sand.

(Pic, Bells)

*mf dolce* *mf*

*mf* *mp* *mp*

78 79 80 81

I can feel her wait-ing just be-yond the pale ho - ri - zon,

(Ob, Cl)

(+Fl, Stgs)

*mp* *mf* *mp*

82 83

sing - ing out a mel - o - dy too love - ly to with -

(Vns) *f*

(Ob) *mf* (+Fl) *mf*

84 85

stand. And her

*fp*

*fp* (+Cl) *f*

(Hu, Cello)

*f*

*molto rall.*

(+ Timp)

START

86 A tempo-more grandly

voice, It's there as dusk is fall - ing And her

*fp* *mf espr.*

(w/ Stgs) *f* (w/ Hn)

voice, it's there as dawn steals by. Pure and

(Fl, Vns) *mf* (+Ob, Cl) IV

(+ Timp)

bright, it's al - ways near. All day, all night, and still I hear it

(Rds) *mf* *f* *f* *mf*

98 99 100

call - ing her

(Vis)

rit. e dim.

mp

(Clar)

**Piu mosso**

101 102 103 104

voice.

(w/ Fl)

mp

(+ Cello)

rit.

(+ Bs Pizz on Downbeat)

**Meno mosso, poco rubato (ca. ♩ = 100)**

105 106 107 108

Strange as ' a dream Real as the sea

(Oboe)

mp dolce

(+ Mk Tree)

(+ Stgs)

(+ Mk Tree)

3 3 110 111 3 112 3

If you can hear me now, \_\_\_\_\_ come set me free... \_\_\_\_\_ Come set me

(Flute)

*mp*

(+Vns,Bells)

*rit.*

(Cello)

(Clar)

(Bass)

**A tempo**

114 115

free!

(Fl,Stgs)

(+Ob)

(+Cl,Hrn)

*mp*

*mf*

*f*

*mp*

*accel. e cresc.*

*mf*

*f*

(+Hrn)

(+Timp)

117

118

(+Tpt)

**END**

*fp*

(Brs,Stgs,Timp)

*molto rall.*

*sfz*





Warmly, slower

TRITON

START

71 Warmly, rubato

TRITON

67 68 69 70 72

(Cl, Vns) (Hn, Vns) If

*mp* *poco rit.* *p*

(w/ Flute, Bells)

73 74 75 78

on-ly you could stay, and nev-er say good-bye. If on-ly I could make time stop, be-lieve me, I would try. But

(+ Stgs)

77 78 79

fath-ers have to learn that daugh-ters have to grow, And if you tru - ly love them, you must

(Flute)

(+ Vns)

(w/ Eng Hn, Clar, Cello)

ARIEL

80 let them go. 81 And oh, I love you so, if on - ly you could 83

(Hn) *mp*

(+ Fl, Cl) *p* *mp*

84 Playfully A tempo

85 know. ERIC: "Tall tales" and "Supersitions" - eh, Grim? 86 GRIMSBY: So that's truly the King of the Sea? 87 And she's his daughter?

(Tpt, Cl) *p* (Fl, Ob) *p*

(Cello) *poco rit.* (Vns) *poco rit.*

# Sebastian CB

PIANO/CONDUCTOR

-17-

#12. "Under The Sea" [C 10-2013]

157 158 159 160 161 162

Musical score for measures 157-162. The score consists of three staves. The top staff is a single treble clef line. The middle and bottom staves are a grand staff (treble and bass clefs). The music features complex rhythmic patterns with triplets and slurs. Dynamic markings include *fp* and *sfz*.

163 164 165 166

(w/ Picc, Ob, Xylo)

*ff* (+ Trem Stgs, Hp glisses)

Musical score for measures 163-166. The score consists of three staves. The top staff is a single treble clef line. The middle and bottom staves are a grand staff. The music features complex rhythmic patterns with triplets and slurs. Dynamic markings include *ff*. Performance instructions include "(w/ Picc, Ob, Xylo)" and "(+ Trem Stgs, Hp glisses)".

167 168 169 (Seb. starts to riff) 170

(Tpt, Sax, Hn)

(Tutti)

*f* Un - der the

Musical score for measures 167-170. The score consists of three staves. The top staff is a single treble clef line. The middle and bottom staves are a grand staff. The music features complex rhythmic patterns with triplets and slurs. Dynamic markings include *ff*, *mf*, and *f*. Performance instructions include "(Tpt, Sax, Hn)" and "(Tutti)". The lyrics "Un - der the" are written below the music. A handwritten note "START" is written above measure 170.

171

172 173 174

sea. Un - der the sea. When the sar -

Un - der the sea. Un - der the sea.

Un - der the sea. Un - der the sea.

(Picc) *mf* (Tpt, Sx) *fp* *mf* *fp* *sfz*

**Dry Marimba**

*mf* **Log Drum** *sfz*

(Bass)

175

176 177 178

dine be - gin the be - guine, it's mu - sic to me. What do they

When the sar - dine be - gin It's mu - sic to me!

When the sar - dine be - gin It's mu - sic to me!

(Picc, Ob, Stgs) *sub. f* *mf* *sfz*

*mf*

179 got, a lot\_ of sand? We got a hot crus-ta - ce-an band. Each lit-tle

180 A lot\_ of sand! We got a hot crus-ta - ce-an band.

181 A lot\_ of sand! We got a hot crus-ta - ce-an band.

(Picc, Ob) *mf* scherzando *sfz* *f* omit if necessary

(Tutti)

183 clam here know how to jam\_ here un - der the sea. Each lit-tle

184 Un - der the sea.

185 Un - der the sea.

186 Un - der the sea.

*f* *f* *f* (Tpt, Sz, Picc)

*mf* *f*

Reggae Organ sounds 15ma

187 slug here cut - tin' a 188 rug here un - der the 189 sea. 190 Each lit - tle

Un - der the sea.

(Hrn) *mf* *f* (Tpt, Sax, Picc)

191 snail here know how to wail here. 192 That's why it's hot-ter un - der the 193

Oh Ah

Oh Ah

(Hrn) *mp* (+ Oboe)

*mp cresc. poco a poco*

194 wa-ter. Ya, we in luck here down in the muck here un - der the

195 Un - der, Un - der the

196 Un - der, Un - der the

*(Tutti)* *mf* *f* *(Vis)* *f*

197 sea. \_\_\_\_\_

198 sea. \_\_\_\_\_

199 sea. \_\_\_\_\_

200 sea. \_\_\_\_\_

*widen vibrato*

*(Rds, Tpt)* *f* *Piano* (both hands) *fz* *(Tutti)*

APPLAUSE SEGUE

# After "Under"

[APPLAUSE SEGUE]

[C 10-2013]

Tempo di "Under"  $\text{♩} = 100$

The score consists of five staves. The top three staves are vocal parts for Sebastian (SEB), Women (WOMEN), and Men (MEN). The fourth staff is for Percussion (Tpt, Sax, Steel Dr, Cello) and the fifth is for Piano. The music is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Tempo di "Under" ♩=100'. The vocal parts have lyrics 'Un - der the' and are marked with a '3' indicating a triplet. The piano part starts with a forte (f) dynamic and includes a '(Tutti)' marking. The percussion part is marked with a forte (f) dynamic. A large 'X' is drawn over the first four staves.



[DIRECT SEGUE]

# Les Poissons

[C 10-2013]

*Chef CB*

Valse Parisienne (♩ = 60)

1 2 3 4

[Louis hums ad lib]  
(Key 2 “Musette”, Vns)

*mp*

*mp* **Piano**

(w/ Cello)

5 6 7 8

*(+ Rds)*

*rit.*

*START*

Les pois -

9 A tempo

10 11 12

sons, Les pois - sons, How I love les pois - sons. Love to

13 14 15 16

chop and to serve lit - tle fish. First I

(+ "Anvil", "Brass")

*sfz* *mp*

*sfz* *mp*

17 18 19 20

cut off their heads, then I pull out the bones. Ah mais

**Knife Effect**

21 22 23 24

oui, ça c'est tou - jours de - lish. Les pois -

*sfz* *mf*

(Tutti) *sfz* *mf*

Poco piu mosso (ca.  $\text{♩} = 64$ )

25 26 27 28

sons, Les pois - sons, Hee hee hee, Hah hah hah. With the

(+ Hn)

29 30 31 32

cleav - er I hack them in two. I pull

*sfz* (+ Anvil) (Tutti) *sfz*

33 34 35 36

out what's in - side and I serve it up fried. God, I

(Vns)

("Musette", Fl, Cl)

(w/ Tpt) (Tutti)

37 38 39 40

love lit - tle fish - es, don't you? Here's

END

(Tutti)

(Bs, Cello)

(+ Timp)

*sfz*

# Positoovity

[C 10-2013]

SCUTTLE CB

WARN [SEB]: She'll do no such thing--  
[SCUTTLE]: Sure she will. Come on now -- upsie-daisy! What's this?  
You givin' up so soon? That's not like you!

Easy Swing 2  $\text{♩} = 90$

Not-So-Grand Piano

(w/ Clar, Hn, Tpt, Pizz Stgs)

SCUTTLE: Ya gotta have a little gumption --

Scuttle

9

13 14 15 16

as for style, and sav-oir faire, Well, I guess there ain't a whole lot there. Yet, al-

*sf*

17 18 19 20

though, per - haps, it makes no sense, I strut my stuff with lots - a con - fi - dence. 'Cause

(Ob, Cl, Xylo)

*mf*

("Bs Cl") ("Bs Cl")

21 22 23 24

though I lack an aw-ful lot, there is one thing I've got... I got pos - i - too-

(Picc, Ob) (Drs)

*mp*

(w/ Cl)

*sfz*

(+ Bs, Bs Cl)

(Bs Clar)

Piano

25

- vi - ty! I got pos - i - too - vi - ty! It gives me the

(Rds, Xylo)

**Calliope**  
(w/ Hn, Tpt, Vns)

*mf*

**Piano**

29

zam and the zow and the yod-da-lod-da-lod-dle. That's why I walk with a wig-gle in my wad-dle! 'Cause

(Flexitone)  
(+ Rim shot)

*mf*

(w/ Ob, Cl, Hn, Tpt, Vns)

(Rds, Stgs)

*sfz* *mf*

(Cello, Bs, Cl)

33

once you've heard that word, there ain't noth-in' you can't do. So let that pos-i-too-

(Ob, Tpt, Xylo)

(Clar, Hn)

*f* *mf*

SCUTTLE: Awwk!

SEB: "Positovity"? Why, there's no such word!

SCUTTLE: But there is! In the dictionary, right between "popsuckle" and "prehysterical"! Believe you me--- I've seen it work miracles!

[to 79] 79 3X 81

See, with the  
 vi-ty work for you! See, with the

1x: play nothing  
 2nd x: play upward stems  
 3rd x: play downward stems

(Fl, Cl) (Ft, Ob, Cl) (+ Tpt, Hrn)

**Not-So-Grand Piano**  
*mp*  
 (w/ Stgs, "Hns")

(w/ Rds, Stgs)

83 84 85 86

bip an' the bap, an' the ba-ba - boo, you can flip an-y flap till your wish comes true. The

bip an' the bap, an' the ba-ba - boo, you can flip an-y flap till your wish comes true. The

(Tutti)

(Drums)

*mf*